



© 1989

The Lens and Eye

Volume 39 Number 1

<http://nbccmd.tripod.com>

North Bethesda Camera Club

September, 2003

Calendar

September, 2003

- 2 PCR: 7:00 pm
- 3 Print night: 7:30 pm
Judge: Jill Bochicchio
Hospitality: Joe Lundholm, Beverly Gordon, Bill Richards
- 10 Slide night: 7:30 pm
Judge: Colleen Harrison
Hospitality: Louise Roy, Susan Milestone, Ron Dietrich.
Gallery: Ross Emerson
- 17 Board Meeting: Oberthaler's
- 18 Visual Design: 7:30 pm
- 21 Print Critique: Bress's: 7:30 pm
- 24 Program Night: 7:30 pm; Table Top Photography, Duane Hincy.
Hospitality: Marianne Davis, Ned Li,
- 27-28 Field Trip: Ricketts Glen, PA
Meeting location – TBA.

October, 2003

- 1 Print night: 7:30 pm
- 6 PCR: 7:00 pm
- 8 Slide night: 7:30 pm
- 15 Board meeting: 7:30 pm
- 19 Print Critique: Bress's: 7:30 pm
- 22 Program Night: 7:30 pm
- 29 Program Night: 7:30 pm
- 30 Visual Design: 7:30 pm
- TBA Field trip: TBD

Competition Assignment:

Open

Any photograph never entered in an NBCC competition. No date limitation.

~~~~~  
*Gordie Corbin thanks all who wrote e-mails, sent cards and notes and came to visit while she was recovering from her knee replacement. It really helped!!*

## Jill Bochicchio to be Print Night Judge

Jill Bochicchio of Bochicchio Photography over the years has won several awards from both local and national Photography competitions, including three Kodak Gallery Awards. She has had her photographs displayed at Epcot twice. Jill held the title for Creative Photographer of the Year, for 5 years in a row with the Maryland Professional Photographers Association. During that time she worked on and achieved her master's degree, craftsman degree and her certification through the Professional Photographers Of America. She also holds Bachelor and Master of Science Degrees from Indiana State University. She taught Black & White photography at Montgomery College in the late 70's.

Jill established her portrait photography business in 1982. She still believes in learning new things about her art and craft and continues to take classes and attend seminars whenever possible. She believes in making each portrait something special for each client.

She served on the board of directors of the Maryland Professional Photographers Association for 5 years, the last two years as president. She was then Chairman of the Board. She was

(Cont'd on p.3)

## Colleen Harrison is Slide Night Judge

Colleen Spencer Harrison is a fine-arts photographer in the Washington, DC, area. She has always been passionate about photography, but it wasn't until the mid-90's she decided to devote full-time energy toward her art. Colleen's primary interests include landscapes, seascapes, architecture and still life. She learned the craft of black & white photography using traditional darkroom techniques, but once she gained proficiency with the silver printing process she decided to venture into the digital world for her color work.

Colleen continues to develop her vision, refine her skills and expand her artistic capabilities while augmenting her portfolios. She has received favorable reviews from local art critics and has been recognized in several local and regional art competitions. Her photographs are included in many private and corporate collections, including the Sheraton Hotels, Host Marriott, the Washing-

(Cont'd on p.3)

## What's Inside

|                                        |    |
|----------------------------------------|----|
| Member Profile .....                   | 2  |
| <b>Revised Competition Rules</b> ..... | 3  |
| Bracketing Article .....               | 4  |
| Field trip .....                       | 5  |
| Summer photos .....                    | 6  |
| Program Night Topic .....              | 7  |
| New Members .....                      | 7  |
| 2003 – 2004 Board Members .....        | 10 |

## Member Profile

### Anita van Rooy



In 1990, Dr. Anita van Rooy retired after 35 years as an Ob/Gyn specialist at the Columbia Hospital for Women in Washington, DC. She took her first real vacation by going on a guided safari to Africa. She met NBCC president Harold Berkson and Helen who were on the same tour. They told her about the North Bethesda Camera Club and invited her to join. At that point, "my previous photography was taking snapshots," she said.

