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The Lens and Eye

Volume 38 Number 3

<http://nbccmd.tripod.com>

November, 2002

North Bethesda Camera Club

Calendar

November, 2002

- 5 PCR: 7:00 pm
- 6 Print night: 7:30 pm
Speaker judge: Judy Gross
Hospitality: Virginia Render and
Andy and Lynn Gordon
Set-up: Carl Root and Tom Sullivan
- 13 Slide night: 7:30 pm
Speaker judge: Tony Sweet
Hospitality: Evelyn Jacobs, Susan
Helzer, and Marcia Loeb
Set-up: Sue Alexander and
Carl Root
Gallery: Beverly Gordon
- 17 Field Trip: National Zoo, Meet at
the Mane restaurant, 8:30 am
- 20 Workshop: Idea exchange, 7:30,
Rooms 205-206
Set up: Lester LaForce
- 25 Board Meeting: Gordie Corbin's, 7:30
pm
- 19, 21 The Craft of Photography, I and II:
7:30, Kent Mason's house.

December, 2002

- 3 PCR: 7:00
- 4 Print night: 7:30
- 11 Slide night: 7:30
- 18 Board meeting: TBD: 7:30
- xx NO Workshop
- 22 Field trip: Alexandria, VA
- 17,19 The Craft of Photography: 7:30

Judy Gross is Print Night Speaker

Judy Gross' business career includes teaching art in the public school system, and being a commercial designer for both the home and crafts industry. Her educational background centered in the arts from high school through graduate school. Several years ago, she developed an interest in photography, and entered classes at Montgomery college. Currently she is a member of the Art in Public Places for the City of Gaithersberg, and works part-time as a Creative Director for a medical company.

In her own words, she takes pleasure in seeing the world through the camera's eye, and then into print form, which can be visually enjoyed by the viewer. Everyone uses their eyes to observe the world around them. Her eyes see these elements in both the natural and the man-made world, and she wishes to share her vision with others.

In her involvement with Play-groundz Productions, Inc. her prints are for publicity for "Mr. Wizard". She had a 25 image show at the Gaithersberg City Hall which included architectural and digital images.

She had an exhibit of her work at Brookside Gardens this summer.

(Continued on p.3)

Tony Sweet to be Speaker for Slide Night

Tony Sweet is an artist in both music and photography. He played drums as a professional jazz musician for 20 years. When he decided to change careers, Tony directed his creative energy towards nature photography.

He recognized that the improvisational, spontaneous, and abstract elements of jazz could be integrated into nature photography. His transition was apparently both rapid and seamless, because today, he is a nationally known nature photographer, workshop instructor, and sought after lecturer.

For example, he is a member of Fuji's Talent Team 2002 and regularly contributes articles to magazines, such as Shutterbug and Rangefinder. He also teaches nature photography to other professional photo-graphers who are seeking ac-creditation as members of the Professional Photographers of America.

(Continued on p.3)

Competition Assignment:

Close-ups

An image that results from the use of any close-up equipment such as a macro lens, bellows, extension tube, reversed lens or close-up filters. (Must have been taken on or after June 1, 2001)

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Member Profile

Susan Milestone



The chief criterion for membership in the North Bethesda Camera Club is an interest in photography. There is no prerequisite level of photographic ability to join the club. The desire to improve and increase one's knowledge and skills is why people sign up originally and rejoin for many years.

Susan Milestone came to the club a year ago on a recommendation from former NBCC member Morris Weinberger. She began her interest in photography a year earlier when her father gave Susan a Nikon FM2—an all-manual camera. To learn the fundamentals of aperture, shutter speeds, focusing and film choices, she took a basic course at the Glen Echo Photographic Program.

During her two years with NBCC, she participated in the Visual Design classes organized and run by Kent Mason and John Telford. Susan credits those classes and

the club's other programs with vastly expanding her photographic knowledge. She also attends workshops presented by visiting expert photographers like John Shaw.

Says Susan, "I took up photography to bring back memories of the beautiful vistas I see while hiking. That way I can share the joy of my treks with family and friends." She especially enjoys hiking and photographing along Skyline Drive of the Blue Ridge Mountains in Shenandoah National Park.

