



The Lens and Eye

North Bethesda Camera Club

Volume 44 Number 9 <http://www.nbccmd.org> Editor: José Cartas nbccclensandeye@yahoo.com May, 2009

Calendar

May, 2009

- 4 Field Trip: American Plant Store.
- 5 PCR: 7:00 pm.
- 6 Competition Night: 7:30 pm.
Judge: Sandi Croan.
Hospitality: Mike Cline, Lucia Goldman.
- 13 Workshop: 7:30 pm; Gary Silverstein.
Night Visions.
Hospitality: Jean Hanson, Don Martell.
- 18 Photo Critique: 7:30 pm; Kent Mason's.
- 20 Board Meeting: 7:30 pm; Lee's.
- 27 Program Night: 7:30 pm.
Planning a Photography Trip.
Hospitality: Ellen McGovern,
Ross Pierce.

June, 2009

- 2 PCR: 7:00 pm.
- 3 Awards Event: 6:00 pm.
Asbury Methodist Village.
- 6 Field Trip: East Broad Top Railroad,
Rockhill Furnace, PA.

Competition Assignment

Open

**Any Photograph taken on or after
June 1, 2007**



Workshop, May 13 Gary Silverstein Night Visions

Stu Mathison

There is no limit to what you can photograph at night. On May 13, Gary Silverstein will discuss techniques for using film and digital cameras to take night photos—including how to keep your camera steady during long exposures, when to use high ISO settings (as infrequently as possible), why you do not want to use the program setting on your camera after the sun has set, what aperture and white balance to use, how to photograph the moon, and how to take advantage of motion (e.g., car lights, ferris wheels) at night. He will also provide examples of local venues and ordinary subjects that lend themselves to nighttime photography, and explain why you should leave the comfort of your warm, dry home to take pictures on the next rainy/snowy/foggy evening.

Gary's interest in nocturnal photography goes all the way back to high school, where he began taking night pictures of Washington, D.C.'s monuments. His interest in night photography reflects his belief that the light at night can give magical qualities to otherwise ordinary scenes. His favorite nighttime subjects include cityscapes, landscapes, trains, fireworks, the moon, baseball, neon signs, county fairs, and puddles. When not

Cont'd on p.4

Program Night, May 27 Planning a Photography Trip

Bob Peavy

Are you planning a photography excursion anytime soon? There are practical lessons to be learned from the experiences of four NBCC members who researched, planned and executed an eight-day photo tour of Iceland in September 2008.

At the May 27 Program Night, Tom Field, Bob Peavy, Roy Sewall and Alan Sislen will discuss the many challenges they faced in visiting Iceland—and the solutions they found. The four presenters will offer their favorite tips on travel, techniques and equipment, and will illustrate their program with plenty of images from Iceland. For a general description of the tour, see pages 6-7 of the December 2008 issue of *The Lens and Eye*.

Iceland may be a unique destination, due to its dramatic geography and remote, northern locale; but it raises issues that are common to photography in general, whether

Cont'd on p.4

**DO NOT FORGET
TO
RENEW YOUR
MEMBERSHIP!**

Application form on page 17

Member Profile

Dawn Sikkema and Willem Bier



It was a pleasure interviewing Dawn and Willem, one of the NBCC's few "photography couples." Both have lead rich and varied lives and both have tremendous enthusiasm for image making.

Willem was born and raised in a small village in the Netherlands and studied economics at the Erasmus University in Rotterdam. He worked a short time for the United Nations Development Program, followed by a career with the International Monetary Fund. He retired in 2002. Dawn was born in Cadillac, Michigan, attended law school at Wayne State University and then had a career as an attorney for the federal government, first with the National Labor Relations Board and then with the U.S. Parole Commission. She retired in January, 2008. They met in 1985 on a date arranged by a mutual friend. Immediately after their marriage in 1986, Willem was posted to the Ivory Coast in West Africa. He and Dawn and his two children spent three years there. Dawn and Willem have lived in Chevy Chase since their return in 1989.

Willem's interest in photography dates back to his teen-age years.

He and his father built an enlarger from the accordion and lens of an old view camera and set up a darkroom in the basement of his father's office. Willem's first camera was a "box" with only one f-stop and shutter speed. Later he purchased an SLR with two lenses and a light meter, and invested in a real enlarger. He remembers working many hours in the darkroom. Willem is now into digital photography. He uses the Canon Rebel XSI DSLR and has three lenses, a mid-range, a telephoto and a wide angle. He processes with Photoshop CS3 and prints on an Epson 2400. He fondly remembers his first altered image. It began with a photo of his mother and his niece at a family dinner party. There were several wine glasses and two empty wine bottles on the table. With the aid of a very basic editing program, there were soon eight bottles!

Willem learned most of his early photographic skills from his father and from books and magazines. He never took a formal class until after his retirement. Since 2002, he has taken three classes at Montgomery College and several at the Smithsonian Institution. He feels that he also learns from having his images critiqued by competition judges. He is currently competing in both the Novice Color Print and Novice Electronic categories.

Dawn purchased her first "real" camera in 1977 in anticipation of a trip to Europe. She selected a Canon AE-1 with two lenses. Prior to that, she had used an Instamatic to take snapshots. With her new Canon in hand, she was soon taking portraits of any willing subject: the baby in a group house in which she lived as a student, her parents, her siblings, her friends, and, of course, the sights of her European trip.

After she began her career in 1979 and moved to Washington, D.C., she continued to take "people" photographs and was rarely without her camera. She took mostly slides and color prints and had these professionally processed. Her only experience with the "wet" darkroom was with a class that she took through the D.C. Department of Recreation. She made many informal portraits of family and friends and had a few professional assignments in the 1980: she photographed several weddings, a bar mitzvah, and an author for a book jacket and a Congressman's wife for a newspaper. She did very little photography during the 1990's and did not focus seriously on it again until 2006.

Until recently, Dawn was also mostly self-taught as a photographer. After she retired, she too took a class at the Smithsonian and studied digital photography at Montgomery College. She currently shoots with a Canon XTI Digital Rebel and owns a 28-75mm and a 70-200mm lenses. After the recent NBCC workshop on macro photography, she added a diopter to her equipment. She processes her work in Photoshop CS3 and prints on either Willem's Epson 2400 or a small HP printer of her own. She currently competes in the Novice Electronic and Altered categories.

Willem and Dawn particularly enjoy travel photography. Together they have prepared two annual calendars featuring their best images of the South of France and have given copies to their families and friends. They also travel to Holland once a year to visit his mother and siblings, and to Arizona and Michigan to visit her siblings. Their last Arizona trip in January turned into a three-week photo excursion

Cont'd on p.13

May Competition Judge: Sandi Croan

Marvin Sirkis

Sandi Croan is an independent artist from Centreville, VA who has been living in Northern Virginia since 1978. She specializes in landscape, nature, and travel photography with an eye for capturing the unique and creating fine art for homes and offices.