"I always carried a box camera around even when I was a teenager," Anita recalls. The little town of Amersfoort, Holland, (some 40 miles south of the Zuyder Zee), where she grew up is on a river. "On a sunny afternoon—which doesn't happen too often in Holland—I would go to the river and take pictures of the sailboats," she added. "And I'd take pictures at family gatherings and on trips."

Anita was born in Soerabaja, (now Surabaya on the island of Java) Indonesia. She stayed there until she was six. Because of a terrible economic depression, everybody over 40 years old automatically lost their jobs. Her father was a retired naval officer who then worked for Shell Oil.

Her mother was the first woman lawyer in Indonesia, specializing in patent law. When her father lost his job, the family returned to Holland.

Anita said that from the time she was five years old, she wanted to be a doctor. She said, "I went to medical school in Utrecht and was accepted in Utrecht as the only woman ever for an OB/GYN residency." However, she had to wait two years for her residency to begin because there were not enough slots. She came to the United States in October of 1956, and learned that she had to do her internship all over again and had to take the medical board examinations again. She then learned that she could get a residency post at Columbia Hospital for Women and cancelled her appointment in Utrecht. She became an American citizen on April 4, 1968, the day that Martin Luther King, Jr. was murdered.

After Anita's first trip to Africa, she joined NBCC and her photography improved. This year, she returns to Africa for her 12<sup>th</sup> safari and her sister is joining her. She offers one bit of advice: If you're interested in photography, go on trips designed for the photographer's needs. Nonphotographic tours start too late in the morning and end too early in the evening. The tourist just wants to glance at a location and move on. Photographers want the "good light," and are willing to start early and stay late to get it.

Daryl Balfour, a professional photographer who writes coffee table books of African wildlife, is her guide. Over the years, Anita has taken pictures in South Africa, Swaziland, Botswana, Namibia, Zimbabwe, Zambia, Kenya and Tanzania.

On this trip, Anita plans to take her three Pentax cameras along with these zoom lenses: a 28 to 80mm, a 70 to 210mm and a Sigma 170-500mm. In addition she's taking a doubler, a window pod and a small tripod. Her film is usually Velvia for mid-day shots. For sunrise and sunsets, she often shoots Provia 400 or 200.

She hopes to come back with some pictures of rhinos, leopards and elephants. We'll hear more about her trip when Anita returns and shares her experiences and photographs.

*Text and photo by Joe Razza*

### Sigrid's Imaginary Images

Sigrid Vollerthun's exhibit at the Glenview Mansion in Rockville had a successful run from July 7 to July 29, 2003. On the bright



Sigrid with two of her images.

and comfortable afternoon of July 13, many NBCC members attended the opening of Sigrid's remarkable exhibit, *Imaginary Images/Flowers Transformed—Photography Based Images*, at Rockville's Glenview Mansion

Sigrid produced all the colorful images first on various Fuji slide films either as straight photographs to be sandwiched later or computer manipulated or as in-camera multiple beautiful exposures. The limited edition of Iris prints made on watercolor paper ranged in size from eight by 10 inches to three by four feet.

*Text and photo by Joe Razza*

## Jill Bochicchio (Cont'd from p.1)

also on the board of directors of the South Eastern Professional Photographers Association for two years.

Putting her political life behind her and devoting her time to running her studio, she did every kind of photography imaginable, and then narrowed it down through the years to the type of photography she loves to do the most, which is wall portraiture of children, families, individuals and couples of all ages. She also enjoys doing bridal portraits, taken before or after the actual day of

the wedding. She no longer does event photography such as weddings.

*Jim Hawkins*

## Colleen Harrison (Cont'd from p.1)

ton National Cathedral, Credit Union National Association, and George Washington University. She is a member of Factory Photoworks Gallery located in the Torpedo Factory Art Center in Alexandria, VA and is represented by the Rakks Gallery in Washington, DC.