She may spend four, five or six hours on a trek, rewarding her efforts with a dinner at the Great Meadows restaurant. She doesn't mind carrying some photographic equipment and water on her hikes, but for serious food, it's hard to beat restaurants on the trail. Other favorite shooting locations include Sugarloaf Mountain and Brookside Gardens.

She quickly discovered that hiking with folks who are not photographers is difficult. Non-photographers have little patience waiting for the camera enthusiast to complete her work. Consequently, she's looking for others who enjoy hiking and photography.

She uses various slow-speed Fuji slide films. She also uses Fuji Provia 400F on occasion. She has prints made from her favorite slides for friends and relatives. She's going to show her work to the staff and patients at the

medical center where she works as a massage therapist, hoping they will buy some images for themselves.

Her current arsenal of lenses includes a 28 mm, a 35~105 f35 zoom, a Nikon 105 mm macro f2.8, and an 80~200 mm f4 zoom. She occasionally uses a manual flash unit, but is a little uncomfortable with it.

Currently, chiefly she photographs scenics. Susan prefers sunset pictures "I'm not really a morning person, although I'm trying to adapt. Because of my work, I sometimes get home late so, getting up early is tough."

She added that she'd like to photograph animals but needs a longer lens to do it. Susan is also trying her hand at people photography. Her principal model is her eight-year old niece, and the venue is usually a birthday party or other family event.

Susan sees an additional use for her pictures. She's taking a drawing class at Montgomery College and hopes to use the photos as models for future drawings and paintings. Her artistic inclinations were fostered from various jobs she had prior to getting into massage therapy. For a time, she was an apprentice goldsmith but soon found that she could not support herself on an apprentice's pittance.

Text and photo by Joe Razza

>>>>>>>>> Competition Assignment Correction <<<<<<<<<<

The description of the competition assignment for December in the club red booklet should read "***(Must have been taken on or after June 1, 2001)***". The current wording is "on or before June 1, 2001."

Judy Gross (continued).

Additionally, she has won several contests including the Kodak Viewfinder, Motophoto national contest, the Nikon school, the University of Texas, and in local camera clubs. She has also had several images used by a national greeting card company. Judy is a member of the Strathmore Hall in Rockville and the Arts Barn in Gaithersburg.

Jim Hawkins

Note from Joe Miller

I wish to thank those members of NBCC whose generous contributions helped replace photographic equipment destroyed in the devastating fire which leveled my classroom/studio after a lightning strike on June 18. Your expressions of support and your encouragement to teach photography workshops again have motivated me to begin the work of rebuilding my classroom/studio. In these stressful times I greatly appreciate the value of friends and feel truly blessed to have so many at NBCC. I thank you all. **Joe Miller**

Tony Sweet (continued)

His newly published book, *Fine Art Nature Photography - Advanced Techniques and the Creative Process* is truly inspiring. As Bryan Peterson observed about his book, "... he captured nature's pulse and rhythm, her beat and soul. One not only 'sees' his beautiful work, but one is compelled to 'hear' it as well ... " If you pick up his book to flip through the pages, the power of his images will not allow you to put the book down. As aspiring photographers, we feel drawn into the images, curious about how he created each image, and want see more.

On Wednesday evening, November 13, Tony will present a portfolio of new images from the past year. This will be our opportunity to ask questions and get first-hand answers from a veteran photographer. He will also have a few copies of his new book for sale, in case anyone would like to gain some new inspiration and insights into making more creative photographs.

Miranda Chin

Notices

- Hans Adler will have an exhibit of his flower photographs from November 1 to December 13 at Brookside Gardens, located at 1800 Glenallan Avenue in Wheaton, Maryland. The exhibit, consisting of about 30 color prints, shows the results of work done largely at the gardens during the summer of 2001.