Sandi has won numerous competitions and awards for her fine art photographs. In 2008, she was awarded "Photographer of the Year" and "Print of the Year" by the Northern Virginia Photographic Society (NVPS), and she won both "Best In Show" and second place at the juried Meadowlark Photo Expo in Vienna, VA. Her images have been selected to be put on permanent display at Meadowlark Botanical Gardens and the Joe Miller Photographic Center for the Arts. She has been juried into numerous art shows, including the prestigious VisArts of Rockville "Inside/Outside" Exhibition, Arts Council of Fairfax County show, and The Fraser Gallery International Photography Exhibition. Sandi has sold many of her

photographs to private, corporate and government clients, and does shows for businesses and other local events. In addition, Sandi has recently displayed her art at Broadway Gallery in The Promenade shopping center in Fairfax, VA, Art Plus Frame in South Riding, VA, The Blue Iguana restaurant in Meadowlark Gardens, the Cub Run Recreation Center and the Fairfax County Government Center.

Sandi was a featured artist in *Elan Magazine*, and her photograph "Blue Lagoon" was on the cover. She has also had photographs published in other local and national magazines.

In addition to her fine art photography, Sandi is an outdoor portrait photographer specializing in children at play in natural settings and portfolio/marketing photos for models, actors and teen pageant competitors. She captures the essence, personality and beauty of all of her clients.

Sandi has been an active member of the NVPS since 2004, has served in a variety of board positions, and also as a judge for area photographic competitions.

April, 2009, Splinters from the Board

Tom Sullivan, President

Chuck Lee, Membership Chair, reported that we have 37 persons on the waiting list. The membership form for the 2009-2010 year was accepted by the Board.

The Board felt we had a comfortable reserve fund to take care of anticipated new equipment purchases and therefore voted to reduce the 2009-2010 year's dues back to \$50 per member.

Kent Mason will be offering two courses next year: "The Craft of Photography" and "Body of Work."

The PCR Phabulous Photographers meeting location has changed to Our Lady of Mercy church near the corner of Kentsdale Drive and Bradley Boulevard. Their End of Year exhibit will be held there on July 7.

The budget plan for the 2009-2010 year was presented by Treasurer Don Martell and accepted by the Board.

The Board decided to undertake a trial experiment at the May competition meeting and reverse the order for the prints and electronic judging. The order will be: announcements, electronic competition, break and print competitions.

A decision was made to place any "Open" competitions with allowed dates of five years or longer into the April competition.

A decision was made to move "Open" assignment competitions from the months of September, January

and May to October, December and April, respectively. Specifically, for the 2009-2010 year, the September, 2009 "Open" will now move to October and will have a normal two year date limit. The October, 2009, assignment "Long Shutter Time" will move to the September competition. The May, 2006, "Open" competition will move to April and will have a five year date limit. The April, 2006 competition assignment "Texture" will move to May. There is no January "Open" competition scheduled in 2009-2010. Please check the complete listing of the competition assignments found in this issue of *The Lens and Eye*.

A decision was made to eliminate the "Altered Print Category."

To provide some relief to the excessive number of entries experienced on "Open" competition nights, we will use 2009-2010 as a trial year by separating the print and electronic competition nights for these "Open" assignment competitions, which now will be in October and April. The electronic "Open" competition night will have ONLY electronic images. The print "Open" competitions will be combined with a Program meeting, usually the second meeting of the month, which will have a speaker for the first hour, followed by the print competitions after the break.

In order to keep the number of entries reasonable, the TOTAL number of entries per competitor, per month, will remain the same: four total, maximum of two in any category. The same image may not be entered twice in the same month.

Year-End Judge: Chuck Veatch

Paul Taylor

One of our region's best photographers, Chuck Veatch, will judge the 2008-2009 Year-End Competition. A former member of the Northern Virginia Photographic Society, Chuck has attended workshops with Freeman Patterson and the Rocky Mountain School of Photography. He has won many awards, exhibited throughout the area, and published a book of beautiful images shot in and around Reston, VA. Now in its second printing, *The Nature of Reston* encourages us to look for photographic opportunities in the familiar and often overlooked natural areas all around us.

Chuck has given presentations and judged contests at the North American Nature Photography Association's National Convention, the New England Council of Camera Clubs, the Meadowlark Photo Exposition, and every Washington-area camera club. He is involved in all aspects of *Nature's Best* magazine and Nature's Best Photography Contests, including photo selection and editing for the exhibits at the Smithsonian Museum of Natural History.

With regard to his personal artistic statement, Chuck wrote: "Two ideas dominate my image making and judging. First, simple is better. That means that any element in an image that does not add to the message the artist wishes to convey, subtracts from it. Second, images should be created using the rules of visual design. This means that the subject matter is often subordinate to the use of line, shape, color, texture, tone and perspective to capture the essence of the artist's vision. Photography is art and should be judged that way."

Involvement with non-profit and environmental organizations in Northern Virginia and the Shenandoah Valley occupies much of Chuck's and his wife Beverly's time. Although he still maintains a home and office in Reston, Chuck's home on Cedar Creek in Shenandoah County has been the inspiration for many photographic projects.

May Workshop (cont'd from p.1)

working his day job (conducting research on K-12 education at Westat, a research firm in Rockville), he operates Night Visions, a photographic business that specializes in night photography. His images of Washington, D.C. at night have been published on calendars, posters, and greeting cards. You can view a sample of his work at

www.nightvisionsphotography.com/default2.asp.

May Program Night (cont'd from p.1)

overseas or in our country, or in our own "backyard." For example, Montgomery County, MD may not be known for geysers and glaciers but, like Iceland, our weather conditions (including bald skies, wind, rain and fog) can and do present difficulties for photography, which may be mitigated with advance planning.

One of the most important decisions is what to take on a trip, especially when confronted with severe baggage restrictions on international air travel. This usually involves compromises between minimizing equipment load while preparing for foreseeable contingencies in the field. Backup camera body? Spare tripod? Choice of lenses? These and related decisions are tailored to the needs of each trip or shoot. Indeed, the relative extremes of Icelandic travel merely reinforce general good practices and techniques for photo trips anywhere.

The four club members will review pros and cons of hiring a local guide, and will compare a fully-reserved itinerary to a more flexible arrangement with options chosen on location, depending upon conditions at the time. In the case of Iceland, the prime travel season is the summer months (June until mid-August), when days are long and bird colonies are brimming. If your goal is to photograph birds, for example, you would NOT plan a September trip—even gulls are scarce then. If you wish to venture into remote areas, a 4WD vehicle and reliable navigation should be considered.

Obviously, photography trips can vary widely in their parameters, and the most important issues are determined by where and when you are going and what you expect to accomplish. Join us on May 27 for a review of photo travel planning, specifically for the Iceland photo trip and, by extension, for practically any outdoor destination. If you are especially interested in a particular planning aspect, please contact any of the four presenters prior to May 27 (via e-mail, phone, etc.) so they may prepare to discuss it.



Photo © Alan Sislen

NBCC Field Trip – May 4 American Plant Store

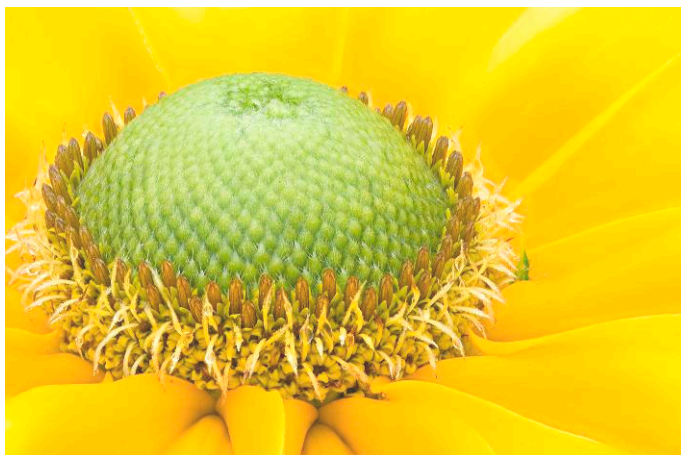
Cynthia Keith

Do you enjoy macro photography? Or do you wish you knew more about macro? Did the March workshop encourage you to try new techniques? If so, you will not want to miss our May field trip. We will visit the American Plant store at their location near the Beltway for intimate flower portraits among their vast display of spring flowers and foliage. Best of all, Evelyn Jacob and other leaders from the March workshop will be there to provide one-on-one help for those who want to try some of the techniques they demonstrated during the workshop.

