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The Lens and Eye

North Bethesda Camera Club

Volume 39 Number 7

<http://nbccmd.tripod.com>

March, 2004

Calendar

March, 2004

- 2 PCR: 7:00 pm.
- 3 Print night: 7:30 pm.
Judge: Lisa Masson.
Hospitality: Will Grupenhoff,
Martha Reeser and Jean Hanson.
- 10 Slide night: 7:30 pm;
Judge: Josh Taylor.
Hospitality: Ross Pierce, Tatiana
Watson and Lester LaForce.
Gallery: Chuck Bress.
- 14 Field Trip: St. Patrick's Day Parade.
- 15 Print Critique: 7:30 pm, Bresses.
- 16 Slide Critique: 7:30 pm, Kent Mason's.
- 17 Board Meeting: 7:30 pm, Sullivan's.
- 18 Visual Design: 7:30 pm, Kent Mason's.
- 24 Program: 7:30 pm, Edmund Stawick.
- 31 Slide Essay Night: 7:30 pm.

April, 2004

- 6 PCR: 7:00.
- 7 Print night: 7:30.
- 14 Slide night: 7:30.
- 19 Print Critique: 7:30, Bresses.
- 20 Slide Critique: 7:30, Kent Mason's.
- 21 Board meeting: 7:30, Gordon's.
- 22 Visual Design: 7:30, Kent Mason's.
- 28 Program: Bert Shankman.
- xx Field trip: Udvar Hazy Museum.

Competition Assignment:

Kitchen

An image of items or activities found, occurring and photographed within a kitchen. (Must have been taken on or after June 1, 2002).



March 1

Lisa Masson to be Print Night Judge

Currently, an established commercial/editorial photographer, Lisa Masson's interest in photography started in high school where she had the run of an abandoned darkroom. She went on to earn a Bachelor of Fine Arts degree majoring in photography.

Upon graduation, she had fun working as a multifaceted photographer covering skiing and beach activities, portraits and weddings and, as she noted, "Any other job I could get using a camera."

In 1982 she met her mentor, John Bowden, and worked with him for four years, assisting and managing his studio. She made her break in 1986 and started her own commercial/editorial photography business. In 1989 she renovated a 3000 sq.ft. building and created a studio complex of her own. After 10 years in her Arlington, VA, studio Lisa moved to a new studio in Annapolis.

Lisa has a broad base of experience ranging from international location shoots to diverse studio work. Her photographic specialties include delicate still life's, striking interiors and architecture, colorful displays of food and other products and distinctive corporate brochures in a variety of formats.

(cont'd on p.3)

Josh Taylor Will Be Our Slide Night Judge

Josh's photography background includes over 30 years experience in newspaper and magazine photography, teaching, and leading workshops. He's been involved with the Smithsonian Studio Arts Faculty, Penn Camera retail sales, Arlington Public Schools and the *Northern Virginia Sun* Newspaper (photographer). He led workshops at the National Arboretum, Botanic Gardens, Green Spring Park Gardens, and the International Photographic Society.

He has received awards from the following: VEMA Photo Expo, the National Zoo Photography Contest, Northern Virginia Photographic Society's Photographer of the Year, 1992, Waterford Foundation Photography Competition and the Stephenson Printing Calendar Competition.

His accomplishments include Fujifilm Talent Team Member, President of Northern Virginia Photographic Society – 1994 and Coordinator of Virginia Educational Media Association's Photo

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In Memory of Ruth Crozier



This issue of *The Lens and Eye* is dedicated to the memory of Ruth Crozier, who served as the editor for five years, from 1997-2002.

Ruth Crozier joined NBCC in 1992 and immediately began to serve as Slide Hospitality Chairperson. She was elected Secretary the next year and after serving two years, took on the job of planning "Field Trips" for the Club. Ruth was not hesitant about taking on one of the most difficult jobs in the Club. She was an excellent editor of *The Lens and Eye* for five years. Ruth set the standard for a well-organized and informative newsletter until her health began to slow her down, and she reluctantly handed it over to the capable hands of Tom Sullivan. Ruth hardly ever missed a meeting and up until the month before her death, Ruth was sitting at the table behind the slide projector during competition, sorting the slides by maker so it would be easier for us to pick them up.