- A letter from club member Jerry Raines: - *We all love to complain about the processing mishaps we experience at the Kodak lab in Gaithersburg, but for good reasons we persist in bringing our film there. Now, that lab is scheduled to shut down at the end of this year unless we generate a sufficient howl of protest. (Actually, the lab will continue; however, it will become inaccessible to us as individual photographers. The lobby will be closed, and we will no longer be able to deliver and retrieve our own film there. Further, we will no longer be able to talk eyeball to eyeball with a human to get our processing mishaps corrected. We must go through a vendor, which is generally a thankless task.)*

For myself, this will be a disaster, and I assume it will be similarly disastrous for many of you. I have 300-400 rolls of slides processed there annually, and some dozens of rolls of print film. Of the slides, only a couple percent or less of the rolls exhibit processing problems or become temporarily lost. But without Becky Clinton and "Benji", who regularly work in the lobby, to troubleshoot for me, those problems would never get fixed, and the lost rolls would never be found.

From the print film, 20-30 percent of the prints are returned by me for reprinting because they are too dark, too light, or heads got chopped off. Becky and Benji cheerfully make sure the reprints are made without charge. Try getting that done at Ritz or any other local photo finisher. The presence of the lobby and the staff there at the Gaithersburg lab makes the difference between generally satisfactory and extremely frustrating processing. Therefore, closing that lobby would be a major mistake from the perspective of customer satisfaction. There are two Qualex/Kodak executives responsible for the decision to close the lobby. They are: Mr. Bill Bedics, Qualex Allentown, PO Box 20427, Leigh High Valley, PA 18002, and Mr. Staale Johannessen, Kodak Labs, 8101 Snouffer School Road, Gaithersburg, MD 20879, Please write strong letters to them protesting the scheduled closing. Thank you. Jerry Raines

Metering: Exposing for Specific Tones

“Averaging”, “high-low readings”, and taking a reading off a gray card are common methods of reflected light metering that generally give good exposures. The first two methods do so, however, only when the bright and dark areas of a scene average to a middle (18%) gray tone. A gray card reading, on the other hand, is designed to produce a correct exposure regardless of a scene’s brightness distribution and greatly improves exposure accuracy*. High-low readings do not give good results unless the range of stops representing tones on each side of 18% gray is equal, and averaging requires that the areas of light and dark tones on each side of 18% gray also be equal. The farther the image conditions depart from these requirements, the less accurate will be the exposure. None of these methods alone gives a clue as to how the important shadows and highlights of a scene will record on film, i.e. whether detail will or will not be preserved in these areas by the exposure.

The method to be described in this article is more useful than the aforementioned ones in that it enables you to determine the extent of the brightness range of a scene, ascertain the tonal value of any object in your scene, and recognize whether your exposure will preserve shadow and/or highlight detail. To use the method you must bear in mind that regardless of its brightness, any uniformly-toned object in a scene will be rendered as an 18% gray tone by the exposure-meter readout.

The useful brightness range which black and white negatives are capable of recording has been divided for convenience into ten distinct gray tones or zones, numbered 0 to 9. Some of you may recognize this as the basis for Ansel Adams’ zone system. In this scheme gray-card gray falls into zone 5, and the meter’s reading will always place the metered object in this zone. When using zone 5 as your target zone, all that is necessary is for you to decide which object in your scene you want to have appear as a zone 5 gray-card-gray tone, and then use the meter reading on it for your exposure. Having made that choice, you can then determine in what zones all other objects in the scene will fall. This is easily done because each of the ten zones differs from its adjacent zone by one f-stop. Accordingly, zone 4 is one stop darker than zone 5, zone 3 is one stop darker than zone 4, and so forth. In the other direction, zone 6 is one f-stop lighter

than zone 5, zone 7 is one stop lighter than zone 6, and so on.

When exposing for specific tones, the simplest procedure is to meter on a gray card (in the same light as your scene), make a note of the meter reading, and find an object in the field of view that yields the same reading and, therefore, will be rendered as zone 5 gray by the exposure. From here, you can determine the zones in which other subject tones will fall. Or you can pre-select any subject in your scene to be a gray-card-gray tone.