*Ted Oberman*

## Revised Competition Rule for Prints

At its summer meeting, NBCC's Executive Board further modified the Club's competition rules pertaining to the number of entries permitted in monthly print competitions -- just in time to be included in revised rules to be published in our 2003-2004 Membership Booklet.

You will recall that in May the Board considered and decided upon a competition meeting format for next year, and also standardized the limits on print and slide entries. The Board set a maximum limit of up to three entries per member in each competition. (See the summer edition of *The Lens and Eye*, on page 5, for a summary of the Board's previous actions.)

A number of members requested that the Board reexamine the three-entry limitation for print competitions. The Board did so at its mid-summer meeting. It was noted that the Club recognizes three categories of prints – B&W prints, Color prints, Altered prints – (as compared with one category for slides) and that the Board may have overcorrected an historical imbalance between the total entries

allowed in print and slide competitions (i.e., up to six prints versus up to three slides). The Board was persuaded to amend its earlier action and to permit up to **FOUR** prints to be entered by a member in each print competition. The maximum number of prints that may be entered in a particular print category remains at three. Thus, if a member wishes to enter the maximum of four prints on a given Print Night, he/she must decide how to distribute them into the available three categories (B&W, Color and Altered). If the competitor wishes to enter only a single print category, however, he/she would be limited to only three entries.

The limit on slide entries remains at three per member for each slide competition. As already noted, revised competition rules (including the recent revision for prints) will be contained in the Club's updated Membership Booklet. The revised rules become effective beginning with the first NBCC meeting of the year, Print Night, which will be held on Wednesday, September 3, 2003.

*Contributed by Bob Peavy*

## C&O Canal Views

NBCC member Marianne Davis' exhibit at the C&O Canal National Park continues at the Great Falls Tavern Visitor's Center through September 28. Following is a quote from a Gazette newspaper review: *...the artist's driving theme in this project: that every moment is unique, with its particular palette of colors and shades, lines and textures produced by changing light conditions, air*

*temperature, the speed of the water and other natural phenomena.*

The exhibit contains a selection of Marianne's photographs taken in the park over two and a half years. Several NBCC members were present at the opening reception and a number of others visited the exhibit during the following weeks. She took all the images with a digital camera and printed them in Photoshop.



Marianne with examples of her images

*Text and Photo by Joe Razza*

## **Bracketing: The Uncertainty Of Being Unsure**

When unsure about the exposure they have selected, many photographers resort to a form of exposure insurance called "bracketing." Bracketing simply means taking several different exposures of the same subject or scene with the prospect of one of them being right. In difficult lighting situations, or where the picture is not easy to take or there is no opportunity to retake it, bracketing is especially useful as assurance that you've got at least one well exposed photograph. Some professional photographers use it as standard practice as they can not afford to walk away from a shoot without that expectation. Occasionally, too, the technically correct (properly metered) exposure may not produce as pictorially pleasing an image as one of the bracketed exposures and, hence, a bit of exposure uncertainty can sometimes be a good thing.

Bracketing makes most sense with color transparency (slide) film since it has narrow exposure tolerances, and even as little as a 1/3 stop change in exposure can make an observable difference. The procedure ordinarily involves making changes in exposure in 1/3, 1/2, and/or 1 stop increments usually in the direction of both overexposure and underexposure, taking careful note of the sequence to avoid any later confusion. Since slide films generally benefit from a bit of underexposure, which increases color density (saturation), it is more advantageous to bracket in this direction rather than in the direction of overexposure, which tends, instead, to wash out colors. However, overexposure can sometimes create pastel-like ethereal effects that may be very pleasing. If you are photographing a particularly dramatic scene, you may also want to explore a film's mood creating potential by deviating from the meter indicated exposure.

Bracketing usually makes less sense with color print (negative) films because of their inherently greater latitude for over and under exposure. Then, too, the effects of increasing and decreasing the exposure of these films can be negated by commercial printers who, without instruction to the contrary, strive to correct for them assuming they were an error on your part. Generally, I'm told, color print film is less tolerant of underexposure than overexposure and is more of a problem for the commercial printer when underexposed. You may want to keep that in mind when making your exposures. With black and white films, underexposure can wipe out shadow detail. Consequently, many black and white workers will rate the speed (working ISO) of their film, or bracket,

toward increased exposure to keep that from happening.