This location is ideal for macro photography—the area is outdoors but covered by an opaque roof for diffused light and protection from inclement weather. The plants are on tables so you do not have to bend or kneel. If you wish that a flower were facing in a different direction, you can move it. And, if you become enamored of your subject, you can buy it and take it home!

The field trip is scheduled for Monday, May 4, at the American Plant store at 7405 River Road. This is at the corner of Burdette Road and River Road. The parking lot is accessed from Burdette Road, where we will meet at 9:00 am. The manager has graciously invited us and our tripods! So please consider patronizing American Plant for your spring gardening needs as our way of saying "Thank you"!

If you are planning to attend, or if you have any question, please contact me at clkeith@comcast.net.



"Prairie Sun Cornflower" © Evelyn Jacob

May, 2009

NBCC Field Trip – June 6 East Broad Top Railroad

Frank Herzog

If you love steam railroads, then the June field trip was designed just for you! The first Saturday of the month, June 6, will see us putting on our traveling gear and driving North to the East Broad Top Railroad in Rockhill Furnace, Pennsylvania. It is a three hour drive from the Washington area, but what waits for you there makes it all worthwhile. The railroad yard features a roundtable and large garages for the locomotive and cars. In addition, there are workshops housed in large buildings just CRAMMED with subjects perfect for testing your macro skills.

This will be an early-morning departure for most of us. Our esteemed president, Tom Sullivan, advises we arrive before 8:00 am to catch the morning light and prepare for the engine to be brought out a half hour later. (For those who want to overnight Friday, accommodations are available within 20 miles of Rockhill Furnace.) There will be a charge of twelve dollars for entrance to the grounds. An additional twelve-dollar charge will get you aboard the first rail trip of the year.

This is a site more than one of our members has explored already. Each called it a rewarding experience and showed great interest in returning again. Our president likes it so much, he has even become a "Friend of East Broad Top Railroad," with all the rights and privileges therefore attached.

Frank Herzog is coordinating this trip and asks that you e-mail him directly to indicate your interest. He will follow up with drive times and directions. This is DEFINITELY a car pool trip—you might want to think about organizing yours right away. Contact me at FrankHerzog@comcast.net.



Photo © Frank Herzog

The Making of *Great Falls and Mather Gorge**

Text and Photo by Roy Sewall

We photographers have slides in every conceivable type of box, too many prints to hang on too few walls, shoe boxes full of old 4x6s, and terabytes of digital photos (most of no value) sitting on crash-likely disks. Maybe we make prints for family and friends, sell a few, exhibit sometime, have a website, enter in camera club competitions, or make a digital book. Like all kinds of artists, we are all searching for an outlet for our work where we can show it to a broader audience. What is neat about making a book is that it is an appealing, permanent, highly visible representation of your work that can be shared with thousands of people. (I am referring to a book that will be printed in the thousands, not a low-quantity digital book.)

Making a book is rather overwhelming. So, there are a lot of things to sort out before taking the plunge. To begin with, it helps to have a high level mission. Some examples to consider are to show the world what a great photographer you are, capture something before it is forgotten forever, support the environment or other cause, or enhance the understanding of other cultures. Specifically, my two books are intended to make a case for perpetual respect and protection of our Potomac River and National Parks.

Setting ground rules for yourself can help you stay on course. For *Great Falls and Mather Gorge* I determined it must: be a photography book with some text, not the other way around; draw the reader to the geographic area; tell a good story and present interesting facts; be upbeat; be more people-oriented than the first book. As before, I decided to do all the text so I could fully control the message. Although this was really time-consuming, it was quite gratifying, but will not work for everyone.

You also need to decide if you are willing to lose money on a book, or even just break even. I decided to treat this as a business and to make a profit. I think this actually pushes you to work harder and smarter.

There are tons of great photographers around. Many are submitting their work to publishers for consideration, only to find that (1) publishers are looking for national best sellers and are therefore highly selective about which works to publish, and (2) one's royalties from such an arrangement are pitiful. So I self-published, which means paying a publisher for all of the work on a time and materials basis, but retaining

all rights to the book. I worked again with Roger Miller, Image Publishing, Ltd. in Baltimore. Roger is a lifelong professional photographer who is unbelievably prolific in making his own coffee table books—he has made over 30, mostly on the military academies, Baltimore, and Annapolis. Remarkable! On the first book, Roger and I struggled with how to communicate with each other, since we are from different planets. On the second book, we understood each other well and in fact have become good friends.

A book is an enormous body of work. Trying to build a comprehensive story involves balancing the content, which means—in addition to following your own ground rules—finding the appropriate coverage of the geography and sites, mixing horizontals and verticals, getting a variety of people shots, including actions and stills, including journalistic and art photos, covering the seasons, working close and far, and mixing nature with the hand of man. It sounds pretty easy, doesn't it?

This time, I took 15,000 digital photos (instead of 7,000 slides for the first book) to make a few more than 200 book photos. Digital took a lot more time because of all the editing and processing, but the results are clearly superior. Being able, and willing, to return over and over again to shoot sites greatly increases the chance of getting winners. Working with a shoot list in the field is extremely helpful, although you always want to be prepared for the unexpected. And in the field, you should always keep your eye open for the cover photo. Carrying model releases with you at all times is essential: it is much easier to get a signature on a model release at the shoot than to try to chase it down later.

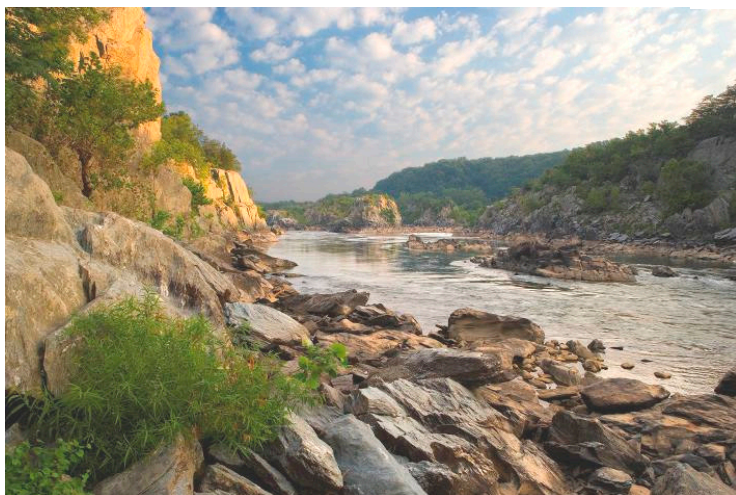
In your dark little corner of the world, where you do the editing and processing, you will find yourself working *ad infinitum* with chapter organization, image organization, down selecting, and processing—especially down selecting. Cutting the 15,000 photos down to 1,000 was relatively easy. Cutting this to 500 was surprisingly hard, and getting down to 300 was practically unbearable. For some reason, cutting out the last 100 was fairly simple, something that defies logic. Maybe I just got more vicious with the sword out of exasperation. Fortunately, some fine friends from the Club (Kent Mason, Alan Sislen, Tom Field and Cynthia Keith) helped with the review and down select process.