The key to using this method is in deciding which placement zones you feel are collectively appropriate for the various components of your scene. In this regard, one of the most important considerations is the effect that the placement selection has on a scene’s shadow and highlight areas, particularly whether detail is being preserved there. If not, and one or the other or both are an important feature of your photograph, you may want to rethink your original placement decision. Because shadow detail is usually desirable in most black and white photographs, many photographers make a zone 3 placement of a scene’s shadow area their primary objective. This placement preserves shadow detail and is achieved by closing down two stops from the meter’s shadow reading since the latter would otherwise place the shadow on zone 5.

To make all this practical, you need to know the tonal characteristics of the ten zones, especially the shadow and highlight zones. As already stated, to retain shadow detail, the shadows should be placed on zone 3 and no lower. A zone 2 placement yields shadow texture but not detail. A zone 1 placement produces deep texture-less blacks. At the other end of the scale, a zone 7 placement assures detail in the highlights, but zone 8 yields only highlight texture. Typically, zone 4 is used for deeply shaded areas in landscapes; zone 5 for weathered wood and dominant areas of open shade; zone 6 for Caucasian skin and shaded areas of snow; zone 7 for well-lighted snow; zone 8 for brilliant areas of snow and white painted surfaces; zone 9 for small areas of bright specular highlights.

Metering specific tones provides a great deal of information useful for making an exposure decision as well as determining a scene’s overall contrast and the tonality of its component parts. It also provides the means of determining whether

Cont’d on p.5

Workshop; November 20

"Let's talk photography"

The workshop for November is opened up to give all members of NBCC a chance to talk about their favorite subject, *Photography*..

The program will be co-led by Alex Karlin and Tom Sullivan who will be our M.C.'s and encourage those who feel shy about speaking up. We hope for a round-robin sharing of your good ideas, thoughts on what is new and exciting in the field as well as what you think we could do well without.

Our busy regular monthly meetings are so crowded with speakers and competitions that we think that the members would like to take a little time just to talk together about what is currently of interest. So, mark your calendars for November 20 at 7:30 Rooms 205-206, 2nd floor.

By Ted Oberman

Field Trip; November 17

National Zoo

This month we will visit the National Zoo in DC. We will seek out the obvious opportunities for beautiful animal images, but we are challenging our members to also focus on people looking at or interacting with the animals. Zoo's general hours are 6 am to 6 pm, with the animal exhibit 10 am to 4:30 pm. We will meet at 8:30 at the Mane Restaurant which is near to the entrance to the zoo from Parking lots D and E. Again for those wishing to capture the "early shots", the Zoo opens at 6:00 AM!



Metering (Continued)

to meter small objects at long distances, a spot-meter is well-suited for this type of metering.

For color photographers, a bit of extrapolation will enable you to use these concepts in your work. Most color film will accept a 5-zone range of tones. Remember, though, that subjects of different colors all falling in the same zone in a scene will yield a visually good photograph since the color contrasts provide the visual impact. Therefore, you don't have to have more than one tonal zone in your photograph. On the other hand, in black and white you're more likely to get "mud" under these conditions since most black and white images rely on 5 zones of contrast for impact (white-on-white images being an exception). In color, whites tend to create the greatest problem, due to overexposure. Check your whites against a gray card reading. If they fall much above zone 7, you're apt to lose detail in your subject. A common practice is to meter on a white area (rendering it gray-card gray) and then open up two stops, which will place it on zone 7. For most color work, a more striking image can usually be obtained by underexposing (lowering the zone) by one stop or thereabouts as this generally produces more image color density (saturation).

November, 2002

* Now that the camera maker's electronic whiz-kids have weighted for brightness their matrix-metering systems according to what they think you'll be aiming your camera at, I would not be too sure about a gray-card reading. But center-weighted and spot meter readings should be O.K.

Note: - Zones are conventionally designated by Roman numerals, but I find it easier to type Arabic numerals instead.

Hans Adler

Welcome New Members

We extend a hearty welcome to Tom, Jin and Mike. Please add them to your new membership booklet.