Although film is considered to be relatively cheap compared to travel costs (you'll hear or see this cliché repeated many times by photographers), when carried to extremes bracketing can be an expensive alternative to getting it right the first time. For instance, bracketing twice on each side of the metered exposure means that you are in effect shooting 5 rolls of film to do the job of one. Multiply the cost of a roll of film plus processing by four and you'll have some idea how much more you're spending than if your exposures had been on the mark to begin with. Aside from its cost, habitually bracketing your shots can keep you from learning and applying good metering techniques. Bracketing should, therefore, not be used routinely or unthinkingly as a substitute for making good exposure judgments and choices. On the other hand, when applied with forethought, it is a legitimate means of assuring at least one good image in special situations.

You can bracket by making a change in the lens aperture setting or the shutter speed, but bear in mind that when you change the f stop you are also changing the depth of field, i.e., the range of foreground to background sharpness in your image. With a 200 mm lens focused at infinity, for example, by changing from f/16 to f/11 you can lose as much as 130 feet of foreground sharpness. With a 50 mm lens focused at 15 feet, a two stop change in aperture from f/22 to f/11 will reduce your foreground sharpness to 10 feet from the lens instead of 6 feet and your farthest point of sharpness from infinity to about 35 feet. When maintaining depth of field in your image is important to you, bracketing by varying the shutter speed is the better alternative. With older cameras, shutter speeds can usually be adjusted only in one stop intervals, but a 1/3 stop change can always be made using neutral density (ND) filters. You will, however, have to start from a full-stop overexposure shutter speed for your overexposure brackets. With the newer automated cameras, 1/3 stop shutter speed adjustments are typically do-able, and some recent models also feature auto bracketing which speeds up the process. The bracketing range and interval can usually be preselected, but be sure to cancel the mode at the end of the sequence if you don't want your next picture to be bracketed also.

Bracketing is ordinarily thought of in terms of varying film exposure, and virtually all the information I've seen on the subject is limited to that aspect.

However, bracketing can also be applied to changes in depth of field (as indicated above) and even to altering the color temperature of a scene. The depth of field variations are, however, considerable considering that for a lens of a given focal length any change in the focusing distance and/or the f stop will alter the depth of field. For many photographers this form of bracketing may amount essentially to a crapshoot if they have no idea as to how much any f-stop or focusing distance change will affect the image sharpness range. If there is a reason for trying it, however, remember that, generally, the larger the aperture, the shorter the range of sharpness in the image.

Bracketing color temperature may also have some applications. One that comes readily to mind is cooling or warming a sunset or sunrise. Blue filters, such as the 80 or 82 series, can reduce the intensity of a sky's orange color, whereas the 85 and 81 filters will enhance it. If you're a sunrise or sunset enthusiast, give it a try. Remember, though, that blue filters can make whites look blue and warming filters can make them look orange. There are enough filters in these series to enable you to make plenty of adjustments, but most will probably have to be special ordered if you plan to purchase them from a local dealer, and they are not cheap.

*Hans Adler*

## **Web tips**

<http://www.outdoorphoto.com/slide.htm> Good review of films and their features.

<http://www.photozone.de/4Technique/> Good tutorials.

<http://www.apogeephoto.com/may2003/odell52003.shtml> Tutorial on infrared imaging in photoshop.

[http://www.apogeephoto.com/feb2003/straudt2\\_2003.shtml](http://www.apogeephoto.com/feb2003/straudt2_2003.shtml) Suggestions for CD storage.

[http://www.apogeephoto.com/july2001/bimonthly\\_contest.shtml](http://www.apogeephoto.com/july2001/bimonthly_contest.shtml) Photo contest, including an honorable mention by Carl Root

<http://photography.about.com/library/weekly/aa072103a.htm> Photographing lightning.