You need to think through how to use the book's available space. The jacket's cover and back photos must be standouts, as well as the two end sheets just inside the book. A modest number of templates (page

* This was my second photo book. The first one, *Our Potomac*, was published in May 2005.

designs) helps keep costs down a bit and makes the book less visually complicated for the reader to follow. Facing pages need to work together and photos should generally flow into the center of the book. Books are physically organized into packets of twelve pages called signatures, so the book will be some multiple of twelve pages.

Roger sends the pre-press and print work to contractors in China with whom he has worked numerous times on his own books. The most interesting industry development since my first book was the introduction of direct-to-plate printing. In the old days, you would send in your book's text, laid out in a software package like Quark, plus a box full of slides. The pre-press contractor would drum-scan the slides, insert the images into the Quark files, then make four color negatives (cyan, magenta, yellow, black). These negatives would be used to make a temporary set of plates—made out of special cardboard, I believe—that were in turn used to print off a very few proof copies. The plates would thereafter disintegrate and become unusable. The proofs were then sent to the publisher for critical review with you. You would then mark up the proofs with color corrections, such as “increase magenta 10%.” I found this to be pretty non-intuitive, and relied on Roger to specify the changes after I identified the color problems. We went back and forth with the pre-press team four times—which meant more negatives, more temporary plates, and much more time for mailing back and forth—before declaring the colors to be acceptable. After that, the metal plates were made for the big print job. This process was frustrating, time consuming and not very precise, but eventually led to nice results. Oddly, the way the industry worked back then is that the pre-press contractor was responsible to keep working this until you were happy with the colors, with no discussion of added costs.



Direct-to-plate is quite different. You submit Quark files with your digital images already in place. The pre-press contractor does a high quality (and curiously high-priced) inkjet print of your files, and that is the proof copy. When you review the proofs, any problem with the color will be attributed to your failure to color manage, not to the pre-press contractor's ability to color manage. So if you see a color problem, you will make the change at your end, and you are going to have to pay for some more very expensive proofs. The bottom line: when you submit the Quark files to the pre-press contractor you have to have 100 percent confidence in your colors. This rattles one's nerves. On the other hand, the timeline is greatly improved and the costs are a bit lower. Once you sign off on the proofs, it is the printer contractor's responsibility to match the colors of the pre-press contractor's proofs. In fact, we had a problem with this match in the first printing of *Great Falls and Mather Gorge*, and rejected the entire set of 3,500 books: ouch! The book was re-printed at no cost, thanks to Roger's skillful management of the problem.

A few lessons that I learned from the first book were reinforced with the second book. First, take full control of quality—despite everyone's best efforts in the chain, you are the one that must be satisfied in the end, so do not let go of the reins. Second, shoot both planned and serendipity: they are different but equally gratifying. When you carefully plan a shoot, perhaps with models and action, and it comes out on the money, it is a great feeling. But so is bumping into some completely unexpected treasure, and feeling like you are somehow being rewarded for sticking to it after all those lousy days where you could not find a shot anywhere.

In the second book I learned some new lessons. First, it helps to have done a first book: credibility leads to access. Second, people like to be involved. I tend to be shy about photographing people, and never do so without their permission in advance. To my delight, I found that practically all people were happy to be part of the book and to help out with captions when asked.

I have been asked a bunch of times what my next book will be about. I am guessing that the feeling is about the same as a woman who has just given birth: wow, I will never do that again! But then some time goes by, and you sort of forget the tough part, and you sort of think maybe you might possibly do it again someday—or maybe not. Until then, I will enjoy the results and the chance to share it with others, and maybe pick up a camera now and then.

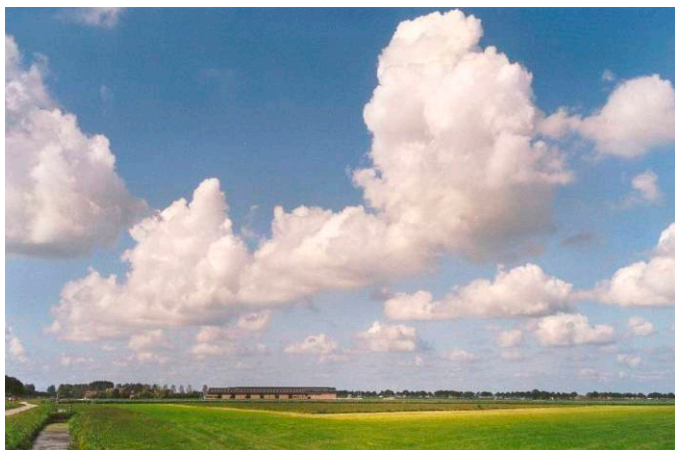
My Country of Origin: The Netherlands

Text and Photos by Rob IJsselstein

This story is about my country of origin: The Netherlands; or, as many call it: Holland. Most Americans do not know the difference: well, the difference is only historic. Holland is the ancient (since pre Christ) name for the western area, which was mainly forested wetlands. "Holt land" stood for woodland (in German, Holz is still wood). It was only in the seventeenth century that the larger area became one country: The State of the Netherlands.

We live in a town called Alphen aan den Rijn (on the Rhine); existing since Roman times—then called Castellum, for castle—and located twenty miles south from Amsterdam and the same distance from The Hague. Peculiar is that, before our son went to live in Amsterdam less than ten years ago, we only had been there two times. We were raised in the The Hague area, so that is where we used to go for shopping and family visits.

Holland could be cultivated when the land was made dryer by pumping the water out of the land into the rivers, and controlling the level by windmills (pumps) and dikes. The well known polders were then created. The consequence was that the land sank up to more than five meters below sea level.



The polder landscape is well known from the wild cloudscapes in the skies and the winter scenes. Both of these have been painted many times by the "Dutch Masters" in the seventeenth and later centuries; including also the scenes where people had a good time skating on the frozen canals and lakes.

Skating is still very popular in the Netherlands, including with myself. Every three or four years, I could go out and skate on the canals and lakes endlessly, often making forty-kilometer trips while enjoying the landscape and nature areas. Many volunteers clean the



ice from snow and mark unsafe areas. Tracks are lined by stands where pea soup and sausages are served. If frost really continues, the whole country gets the fever of the "Elfstedentocht," or eleven cities tour, when tens of thousands skate a two-hundred kilometer race, and hundreds of thousands come to watch and fire up the contenders.

The coastal areas are very popular with tourists, because of the wide and long beaches. Especially in summertime, the large amount of tourists make it impossible to walk in a straight line. During the other seasons, many people walk the dog or jog. The polder land is protected from the sea mostly by dunes; this is a naturally created landscape, although sometimes after a storm some repair work is necessary. Some of the coastal areas are less visited and remain more in their original state.



Spring time in Holland is famous for the tulips and other bulb flowers, as well as for the blossoms of fruit trees. The cherry blossoms are of a more deeper shade of pink than in the Washington, D.C. area.