Ruth Crozier 1920 - 2004 While the Camera Club was an important part of Ruth's life, she had a very full and exciting life before she joined NBCC. Ruth was born in Chicago, IL and grew up in Cambridge, MA. She graduated from Radcliffe in 1942 and received her Masters Degree in 1949. Ruth worked as an Engineering Aid with the TVA in Chattanooga, TN in the early 1940's. She worked in the Multiplex Mapping Unit of the Maps and Surveys Division in the Water Planning Control Department.

According to a conversation with Jerry Raines, Ruth started taking flying lessons only to have them stopped due to World War II. In 1950-51, Ruth was an instructor at Harvard Medical School in Cambridge, MA, teaching Anatomy.

Following her time at Harvard, Ruth worked for Worcester Foundation for Experimental Biology (now called Worcester Foundation for Biomedical Research) as Administrative Assistant to Dr. Gregory Pincus. In 1953, Dr. Pincus was approached by Margaret Sanger and Katherine McCormick about developing a new form of contraception. Seven years later his work (with Dr. John Rock and others), resulted in the FDA's approval of the Pill for contraceptive use. Ruth was hired personally by Dr. Pincus before the 1953 project of the Pill began.

In 1962 Ruth started her 21 year career at NIH in the Office of the Chief of what was then called the Division of Research Grants. Ruth's brother-in-law, Stanley, remembers that Ruth reviewed grant proposals, and later was in charge of managing grant programs.

By 1971, Ruth was working in the Center for Population Research at the National Institute of Child Health and Human Development. She was still working there in 1983 when she retired.

Ruth enjoyed traveling throughout her life with Smithsonian sponsored tours as well as other photographic tours. She is survived by a sister and brother-in-law, Priscilla and Stanley Garn, and a niece and nephew, Barbara and Bill Garn. Ruth's family and her Camera Club friends will miss her very much.

Text and Photo by Judy Switt & Gordie Corbin

Lisa Masson (continued from p.1)

Styling is Lisa's forte' and she is especially creative with shadows and light. Her web site can be found at: www.lisamassonphotography.com.

Andy Gordon

Josh Taylor (continued from p.1)

Expos(1992-94). He is also the writer of *PhotoNotes* column in the Mediagram (VEMA Newsletter).

His shows and exhibitions include the Arlington Courthouse, Arlington Public Library, Fuller and d'Albert Gallery, Education Center Gallery, Holiday Inn (Ballston) Permanent Collection and the Northern Virginia Photographic Society Gallery Exhibitions.

Josh's education includes a B.S. from Virginia State University, a M. Ed. from University of Virginia and postgraduate studies at the University of Maryland

He is a member of the North America Nature Photography Association and the Northern Virginia Photographic Society.

Barbara DeLouise

Edmund Stawick is Program Night Speaker

Noted Columbia, MD, photographer Edmund Stawick will speak to NBCC on Wednesday, March 24th. He is known for his dramatic nature photography as well as for architecture and cityscapes. His photography is all about light. As it states on his website, "Capturing colors and light has always intrigued Ed – sunrises, sunsets, light through stained glass, or reflections of sunlight on dew. Ed loves the challenge of capturing images from patterns and designs created by light." Ed's photographs are displayed at the Urban Arts Gallery and Gallery 2000 in Washington, DC.

One of Ed's projects is an upcoming book, *Charles Kuralt's Favorite Places – A tribute to a man and his America*. Ed traveled more than 57,000 miles, made 65,000 images, and collected 50 hours of taped interviews for the book! Future projects include a photographic journey in which Ed will follow the trail of the Lewis and Clark expedition. Also, Ed develops and presents multimedia shows for clients using photos set to music.

If you would like to learn more about Edwin Stawick's photography, you are invited to visit his website at <http://actsoflightphotography.com>.

Carol Lee

Anita van Rooy has an unexpected quest.

In one of our recent snowstorms Anita van Rooy witnessed an interesting event in her backyard that she caught with her camera. Anita lives in rural Potomac and frequently has wildlife visitors in her spa-cious backyard. When a deer showed up this time, it proved to be an interesting experience. In Anita's words: *This young deer had an injured foot and somehow got in my backyard but could apparently not jump the fence. When my Golden Retriever, "Mitzi," came out and saw it she ran towards it and I feared the worst but, to my absolute amazement, they looked at each other and then played for more than a half hour until they were both too tired to move. Here is the proof. (No Photoshop!!)*

Anita



Mitzi meets her new friend



Play is inevitable.