<http://www.kgcphoto.com/> Spectacular images including a section on waterfalls.

<http://www.aria-database.com/waterfall/> Waterfall photography.

---

## **Field Trip – Sept 27-28; Ricketts Glen, PA**

Get out the Rand McNally Atlas folks, the "fall-breaker" field trip is to Ricketts Glen State Park in north-central Pennsylvania. The date of the field trip is Sept. 27-28. In one area the photographer will encounter 23 water falls. It takes 3.5 hours to get there. Bob Peavy and Joe Razza have visited the park with me at different times. Each time the park appears differently.

A word of caution. A fair amount of hiking is required to visit the many falls. Some parts of the trail are steep and slippery. Please bring a good hiking stick and plan on wearing good hiking shoes. I walked the loop entailing 20 falls in about 3 hours.

Equipment: Light weight gear is preferable. You will be walking several miles. A backpack will help in your transport. A wide angle and telephoto lens will prove useful.

Ricketts Glen is located 25 m West of Wilkes Barre and Scranton on route PA 118. Easiest access is by following Interstate 81 NE from Harrisburg. People wishing to make it a two-day event can find nice accommodations in Wilkes-Barre. Some accommodations are available locally in the vicinity of Red Rock.

Lots of imagery and additional information is available on the Web. Type in the search word: Ricketts Glenn. E-mail address of the state park is: rickettsglen@dcnr.state.pa.us. If you are planning to participate please contact me at my e-mail address: MapMcD@AOL one week prior to the trip. The web site for Ricketts Glen can be found at:

<http://www.dcnr.state.pa.us/stateparks/parks/rickettsglen.asp>

*Dan McDermott*

## Summer Photos

Some of our members were active during the summer months. Shown below are some examples of the images they captured.

### Joe Razza



Audrey on Train

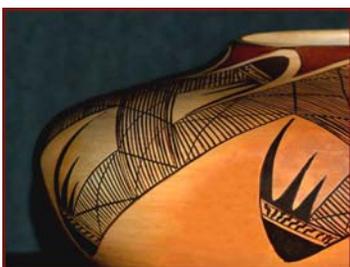


Sailboats at the Bay Bridge



The Music Man

### Marianne Davis



Vase 1

### Bill Richards



Cade's Cove Sunrise



Clingman's Dome Trees

### Tom Sullivan



Buoys



Sailboat bows



Sailboat Reflections

### José Cartas



Rainbow 1

## Photography Course

Joe Razza will be teaching a 10-session class on basic photography at Richard Montgomery High School beginning on Thursday, Sept.18, at 7 p.m.. Each session runs for two hours. Among the topics to be covered are portraits, sports, landscapes, interiors and close-up. In addition, the class will cover the mysteries of aperture and shutter speeds, as well as the choice of equipment and films. Students should bring their adjustable camera. Razza will also help students mine the nether regions of the instruction book. For further information, contact Montgomery County Public Schools Department of Alternative Programs at 301-929-2025. The cost of the course is \$141; seniors--\$80; noncounty residents--\$151.



## **Program Night Speaker - Duane Hincy**

Duane Hincy will lead the September 24th NBCC program on table top photography (His program had been scheduled last February but was cancelled due to our very inclement weather). Duane 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. Members are invited to bring interesting objects which Duane could photograph to demonstrate his process.

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 the Maine Photo Workshops and at Santa Fe, studying with such notables as

Ernst Hass, Jay Masiel and Dean Collins among others.

Kodak gave Duane 1,000 rolls of film (including the processing) to take photographs around the world. Some of these images were used in Photo Expositions in New York and Washington, D. C. Seventy pieces of his work hang in the Federal Reserve Board in Washington, D. C. His pictures appear in the Smithsonian's book on Washington as well as in travel brochures and other publications. Duane has taught at the Torpedo Factory and at the Smithsonian.

We hope to see you at this very interesting program.