Walking/biking is very popular in the Netherlands. We have our own "Appalachian" trails: there are many



long distance trails, for example, along the borders with Belgium and Germany. The latter is part of one of the European trails, ending in Southern France on the Mediterranean. The border regions are very nice, with many varieties of forests, areas that were landscaped by noblemen from previous centuries, and agricultural landscapes.

Every summer, many several-day hiking tours are organized, the most well known being the "Vier-



daagse" or "Four Days" of Nijmegen, with four days of maximum fifty kilometers a day. Traditionally, also many military personnel from all over the world participate; among them Americans and Canadians, being our liberators from the German occupation.

Recreational hiking is very attractive because of the villages one passes by, and there is always an opportunity to drink coffee, or beer, with a snack, on one of the many terraces.

At the end of the era where Holland was one of the most powerful and richest countries of the world, the Dutch colonized the area that is now New York and surroundings. From this period, when the area was called New Netherland, many names and words are still in use. Parts of New York, then New Amsterdam, remind of Dutch cities, like Brooklyn (Breukelen) or Harlem (Haarlem). The Dutch boys' names Jan and Kees became characteristic for the population in the area, and those who lived there became known as the Yankees. The currency was the "daalder," which changed to "dollar."

Membership Renewal

Current NBCC members, don't miss the membership boat for **Program Year 2009-2010!**

An application to renew your membership is attached to this month's newsletter. Checks and completed forms from present members must be received by **July 15, 2009** to assure a place on the rolls for next year.

On July 15, membership will be opened to those on the waiting list. As of now, that list has nearly 40 persons who have expressed an interest in joining us.

Completed applications and checks are to be mailed to Membership Chair Chuck Lee, 14603 Carrollton Road, Rockville, Maryland 20853.



PSA News

Judy Burr, NBCC PSA representative

If you are interested in joining PSA, now is a good time. PSA is offering an Individualized Photography Course to NEW members in their first year of membership. The April issue of the *PSA Journal* states that this is designed to enhance new members' PSA experience. If you have joined in the past year, you can take advantage of it. Another current PSA membership benefit is a 20 percent discount on all Adobe Store Products through May 31. NBCC member, Gene Haddon, has joined PSA recently and is listed in the April issue of the journal.

The current issue reviews two books: *Photographic Multishot Techniques: High Dynamic Range, Super-Resolution, Extended Depth of Field, Stitching* by Juergen Guibins and Rainer Guibins; and Mike Hagen's *The Nikon Creative Lighting System*.

"Concrete Abstracts" and "Drury's Digital Diary" are the main photo articles. The software review this month is on Topaz Simplify, Topaz Adjust, Topaz Denoise, and Topaz Vivacity plug-ins to Adobe Photoshop, Adobe Photoshop Elements, and PaintShop Pro.

PSA is going digital in a big way, with a variety of electronic imaging opportunities including study groups, club competitions, international creative club competitions, individual competitions, photo essay contest, image evaluation service, club judging service, and more. The Color Pictorial Image Division was formerly called the Color Slide Division.

For the PSA 75th Anniversary year, the April *PSA Journal* includes a brief history of PSA Chapters and PSA Member Councils as part of the total PSA history. Although we no longer have a local council, we do have a Mid-Atlantic Chapter, which is active in PSA and has competitions. Because the PSA Conference will be held in September, each recent magazine has had information on the Conference. This month, the *Journal* has program descriptions as well as information on the presenters.

Memorial Day

Nominating Committee for the 2009-10 Year

In accordance with Article VII of the Club constitution, we wish to inform you that the Nominating Committee has completed its slate of nominees to serve as NBCC's officers for the 2009-10 Program Year.

The Committee's slate is:

Tom Sullivan, President
Bob Dargel, Vice President
Don Martel, Treasurer
Jo Levine, Secretary

Each nominee has confirmed his/her willingness to serve if elected. The election is scheduled for the **May Workshop Night, May 13, 2009**. During the meeting, additional nominations may be made from the floor, with the agreement of each additional nominee to serve if elected. Oral balloting is used to elect the slate of officers presented by the nominating committee, but if an additional nomination is made from the floor, voting must be taken by written ballot. We hope that you will plan to attend and participate in the election.

We want to thank Tom, Bob and Don—who agreed to serve a second term—and Jean Hanson—who has served two years as secretary and therefore has finished her duty—for their time and service, and the great job they have done this past year.

Nominating Committee
Nancy Garwood (chair)
Ira Adler
Bill Richards



Focus on NBCC Members

Lee Goodwing and Carl Root at BlackRock Center.

Earth and fire—rudimentary components of our world, our existence are frequently taken for granted. Through the photographic eye of a gifted artist, however, the visual potential of these elements take on new meaning. In this photographic exhibit, sweeping local landscapes by Lee Goodwin are deftly juxtaposed with the unique, up-close patterns of burned cars by Carl Root. The result is simply breathtaking.

From April 29 to May 29, 2009.

Artist reception: Saturday, May 9, from 5:30 to 7:30 pm.

For more information, visit
www.blackrockcenter.org/gallery/gallery_items/index/1.

Courses

VisArts Center

For more information and to register visit the Center's website at www.visartscenter.org/photography.html.

Night Photography. Learn to make great images at night. Go on location and try your hand at new techniques. Share your images in an in-depth critique. Tripod and a camera with the ability to make long exposures required.

Instructor: Donna Jones.

Tuesdays, May 5–19, 7:00 to 9:30 pm.

Advanced Composition and Techniques. This class focuses on the essentials of good composition and visual design. Students learn how to combine different elements harmoniously to create balance in a photograph. Learn how to use color, line, shape, form, texture and perspective to create a dynamic image. The creative use of depth of field and slow shutter speeds, multiple exposures, panoramic photographs, and other advanced techniques are included. A critique of student images will be conducted during the last session.

Instructor: Nikhil Bahl.

Tuesdays, May 5 – 19, 7:00 to 9:30 pm.

D.C. Photo Excursions. Visit some of Washington, D.C.'s most recognizable places, but photograph them like never before. You will see the scene through fresh eyes as you receive photographic advice, tips and tricks along the way. These fieldtrips are a great learning experience that is also loads of fun!

Thursday, May 7, 7:00 to 9:30 pm, National Cathedral.

Thursday, May 14, 7:00 to 9:30 pm, National Mall.

Outdoors Workshops with Corey Hilz

For more information and to register visit his website at www.coreyhilz.com/learn.html.

Garden Photography Workshop. A two-day workshop in Gainesville, VA photographing in the lush garden of a professional landscaper. The workshop includes outdoor shooting sessions, classroom instruction and critiques. The garden offers photographers excellent opportunities, including a diverse collection of plants and flowers, as well as sculptures, insects and a greenhouse. After photographing in the morning, there will be a short presentation. The rest of the workshop will be devoted to a critique of participants' photographs. Besides receiving feedback on their photographs, participants will learn from the photographs of others.

Saturday and Sunday, May 16–17, 2009.