Rest time.

Multiple Exposures

There are two basic ways of making multiple exposures. One involves photographing against a dark background which itself gives little or no exposure to the film. The subject is exposed normally against the background, and another normal exposure is then made of a second subject within the remaining dark area taking care not to overlap the already exposed subject matter. If there is still room, a third exposure may be added taking the same precaution. The rule, here, is to give a normal exposure to any subject isolated against a dark background. Be aware, however, that repeated exposures of a dark background tend to lighten it.

The second method involves overlapping subjects. In this case, each individual exposure contributes only a part of the total exposure. With two overlapping subjects, each is given one-half of the normal (total) exposure. With three, each receives one-third of the normal exposure; with four, one-fourth; and so on. The rule, here, is to divide the normal amount of exposure by the total number of exposures to be made. If the exposures involve several different subjects, each of which requires a different amount of exposure, meter each subject separately to get the exposure required (as determined from the meter readout) and divide that exposure by the total number of exposures to be made. Because of overlap of areas of different densities, however, the results may be largely unpredictable.

Multiple exposures are also popular for obtaining "impressionist" effects which can be achieved by moving the camera ever so slightly between exposures. This will produce a series of offset overlapping images the net effect of which can give a pleasingly diffuse result, especially with subjects such as landscapes and flowers. Suggestions for, and illustrations of, impressionist effects can be found in *Photo Impressionism* by Freeman Patterson and Andre Gallant, 2001, published by Key Porter Books Limited, Toronto, Canada.

A simple way of making this type of exposure is to multiply the denominator (the bottom number of a fraction) of the metered shutter speed by the number of exposures you want to make, and then shoot at that speed. For many (especially older) cameras, the shutter speeds are given only in 1-stop intervals, so the number of multiple exposures, using this method, is limited to one-stop intervals. For example, at an original metered shutter speed of 1/60 sec, you have a choice of 2 exposures at

1/125 sec, 4 at 1/250 sec, 8 at 1/500 sec, etc. Some of the newer cameras, however, enable you to shoot at 1/3 stop shutter speeds. If your camera can be set at these 1/3 stop intervals, you can easily shoot at just about any exposure multiple you choose. To do this, you need to know the 1/3 stop shutter speed values, which are given below.

The shutter-speed progressions in fractions of a second are as follows (read each whole number in the series as a fraction, i.e., 20 is 1/20 sec, 500 is 1/500 sec, etc.). The underlined number is the full stop, the next of 2 numbers is 1/3 stop and the following is 2/3 stop less exposure: 2, 2.5, 3; 4, 5, 6; 8, 10, 13; 15, 20, 25; 30, 40, 50; 60, 80, 100; 125, 160, 200; 250, 320, 400; 500, 640, 800; 1000, 1250, 1600; 2000, 2500, 3200; 4000, 5000, 6400; 8000.

Let's assume your metered exposure is 1/60 sec at f/16 (some of you may recognize this as the sunny-16 exposure for Kodachrome 64), and you want to make 13 multiple exposures. Simply multiply 1/60 by 1/13 (multiply the denominator 60 by 13) which gives you 1/780 sec as your shutter speed. Note from the above numerical progression that 780 is close to 800 and that 1/800 sec is 2/3 stop less exposure than 1/500 sec (or 1/3 stop more exposure than 1/1000 sec). Therefore, set your shutter speed accordingly. If you can't set your new exposure at 1/800 sec at f/16 because you can't get 1/3 or 2/3 stop shutter-speed settings on your camera, set the exposure at f/11+2/3 at 1/1000 sec (f-stops can ordinarily be set at 1/3 stop intervals). The difference between shooting at 1/780 or 1/800 sec corresponds to the difference between shooting at 1/60 sec or 1/62 sec, which is negligible.