*Biography by Les Trachtman  
Carol Lee, Program Chair*

---

## **The National Road Exhibit**

An exhibit by Clarence Carvell (former member of NBCC), *The National Road a photographic journey*, a collection of 50 photographs of scenes and sights along the nation's oldest highway, can be found at the Howard County Department of Education, 10910 Route 108, Ellicott City, MD, 21042, 410-313-6600

Clarence Carvell has been traveling and photographing historical artifacts along the National Road for 12 years. Many of the historically significant sites have been destroyed by fire or demolished to make way for new construction. The entire road was recently declared a National Heritage Site. Through the efforts of various state and local interest groups, it is hoped that further loss of this valued piece of American history can be curtailed. Carvell has made over 7,000 photographs along the National Road (now Route 40) since 1991. The 50-plus photographs in this exhibit characterize a nation rooted in interstate transportation that began nearly 200 years ago.

The exhibit runs from August 27 through September 30, 2003. Hours are 9 am to 5 pm Monday through Friday, except holidays. A reception will be held on Friday, September 19, 2003, from 4:30 pm to 6:30 pm.

---

## **Hearty Welcome to New Members:**

Colin Bennett  
5225 Pooks Hill Rd #1315N  
Bethesda, MD 20814-6761  
301-530-0449  
[ccbennett@comcast.net](mailto:ccbennett@comcast.net)

Peggy Douglas  
5008 Clingle St., NW  
Washington, DC 20016  
202-966-2351  
[pggydouglas@aol.com](mailto:pggydouglas@aol.com)

Ken Briefel  
15106 Fairlawn Ave.  
Silver Spring, MD 20905  
301-236-9033  
[kbriefel@aol.com](mailto:kbriefel@aol.com)

Thomas Gomez  
2802 Clearshot Dr. #11  
Silver Spring, MD 20906  
301-438-3137  
[tomdg@comcast.net](mailto:tomdg@comcast.net)

Joe Maris  
2 Fenceline Drive  
Gaithersburg, MD 20878  
301-977-7926  
[joemaris@starpower.net](mailto:joemaris@starpower.net)

Stuart Mathison  
12401 Over Ridge Rd  
Potomac, MD 20854  
301-762-8382  
[slmathison@aol.com](mailto:slmathison@aol.com)

Barbara & Jack Mazurkiewicz  
206 Saybrooke View Place  
Gaithersburg, MD 20877  
301-869-1387  
[bmaz@erols.com](mailto:bmaz@erols.com)

Henry Maines  
864 Diamond Drive  
Gaithersburg, MD 20878  
301-840-9833

Tatiana Watson  
14222 Chadwick Lane  
Rockville, MD 20853  
301-603-0860  
[taneks@erols.com](mailto:taneks@erols.com)

Howard Deutch  
1513 Auburn Ave  
Rockville, MD 20850  
301-340-8442  
[howard@jefren.com](mailto:howard@jefren.com)

## Waterford Weekend



The 60th Annual Waterford, VA, Homes Tour and Crafts Exhibit is coming up on October 3, 4 and 5. Photographers are again invited to exhibit their works. Benefits include \$1,000 in reward money, plus the chance to sell your works. Categories include portrait, abstract, landscape, still life, nature/animals, architecture, creative and expressive, photojournalism, and Historic American Building. For more information call Jill Beach, 540-882-3355, or try their web site at:

<http://www.waterfordva-wca.org/waterford-fair.htm>

*Barbara DeLouise*

## NBCC Annual Financial Report

Balance on July 24, 2002.....\$ 8,576.25

### Income:

|                 |             |
|-----------------|-------------|
| Dues            | \$ 8,271.00 |
| Picnic/Dinner   | \$ 1,405.00 |
| Joe Miller Fund | \$ 1,595.00 |
| Sales           | \$ 666.95   |
| Other           | \$ 725.00   |

Total Income.....\$12,662.95

### Expenditures:

|                    |             |
|--------------------|-------------|
| Rent               | \$ 2,950.00 |
| Newsletter         | \$ 1,333.57 |
| Joe Miller Fund    | \$ 1,595.00 |
| Picnic/Dinner      | \$ 1,360.23 |
| Awards/Handbook    | \$ 798.29   |
| Supplies/Equipment | \$ 1,105.12 |
| Other              | \$ 1,225.50 |

Total Expenditures.....\$ 10,367.71

Balance on July 21, 2003.....\$ 10,871.49

## Photography Courses at RAP

In addition to the public open darkroom for black and white printing on Tuesday mornings, Wednesday evenings, Saturday afternoons, and Sunday afternoons, Rockville Arts Place (RAP) also offers photography classes. The following is an abbreviated list of the courses for the Fall:

- The Art of Outdoor Photography - Urban and Rural Field Trips
- Fundamentals of Black and White Photography
- Intermediate Photography
- Infrared Photography & Litho Printing
- Special Topics: Post-Printing Techniques, Toning, Hand-coloring, Matting
- Darkroom Printing Workshop
- Black and White Photography for Teens

For more information about these as well as classes in other arts and to register on-line, club members may visit RAP's web site at:

[www.rockvilleartsplace.org](http://www.rockvilleartsplace.org).