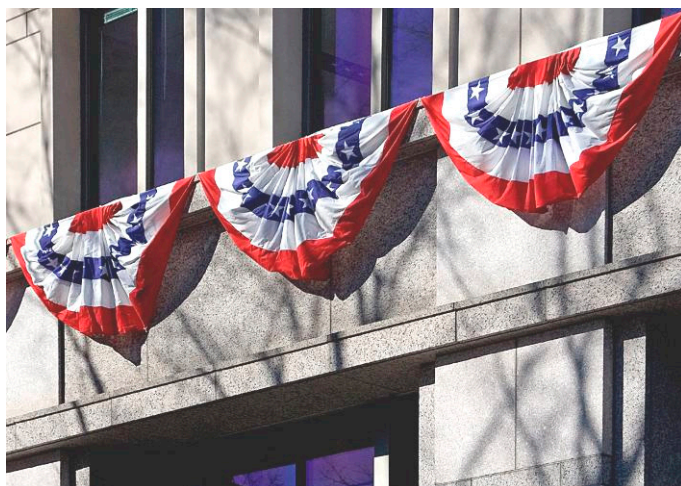
May, 2009

Electronic Competition 1st Place Winners

April 2009 – National Pride or Patriotism



Novice – Willem Bier – “Korea”



Advanced – Mark Segal – “Bunting”



Altered – Gordie Corbin – “Broad Stripes and Bright Stars”

Results of Competition for April 2009 – National Pride or Patriotism

Competition Judge: Scott Musson

Prints

Black and White – 7 entries

1 st	Chris Hanessian	Bush's Legacy
2 nd	Chris Hanessian	Marines

Color, Novice – 13 entries

1 st	Bill Olson	Lincoln Memorial
2 nd	Angelique Raptakis	Child with Reflection at the Vietnam Memorial
3 rd	Willem Bier	Mr. Lincoln
HM	Marvin Sirkis	Last Salute

Color, Advanced – 4 entries

1 st	Chris Hanessian	Our Flag
-----------------	-----------------	----------

Altered – 8 entries

1 st	Jess Stansbury-McCargo	Guarding the Tomb
2 nd	Bill Seelig	The Flag
3 rd	Bill Seelig	Bill's Balls



Tim Grey's Digital Darkroom Questions

I have created a collage containing several images and some text. I just discovered that I need to change the size of the image, so it will match the slideshow dimensions that will be used to display it, and this involves a change in aspect ratio. When I use Image Size (with the Constrain Proportions option turned off, so I can change the aspect ratio) all of the elements in the image get resized. I only want to change the size of the overall image, not the individual images contained in it. Is there a way to do this?

When you use the Image Size command, you are resizing the image canvas as well as all the elements contained within that canvas. Thus, as you are observing, the individual images within the canvas (or any other elements such as text and layer masks) are resized accordingly.

If you only want to change the size of the canvas (document) that contains your image elements (for example, in your case to change the aspect ratio of the overall canvas without affecting the size of individual elements within the image) you will want to use the Canvas Size command (Image > Canvas Size).

Electronic

Novice – 17 entries

1 st	Willem Bier	Korea
2 nd	Martha Cain-Grady	American Flag
3 rd	Angelique Raptakis	Raising the Flag
HM	Willem Bier	Triangles
HM	Paul Taylor	Capitol 2
HM	Martin Zober	Patriotism Means Life and Money

Advanced – 22 entries

1 st	Mark Segal	Bunting
2 nd	Rebecca Tidman	NASA Shuttle with Flag
3 rd	Nikhil Bahl	Stars
HM	José Cartas	Chilean Soccer Fans
HM	Gordie Corbin	God Bless the Winkler Family
HM	Alex Guo	Iwo Jima
HM	Rebecca Tidman	Flag by the Capitol

Altered – 14 entries

1 st	Gordie Corbin	Broad Stripes and Bright Stars
2 nd	Jim Hawkins	Our Flag
3 rd	Gordie Corbin	Fort Macon Reflection
HM	Rebecca Tidman	Lincoln
HM	Christianne Witten	Every Marine is a Rifleman First



With the Relative checkbox turned off, you can simply enter new values for Width and Height and click OK to resize the canvas. If you turn on the Relative checkbox, you can specify how much you want to increase (or decrease, if you use a negative number) the canvas size by in relative terms (for example, adding one inch to the width). The squares with arrows below allow you to specify which direction you want the size change to affect, with the default being a proportionate change in all directions.

If you have a Background image layer as part of the document you are working on, the new area of canvas will be filled with the current background color as indicated on the Tools panel. If you do not want a fill added, you can convert the Background image layer to a normal layer by double-clicking its thumbnail on the Layers panel and clicking OK in the New Layer dialog box (renaming it in the process from the default of "Layer 0" if desired).

Reproduced with Tim Grey's permission from his e-mail service (www.timgrey.com).

Cumulative Scores for 2008-2009; Through April, 2009

Black and White Prints

81 Chris Hanessian
79 Judy Switt
23 Bill Olson
14 Chuck Bress
10 Ross Pierce
9 Bill Seelig
6 Roy Sewall

Color Prints

Novice

60 Angelique Raptakis
37 Bill Olson
32 Willem Bier
27 Rob IJsselstein
14 Marvin Sirkis
9 Marcia Loeb
9 Cheryl Naulty
6 Louise Roy

Advanced

85 Chris Hanessian
57 Bob Dargel
53 Nikhil Bahl
32 Cynthia Keith
18 Les Trachtman
12 Dan McDermott
9 Dennis Green
9 John Villforth
6 Don Martell
6 Bob Peavy
6 Jean Yuan

Altered Prints

56 Bill Seelig
28 Dan McDermott
18 Sharyn Greberman
10 Jess Stansbury-McCargo
10 Les Trachtman
10 Anita van Rooy
9 Frank Herzog
9 Jean Yuan
8 Beverly Gordon

Novice Electronic

62 Angelique Raptakis
50 Willem Bier
45 Cynthia Hunter
44 Jean Hanson
38 Dawn Sikkema
37 Stu Reiter
34 Jess Stansbury-McCargo
24 Paul Taylor
24 Christianne Witten
21 Rob IJsselstein
14 Cheryl Naulty
12 John Barnes
10 Gene Haddon
9 Martha Cain-Grady
8 Stu Mathison
6 Shereen Kopp
6 Bill Olson
6 Martin Zober

Advanced Electronic

57 Nikhil Bahl
46 Rebecca Tidman
45 Judy Switt
44 Alex Guo
42 Gordie Corbin
30 José Cartas
28 Evelyn Jacob
26 Janet Myder Hammack
22 James Hammack
20 Bob Peavy
18 Joel Hoffman
16 Kent Mason
16 Mark Segal
15 Carl Root
14 Barbara DeLouise
12 Ira Adler
12 Judy Burr
12 Melissa Clark
9 Sigrid Vollerthun
8 David Davidson
6 Bruce Davis
6 Lester LaForce
6 Don Martell
6 John Villforth
6 Gerry Weiss

Altered Electronic

95 Gordie Corbin
58 Jim Hawkins
38 Rebecca Tidman
36 Stu Reiter
31 Christianne Witten
25 Jess Stansbury-McCargo
24 Lucia Goldman
24 Janet Myder Hammack
19 Bruce Davis
18 Alex Guo
14 James Hammack
14 Joel Hoffman
12 Judy Burr
12 Evelyn Jacob
6 David Davidson
6 Dennis Green
6 Rob IJsselstein
6 Mark Segal
6 Dawn Sikkema



“When you photograph a face, you photograph the soul behind it.”

Jean-Luc Godard

Member Profile (cont'd from p.2)

covering locations from Mexico to Utah.