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301-962-6007
mike.cline@noaa.gov

**Happy
Thanksgiving
Everybody!**

Results of Competition for October, 2002 – Images of Maryland

Prints

Judge: Chip Clark

Black and White, Novice – 13 entries

1 st	Carol Lee	Southside, Baltimore
2 nd	Carol Lee	Union men
3 rd	Will Grupenhoff	Morning, Spa Creek
HM	John Grupenhoff	Tally ho

Black and White, Advanced - 22 entries

1 st	Sue Oberthaler	NIH landscape
2 nd	Sue Oberthaler	Bethesda farm woman's market
3 rd	Chuck Bress	Fence, sand, grasses
HM	Chuck Lee	Baltimore pride
HM	Chuck Lee	Antietam revisited
HM	Beverly Gordon	Annapolis
HM	Marianne Davis	The Tower building

Color, Novice – 25 entries

1 st	Carol Lee	An Annapolis house
2 nd	Carol Lee	Row, row down the street
3 rd	Len Friedman	Campaigning in Maryland
HM	Will Grupenhoff	Boats on the Wye River
HM	Mike Fleming	Geese in flight
HM	Mike Fleming	Smooth landing
HM	Carol Lee	Harbor view
HM	Nan Shellabarger	Helmsman

Color, Advanced - 25 entries

1 st	Marianne Davis	Great Falls
2 nd	Beverly Gordon	Smith Island
3 rd	Beverly Gordon	Crisfield workboat
HM	Laura Winslow	Bethesda construction
HM	Carl Root	Glen Echo towers
HM	Chuck Bress	Boardwalk, O.C.
HM	Marianne Davis	C&O canal clipper
HM	Anita van Rooy	Baltimore at night

Altered – 7 entries

1 st	Anita van Rooy	Baltimore Fantasia
2 nd	Jim Hawkins	A stroll in the park

Feedback to the editor

Please feel free to report any suggestions for articles, new features, web sites, problems you may be having with receiving the Lens and Eye, etc., to the editor, Tom Sullivan, either by phone, 301-983-4383, or e-mail; sullyinmd@netzero.com or by regular mail; 8208 Scotch Bend Way, Potomac, MD, 20854.

Slides

Judge: Ed Funk

Novice – 42 entries

1 st	Jean Hanson	Condo pyramid
2 nd	Susan Milestone	Great Falls
3 rd	Susan Milestone	Swain's Lock
HM	Cezary Raczko	Bat bridge
HM	Tom Sullivan	Guards of the fort
HM	Tom Sullivan	Baltimore church
HM	Cezary Raczko	Inner harbor
HM	Carol Lee	Sweet sugar
HM	Carol Lee	Charge!
HM	Susan Milestone	St. Michael's sailboat

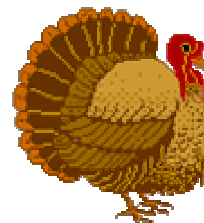
Advanced – 58 entries

1 st	Kent Mason	Metro on the go
2 nd	Russell Tilley	Antietam re-enactment
3 rd	John Telford	Maryland state flower
HM	Ross Emerson	Oh happy daze
HM	Bob Peavy	Seen better days
HM	Carl Root	Five beach flags
HM	Chuck Bress	Orchard snow
HM	Pat Bress	Man in boat
HM	Lester LaForce	Inner harbor #1
HM	John Telford	Horses in the mist

Web site tips

> David Middleton's site includes a list he calls "The Photographer's Year." It includes his recommendations for the best nature photography locations each month of the year; great for someone wanting to time a trip just right! Take a look at: www.davidmiddletonphoto.com

> Thanks to Lori Duscharme we have a beginning of links for photo workshops. This month we start with: Lane workshops at, www.LanePhotoWorkshops.com; Maine Photo Wkshps (www.theworkshops.com); Rocky Mountain School of Photography (www.rmssp.com); (www.SantaFeWorkshops.com); Great American Photography Weekends (www.gapweb.com); even our old friend, www.WashingtonPhotoSafari.com.