Select "Download Our New Fall Catalog" on the front page.  
*Chuck Lee*



## Exhibit at the Frasure

*Landscape Photography* is an exhibit at the Bethesda Frasure Gallery through September 10, 2003. Featured are the works of Maxwell MacKenzie, Mary Lang, Mark Schaeffer, Forrest MacCormack, John DeFabio, Phillip Bogden, Gifford Ewing, Catriona Frasure, Jim Steele, Craig Sterling and others. Frasure is located at 7700 Wisconsin Ave., Suite E, Bethesda, 301-718-9651.

## "Wallet" List

Please find below a condensed summary of the competition subjects for this year and next. This list can be cut out and should fit nicely and fairly unobtrusively in your wallet or handbag. Hope you can use it.  
*Tom Sullivan*

|     | <b>2003-04</b>   | <b>2004-05</b>        |
|-----|------------------|-----------------------|
| Sep | Open, no limit   | Open                  |
| Oct | Found abstracts  | Hands                 |
| Nov | Tools/Machines   | Unusual point of view |
| Dec | Open             | Open; 5 yrs           |
| Jan | People work/play | Motion                |
| Feb | Symmetry         | Simplicity            |
| Mar | Kitchen          | Still life            |
| Apr | Nature in wild   | Natural patterns      |
| May | Open             | Open                  |

## **2003 Club Picnic:**

The 2003 NBCC club picnic took place on Sunday, July 13<sup>th</sup> at Anita van Rooy's house. About 40 members, friends and spouses attended the event. Miraculously, the weather was perfect. After all the rain we had been having, the day was clear and sunny, temps in the low 80's and little humidity. Judy Switt told me that even the fans, that had been required in previous years to cool folks down, were not even brought out.

Everyone brought some dish to



Carl Root and Joe Razza

share and chef Judy did the lion's share of cooking the gourmet hamburgers and hot-dogs. I can vouch that the hamburgers were cooked to perfection.



Judy Switt, Bob Peavy and Gordie Corbin (seated) enjoying the day

This a great club event that should not be missed.