Since joining the NBCC in 2007, both Dawn and Willem have been impressed with how well the Club functions and with the opportunities it offers for learning and development. After taking Kent's Visual Design Class, Dawn is now able to see the abstract forms that make an image compelling. She finds that she has moved away from portraiture and more towards subjects featuring structural shapes, color and design. Willem's work is developing a more photo-journalistic bent but he also enjoys getting up early in the morning to get just the "perfect" light on a beautiful scene.

Text and Photo by Jean Hanson

Did You Know?

Anita van Rooy

1. We always try to retouch on a separate layer to never hurt the original pixel image. To use the healing brush on a separate layer, you must first go to the option bar and turn on the checkbox for "Sample All Layers." Next, click on the "Create a New Layer" icon at the bottom of the layer palette to create a new blank layer above your Background layer and do your "healing" there.

2. Since we are talking about the Healing Brush, here is one more tip. The Healing Brush does not have an option for controlling its opacity (like the Clone Stamp, Brush or Eraser), but there is a way around that. Just use the brush first and then, to lower the opacity of your stroke, go to the Edit Menu and choose Fade Healing Brush and lower the opacity slider.

New Members' Corner

Annual Awards Event

Many of our new members may have noticed the announcements about the NBCC Awards Event coming up on June 3 and asking themselves: what is this? Well, the basic function of this event, as the title says, is to recognize those who have won the top spots in the competitions the Club has held throughout the year. But it is much more than that.

As you may have noticed, the competition committee is busy collecting all the winners of any print competition we had all year. These will be forwarded to our Year End Judge, Chuck Veatch, who will select the "Top Ten" prints of the year, with the first place winner being specifically identified. These will be shown at the Awards Dinner with comments from the judge. The same process will happen for the electronic images, with these being shown with our projector. In both cases, novice and advanced images are judged together; the only time during the year that this happens. If history is considered, you may be surprised how many novice entries make the top ten. Also, our "Star Awards" are presented to those who earned enough additional points during the year to merit the next star point level. For reference, many of the previous award winners can be found on pages 17–19 of our membership booklet.

This is always a wonderful environment to meet and mingle with many of our club members in a comfortable social setting. If you look at photos of previous events in old issues of *The Lens and Eye*, you will see a lot of laughing and smiles. As they say, a good time being had by all. Some say the highlight of the evening is the show of ALL of the winning electronic images, assembled into a presentation similar to those developed for the Photo Essay Program. Judy Switt and her team put together a wonderful show of these images, beautifully set to music, which this year we will be enjoying in the Asbury "theater" setting after our dinner. It is always amazing to see this showing of ALL the fantastic images that Club members have entered over the whole year. This is NOT to be missed; worth the price of admission alone.

We look forward to seeing many new members at this event this year! You will find your reservation form on page 19 of this May newsletter.

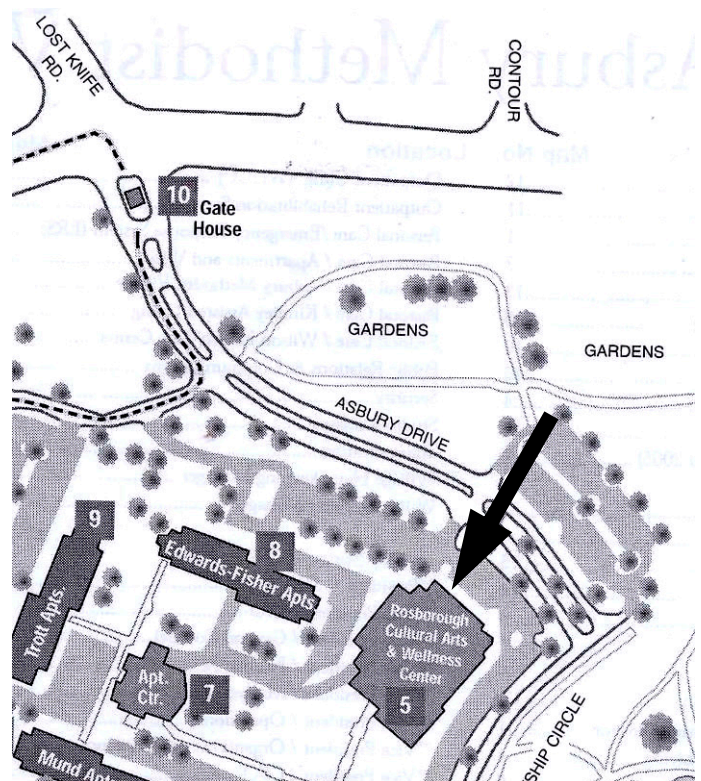


Directions to Asbury Methodist Village

Make your plans now to attend the Forty-fourth Annual Awards Event for the North Bethesda Camera Club on June 3, 2009, beginning at 6:00 pm. This year, it will be held at the Rosborough Community Room in the Asbury Methodist Village, 409 Russel Avenue, Gaithersburg, Maryland.

To get there, take I-270 to Exit 11, Route 124. Go through the traffic light at Route 355; then go to the third traffic light and take a right on Lost Knife Road to the end at a light at Odenthal Road. Straight across this intersection is the gate entrance to Asbury. Stop at the guard station (number 10 on the map below) and just tell the attendant you are going to a dinner in Rosborough Hall.

Right after you go through the guard station, you will come to a stop sign. Go straight through it and proceed a few hundred yards, where you will see Building #409 (number 5 on the map below) Rosborough Hall is on the right. Park in any unmarked spot (not reserved for handicapped or residents). Please, note that there are also more parking spots in a lot across the main street, Asbury Drive.



COMPETITION ASSIGNMENTS

SEPTEMBER 2009 TO MAY 2010

- September, 2009** **LONG SHUTTER TIME:** Must show evidence that the shutter was open 0.5 seconds or more while the camera remained still. Examples of evidence: something moving in the photo, star trails, a low-light post-sunset scene, metadata. (Must have been taken on or after June 1, 2008.)
- October, 2009** **OPEN:** Any photograph taken on or after June 1, 2008.
- November, 2009** **AUTOMOBILES, TRUCKS, AND MOTORCYCLES:** All or part of one or more vehicles, in motion or still. The vehicle does not have to be on a road. No other types of vehicles are permitted. (Must have been taken on or after June 1, 2008.)
- December, 2009** **MONUMENTS, MEMORIALS, STATUES, BRIDGES, AND WELL-KNOWN BUILDINGS IN WASHINGTON, D.C.** The primary subject must be located within the District of Columbia, although the photograph can be taken from Maryland or Virginia. (Must have been taken on or after June 1, 2008.)
- January, 2010** **NATURE IN THE WILD:** Included: You may photograph plants, animals, or insects (or any other critter or natural thing found in the wild, including water, sky, natural formations, landscapes, or seascapes) without the "hand of man." Excluded: You may not enter photographs of: cultivated plants and flowers, e.g., from someone's garden; domesticated, zoo, or any captive animals or insects. You may not enter any studio photos. (Must have been taken on or after June 1, 2008.)
- February, 2010** **FASHION STATEMENT:** The subject of the image should be a fashion statement as intended by the wearer, e.g., clothing, jewelry, or hairstyle, tattoos, painted face, etc. At least part of the person must be included in the photo. Still-life, such as of jewelry and accessories on display, is excluded. (Must have been taken on or after June 1, 2008.)
- March, 2010** **PEOPLE IN PHYSICAL SPORTS:** Must include at least one person in the photo, and the person or persons must be the dominant subject. Scenes of just spectators are excluded. (Must have been taken on or after June 1, 2008.)
- April, 2010** **OPEN, FIVE YEARS:** Any photograph taken on or after June 1, 2004.
- May, 2010** **TEXTURE.** A picture in which texture is the dominant attraction or theme. (Must have been taken on or after June 1, 2008.)