Cumulative Scores for 2002-2003

Prints

Black and White, Novice

- 19 Carol Lee
- 10 Les Trachtman
- 9 Jean Hanson
- 8 Steve Martin
- 8 Will Grupenhoff
- 6 John Grupenhoff

Black and White, Advanced

- 28 Sue Oberthaler
- 14 Beverly Gordon
- 14 Chuck Bress
- 12 Chuck Lee
- 10 Bob Peavy
- 6 Marianne Davis
- 6 Ross Pierce
- 6 Tom Kraly

Color, Novice

- 25 Carol Lee
- 16 Len Friedman
- 12 Bill Richards
- 12 Richard Huang
- 12 Mike Fleming
- 10 Roy Sewall
- 9 Barbara DeLouise
- 6 Ann Jorgensen
- 6 Wendy Ellman
- 6 Will Grupenhoff
- 6 Nan Shellabarger

Color, Advanced

- 27 Beverly Gordon
- 22 Marianne Davis
- 18 Chuck Bress
- 14 Carl Root
- 12 Anita van Rooy
- 12 Laura Winslow
- 12 Jose Cartas
- 9 Dan McDermott

Altered

- 27 Jim Hawkins
- 16 Anita van Rooy
- 9 Sue Oberthaler
- 6 Les Trachtman



Slides

Novice

- 29 Sue Milestone
- 26 Carol Lee
- 18 Cezary Razcko
- 15 Bill Richards
- 12 Tom Sullivan
- 10 Lindley McGrew
- 10 Jean Hanson
- 6 Barbara DeLouise
- 6 Shereen Kopp
- 6 Les Trachtman

Advanced

- 32 John Telford
- 15 Chuck Bress
- 12 Laura Winslow
- 12 Ross Emerson
- 10 Kent Mason
- 9 Russell Tilley
- 6 Bob Peavy
- 6 Lester LaForce
- 6 Carl Root
- 6 Pat Bress
- 6 Jose Cartas
- 6 Gordie Corbin
- 6 Susan Helzer
- 6 Miranda Chin



Address Corrections

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More Notices

► Our apologies to Sue Oberthaler for accidentally leaving her name out of the Star Awards in the membership booklet. Sue has earned much deserved 4 Stars in Black and White. Please add her name under the 4 Stars in your booklet.

► Saturday, October 5th, former NBCC President Ross Emerson was inducted into his college Hall of Fame, Grove City College, Grove City, PA, in honor of his athletic exploits on the soccer field in the mid 1950s. Ross was a walk-on player who scored two goals in his first game and, though he had to learn many of the sport's rules literally in the heat of battle, went on to be a star offensive player. Ross' scoring record still stands even though more games are played in today's schedule. Ross is among the first former students to be inducted into the college's Hall of Fame.

► The Montgomery County Public Schools Dept. of Adult Education is looking for individuals who would be interested in teaching photography (basics, advanced, and digital) in the evenings at one of their centers. Those interested can contact Judy Adler Reiff, Department of Alternative Programs 12518 Greenly Street, Silver Spring, MD 20906 301-929-2025 (phone) 301-929-2099 (fax) Email: Judy_Adler_Reiff@fc.mcps.k12.md.us.

► The Montgomery College Art Department is presenting an exhibition, *THE SHAPE OF COLOR*, at the Paul Peck Art Building Gallery, October 28 to November 15. This is a multimedia exhibit that will include ceramics, glass, fiber, furniture, sculpture, painting, photography and printmaking. According to Professor Kay McCrohan, who organized the exhibit, the emphasis will be on how artists use color as an evocative element in their work. There is a reception on October 29; 6-8 pm. For information call 301-279-5115. NBCC member Ted Oberman has several photographs in the exhibit.

► Final reminder: Deadline for the submission of images for NBCC's Eggs exhibit at the Glenview mansion in Rockville in February 2003, is November 6 print night. Please consider reviewing your entries in the previous club Eggs competition for submission to this exhibit. In addition, you may submit *new* images for the exhibit. The slides and prints you submit for consideration will be returned on slide night, November 13. Please call me if you have questions. Barbara DeLouise; 301-530-3479

Executive Board, Standing, and Special Committees

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Craft of Photography Workshop
Kent Mason
John Telford

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Virginia & Jim Render

Slide Set-up
Carole Cavanaugh

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Joe Razza

First Class Mail

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