*Tom Sullivan*

## **Note from Jerry Raines**

Here is some interesting information about Kodak Infrared Ektachrome that you won't find on the data sheet or perhaps anywhere else. I just retrieved my first roll, and the results are delightfully surrealistic. I had experimented with both yellow and orange filters. The main reason for this note is to let you know that the film can take a lot more abuse than you might expect. First, the roll I exposed last month actually expired 3 years ago. But I had kept it in the freezer, and so that evidently kept it fresh. Second, I loaded and unloaded the camera

in a dim room but hardly in the total darkness recommended in big capital letters by the instructions. For processing, I initially sent the roll off to Kodak in Fairlawn, New Jersey; however, they returned it with a note saying they could not process it. I called the lab and told them it was an E-6 film. So, they told me to send it back to them. So I did. Then they returned the film to again unprocessed. I called and yelled at them. This time they explained to me that their machines have infrared sensors or emitters that would fog the film. So, I would have to process it elsewhere. Most important, they returned the

film both times without the canister. That is, the cartridge was floating around loose in the mailer for many days in the mail - more exposure to dim light. I finally took the roll over to Penn Camera for processing. I retrieved it and the results were just fine, with no fog, and quite a few fascinating images. Evidently, the only fog is in the instructions and at Fairlawn! *Happy shooting.*

## **The Newest NBCC Cover Shooter**

While vacationing at Dennisport, MA, on Cape Cod, NBCC member and "*Lens and Eye*" editor Tom Sullivan responded to a desperate call to help local boosters decorate a special event schedule with a great cover photograph. Ever the investigative reporter, Tom found a "castle model in Spain" to symbolize the spirit of the week-long event. Of particular significance, this cover shot is Tom's first published cover. Overcoming his typical modesty, Tom showed his bylined cover to some friends. And



this is news that other NBCC shutterbugs will celebrate.

*Text by Joe Razza  
Photo by Gordie Corbin*

## **Notes about Lynda Richardson**

One of our previous speaker/judges, Lynda Richardson, has a profile done by the Kodak Professional at <http://www.kodak.com/global/en/professional/memb er/ProPass/magazine/richardson.jhtml#>. Additionally, she will be leading a photographic tour to the Galapagos Islands next May 17-27, 2004. You can find more information on this at [www.strabotours.com](http://www.strabotours.com) under "Discoveries", and "Equador and Galapagos Islands."

## 2003 – 2004 Executive Board, Standing, and Special Committees

**President**

Bob Peavy

**Vice President**

Sue Oberthaler

**Secretary**

Tom Field

**Treasurer**

Chuck Lee

**Directors**

Jerry Gordon    Joel Hoffman  
 Kent Mason    Jim Hammack  
 Janet Myder-Hammack

**Program**

Jim Hawkins  
 Miranda Chin  
 Carol Lee  
 Andy Gordon  
 Bill Richards  
 Ted Oberman

**Print Competition**

John Grupenhoff  
 Roy Sewall  
 Sue Oberthaler

**Slide Competition**

Judy Switt  
 Jim Hammack  
 Ruth Crozier

**Hospitality**

Mike Fleming  
 Bunny Ostrower  
 Jean Hanson  
 Lucia Goldman  
 Beverly Gordon  
 Mark Segal  
 Al Goldman  
 Margaret Colaianni

**Membership**

Gordie Corbin

**Bulletin Editor**

Tom Sullivan

**Exhibits**

Ross Emerson  
 Miranda Chin

**Field Trips**

Joe Razza  
 Chuck Bress  
 Dan McDermott  
 Cezary Raczko

**PSA Representative**

Ruth Crozier

**Publicity**

Barbara DeLouise

**Set-ups**

Tom Field  
 Carl Root  
 Michael Cline  
 Cezary Raczko

**Gallery**

Hans Adler

**Training Programs**

Kent Mason  
 Carl Root

**Webmaster**

Tom Sullivan

**Club Equipment**

Jim Hammack  
 Tom Field  
 Judy Switt

**Community Outreach**

Joe Razza  
 Joel Hoffman

**Church Liaison**

Janet Myder Hammack

**Membership Booklet**

Gordie Corbin

**Sunshine Committee**

Helen Berkson

**Print Night Sales**

Virginia & Jim Render

**Slide Night Sales**

Duncan Whitaker

**Technical Advisors**

Film – Hans Adler  
 Digital – Sue Oberthaler, Dave Freeman

**Competition Image Review**

Joel Hoffman  
 Judy Switt  
 Kent Mason  
 Sue Oberthaler

**Awards Dinner Coordinators**

Nancy Peavy  
 José Cartas



First Class Mail

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