COMPETITION ASSIGNMENTS

SEPTEMBER 2010 TO MAY 2011

- September, 2010** **BUILDING ARCHITECTURE:** The image must depict an architectural aspect of the exterior or interior of a building. Compositions can range from an entire building to a building detail, but not macro photography. Human subjects may be included but must not be the main subject of the image. (Must have been taken on or after June 1, 2009.)
- October, 2010** **OPEN:** Any photograph taken on or after June 1, 2009.
- November, 2010** **ADULT HUMAN FACE(S) IN NATURAL LIGHT:** Adult face(s) must be the key element of the photograph and must account for at least one third of the picture space. Only daylight or moonlight may be used. Reflectors and diffusers may be used but fill flash and other artificial lighting may not be used. (Must have been taken on or after June 1, 2009.)
- December, 2010** **OPEN:** Any photograph taken on or after June 1, 2009.
- January, 2011** **URBAN IMAGE:** The image must depict subjects that one sees in a large urban setting such as: people, buildings, vehicles, utilities, or streets. It must be clear that the image was taken of or in such an urban setting. (Must have been taken on or after June 1, 2009.)
- February, 2011** **GEOMETRIC SHAPE(S):** The image must demonstrate the power of shape in photographic composition. One or more shapes, real or implied, such as triangles, squares, rectangles, circles, and ovals must be the dominant component(s) in the image. (Must have been taken on or after June 1, 2009.)
- March, 2011** **BOTTLE(S):** The dominant subject must be one or more bottle(s), recognizable either in whole or in part. The contents of the bottle or its label must not be dominant. (Must have been taken on or after June 1, 2009.)
- April, 2011** **OPEN, FIVE YEARS:** Any photograph taken on or after June 1, 2005.
- May, 2011** **CLOSE-UPS IN NATURE:** The image must be a close up photograph of any natural subject. In addition, plant life in cultivated settings is allowed, but domestic animals are not. The principal subject must be approximately 12 inches or smaller and dominate the image. Devices such as macro lenses, extension tubes and/or diopters may be used. (Must have been taken on or after June 1, 2009.)

NORTH BETHESDA CAMERA CLUB - APPLICATION FOR MEMBERSHIP – 2009-2010

Current member renewals (completed applications with dues paid in full) must be received by July 15, 2009 to ensure membership renewal. Memberships will then be offered to those on the waiting list.

Please **PRINT** legibly and fill in **COMPLETELY** even if this is a renewal!

Please note that all memberships are individual and cost \$50. Fill out one form per member.

CHOOSE ONE: ☐ RENEWAL OR ☐ NEW MEMBERSHIP

☐ I WANT PRINTED NEWSLETTERS SENT TO ME BY US MAIL (\$25 ADDITIONAL)

☐ I WANT AN ELECTRONIC COPY OF THE NEWSLETTER SENT TO ME BY E-MAIL (FREE)

Note that the newsletter is also freely available on the NBCC website, www.nbccmd.org

Name

Address

City

State

Zip

()

Phone (Home or Cell)

E-Mail Address (please print carefully)

Occupation

Employer (optional)

()

Business Phone

☐ MY CONTACT INFORMATION HAS CHANGED FROM THE 2008-2009 MEMBERSHIP BOOK (IF RENEWAL)

☐ I AM A MEMBER OF OTHER CAMERA CLUB(S): _____

☐ I WOULD BE WILLING TO SERVE ON A COMMITTEE.

☐ I AM WILLING TO HELP WITH BRINGING AND SERVING REFRESHMENTS.

☐ I AM WILLING TO MAKE A PRESENTATION AT A WORKSHOP OR PROGRAM ON :

I would like to have the following kinds of training, workshops, and programs:

I would participate in field trips as described here:

Please write any additional ideas to improve NBCC below, or on the back of this form:

I hold NBCC and each member of NBCC, individually and collectively, blameless for any injury that may occur to me or my guests participating in any NBCC activity or event.

Applicant's Signature

Date of Application

CHECKS SHOULD BE MADE OUT TO: NORTH BETHESDA CAMERA CLUB
Please mail completed form to: Mr. Chuck Lee, 14603 Carrollton Road, Rockville, MD 20853.

Additional Space for Comments and Suggestions

North Bethesda Camera Club
44th Annual Awards Event
Wednesday, June 3, 2009; 6:00 pm.

Asbury Methodist Village
Rosborough Community Room
409 Russel Ave., Gaithersburg, Maryland

\$32.00 per person

Reception: 6:00 PM

*Fresh Vegetable Display
Fresh Fruit Platter*

Dinner Buffet: 7:00 PM

*Mixed green salad
Chicken with garlic sauce
Sliced tenderloin of beef
Saffron rice
Fresh vegetable medley
Chocolate cake
Coffee, Tea, and Iced Tea; regular and decaf.
Bring your own wine to tables*

Reservations must be made by **Friday, May 22, 2009**

Make checks payable to North Bethesda Camera Club (or NBCC)
Turn in form and check to Catherine Honigsberg at a club meeting, or
Mail to: Catherine Honigsberg, 2012 Glen Ross Rd., Silver Spring, MD, 20910.



Number of Reservations: _____ Number of Vegetarian Options: _____

Amount enclosed: @ \$32 per person: _____

Names of persons attending as you would like them to appear on the name cards:

2008 – 2009 NBCC Board of Directors, Standing, and Special Committees

President
Tom Sullivan

Vice President
Bob Dargel

Treasurer
Don Martell

Secretary
Jean Hanson

Directors
Gordie Corbin Ross Emerson
Joel Hoffman Bob Peavy

*Voting Members in **Bold***

Programs/Workshops

Stu Mathison
Nancy Garwood
Tom Field
Jim Hawkins
Caroline Helou
Evelyn Jacob
Kent Mason
Carl Root
Gerry Weiss

Membership

Chuck Lee

Exhibits

Angelique Raptakis
Les Trachtman
John Villforth

Webmaster

Tom Field

Competition

Judy Switt
Prints
Bill Ho
Bill Richards

Judges

Marvin Sirkis
Mike Fleming
Paul Taylor

Church Liaison

Chris Hanessian

Electronic

Nikhil Bahl
Alan Sislen
Gerry Weiss

Hospitality

Carol Lee
Jim Render
Virginia Render
Louise Roy
Terry van Houten
Jean Yuan

Bulletin Editor

José Cartas

Field Trips

David Davidson
John Barnes
Barbara DeLouise
Frank Herzog
Cynthia Keith

Education & Training

Kent Mason

Awards Event Coordinator

Catherine Honigsberg

Community Outreach

Joel Hoffman

Librarian

Carl Root

Competition Image Review

Gordie Corbin Tom Field
Carol Lee Bob Peavy
Alan Sislen Judy Switt
Anita van Rooy

Photo Essay

Stu Mathison
Bob Dargel
Tom Field

PSA Representative

Judy Burr

Gallery

Carl Root



North Bethesda Camera Club
15641 Gold Ring Way
Derwood, MD 20855



First Class Mail