Another way of making multiple exposures (which doesn't require 1/3 stop shutter-speed intervals on your camera) is to multiply the ISO speed of the film you are using by the number of exposures you want to make and then set the ISO dial to the new number. For instance, if you are using ISO 100 film (Provia 100, Sensia 100, etc.) and plan to make 4 multiple exposures, reset the ISO dial to 400 (100 x 4). Each of the multiple exposures will then be 1/4 of the total exposure. For 5 exposures, reset the dial to 500 and for 8 exposures to ISO 800. Virtually any camera (old or new) will permit you to set ISO values at 1/3 stop intervals. If you don't already know them, the ISO progressions are: 25, 32, 40; 50, 64, 80; 100, 125, 160; 200, 250, 320; 400, 500, 640; 800, 1000, 1250; 1600, 2000, 2500; 3200. The underlined numbers are those you'll usually find imprinted on your camera's ISO dial (if it has one),

and the intervening 1/3 stop numbers are usually indicated by a dot. LED cameras should give you comparable ISO indicators.

The following example shows you how to do this. If, for example, your meter-indicated exposure with ISO 50 film is f/16 at 1/30 sec and you want to make 13 multiple exposures, multiply 50 by 13, giving you ISO 650. Reset your ISO dial to the number in the above ISO progression series that is closest to 650, which is 640. Setting your ISO dial to 640 gives you an exposure of f/16 at 1/400 sec or f/11+2/3 at 1/500 sec (which is a dialable full-stop shutter speed) for each of the 13 multiple exposures. These two exposures are equivalent, the difference being that there is 1/3 stop less exposure in shutter speed in the latter but 1/3 stop more exposure in the aperture setting (f-stop). It helps to have a hand-held meter with continuous full-scale exposure readouts to arrive at these equivalent numbers quickly.

Report from Jerry Raines

Here in South Florida, I stumbled across a remarkable gallery and a remarkable black-and-white photographer in the tradition of Ansel Adams. The photographer is Clyde Butcher and his gallery is along the classic and scenic Tamiami Trail (U.S. 41), way out in the middle of nowhere in the Big Cypress National Preserve. Clyde prints huge (e.g. 3 x 6 feet) black-and-white scenics from nature, featuring sweeping panoramas of the Everglades with stunning cloudscapes through red filters. The results are just stunning. Clyde has a protégé who shoots similar subjects in breathtaking color. His name is Joe Ripple. They both use large format cameras. Clyde and Joe have published a few picture books and you can find out more at www.clydebutcher.com. It's worth a good look, in my opinion.

Jerry Raines

NBCC Shop

Did you ever wonder what was happening at the table in the back of the meeting room with all the blue pamphlets on it? Well, It's the club's sale and giveaway table. On print nights the table is managed by Virginia and Jim Render and they have lots of goodies available for sale and some are free. The main item for sale is the Northern Virginia pamphlets on many photographic subjects such as *Night Photography*, *Composition and Visual Design* and *How to Improve Picture Sharpness*. These are great bargains at \$1.00 each. Many club members

It's best to use a relatively slow-speed film for this kind of multiple exposure work as you then have more camera exposure latitude to work with. With high-speed films, you can if necessary use a neutral density (ND) filter to bring the exposure to within the limits of your camera settings. When you take your meter reading, make sure it's on a mid-tone (zone 5) value to avoid overexposure or underexposure. A gray card provides a good reference standard for this purpose. There are various techniques for recocking a shutter without advancing the film, so be sure to familiarize yourself with the procedure for your camera.

There are other ways of handling multiple exposures but these are generally more restrictive of the number of exposures you can make. The above-described methods give you the flexibility of making any number you wish.

Hans Adler

have commented that they have learned a lot from these pamphlets. Other items include handouts of workshops for favorite photographers such as Tony Sweet and others. Sometimes NBCC members make available old copies of magazines such as *Outdoor Photographer* at no cost. These are truly bargains. So visit this table on print nights and get to talk to Jim and Virginia.



Deals at B&H

The March issue of the B&H catalog has some good deals on Fuji film. For example: Velvia 50 - \$4.19 for a 36 exposure roll; Provia 100 - \$5.35 and Provia 400 for \$5.95. A copy of the B&H catalog can be obtained from their web site at:

<http://www.bhphotovideo.com/>



From Tim Grey's DDQ

Are the images produced by scanning slides better than images produced by scanning negatives? If so what do I have to do to improve the images from negatives?

=====

Yes, the images scanned from slides are considerably better than those obtained by scanning negatives. There isn't a simple solution, short of considerable editing in Photoshop. There are a variety of differences between the two. Because negatives have greater latitude, there's a tendency to have a more "muddy" resulting image, although that is relatively easy to fix. The bigger issue seems to stem from the orange mask used on negatives. This can create all sorts of odd color problems. In

Field Trip – St. Patrick's Parade Mar 14

The opportunity to photograph people engaged in a variety of activities abounds at Washington, DC's St. Patrick's Parade, on March 14. The parade steps off at noon and follows the route from 7th to 17th Streets on Constitution Avenue.



However, many experienced photographers agree that they find their best images long before the actual parade begins. With that in mind, NBCC members will meet at 9:30 a.m. at 7th Street and Madison Drive, to photograph the various marching units as they form and rehearse for the big show.

You can expect to see a variety of folks: musicians with the usual band instruments; kilt-wearing bagpipers; pom-pom girls, cheerleaders, equestrians, clowns, people with their prized Irish wolf hounds and many others. Most of the people are delighted to have you photograph them in their uniforms and costumes.

Shortly after the parade begins, we can go to a restaurant and compare notes. Let's hope for good weather.

Joe Razza Field Trips Committee chairman

general, I find that negatives look much more drab and "old" when compared to similar images captured on slide film. It is a source of frustration to me, to the point that I simply don't like scanning negatives. When I do have to scan negatives, I know I'm going to have to spend a lot more time in Photoshop trying to get the color just right, often requiring that I target adjustments to specific areas of the image to deal with particular color issues.

The preceding was reprinted with permission from Tim Grey's Digital Darkroom Questions (DDQ) e-mail service. His web site is at: www.timgrey.com/ddq/.

Annual Slide Essay Night

It's not too early to begin inviting your family and friends to NBCC Slide Essay Night on Wednesday, March 31st. This is one of the most anticipated events of the year. Approximately 15 members will present their creative musical photo essays.

There will be a variety of subjects and music from both Novice and Advanced Photographers. The essays will all be programmed and dissolved with two projectors.

In addition, North Bethesda Camera Club will celebrate its 39th anniversary with cake and refreshments. Over the years, the Club has remained faithful to its mission of "producing better photographers through photo assignments and competition." (A word of advice: While the program starts at 7:30 p.m., get to Fellowship Hall early for a good seat.)



A few web sites to try.

<http://www.albanystudios.co.nz/art%20of%20seeing%201.htm>

Taking a close look at composition before we click the shutter

<http://www.shootsmarter.com/>

Lots of interesting articles including in-depth looks at monitor profiles.

<http://www.duchomor.com/jiri/index.html>

A very nice (I think) black and white gallery.

<http://www.phototraveler.com/>

Lots of information for travelling.

Exhibits

At the Corcoran:

Legendary photographer **Dorothea Lange**, renowned for her haunting Depression-era images of American migrant workers, went to Ireland in 1954 to document County Claire farm families for *Life* magazine. Using what a former assistant called "God's Light," Lange took over 2400 photographs. 43 years later Irish-American cinematographer Dierdre Lynch, with the aid of notes and photos from the Oakland Museum's Dorothea Lange archive, met up with many of Lange's subjects. Criss-crossing the county, Lynch conducted heart-breakingly honest interviews, and then directed and produced a poignant, often amusing, documentary film, touching on many themes—from the subjects' passionate attachment to the land to the demands of the local religion. The film features rare archival footage and interviews with Lange and more than 140 never published photographs. Lynch introduces the film, (USA, 2001, 89 min.) *Photos to Send*, (titled after an envelope found in Lange's Archive with the names and addresses of the people Lange met in Ireland) and answers questions after the screening. Thursday, March 18, 2004, 7:00 PM

Muriel Hasbun Photographs

Selected to represent El Salvador at the 2003 Venice Biennale, Muriel Hasbun creates haunting, emotionally complex photographs. Hasbun, a longtime Corcoran College of Art + Design faculty member, turned to photography as a means of exploring issues of personal identity, memory, and national, ethnic and religious heritage. As a woman of Jewish and Palestinian heritage raised as a Catholic in Latin America, Hasbun uses her family history as inspiration for her layered, collage-like work. Organized by the Corcoran Gallery of Art, *Memento: Muriel Hasbun Photographs* is on view from March 6 through June 7, 2004.

National Building Museum (NBM) Offering

Supporting the flowing forms of Frank Gehry's Walt Disney Concert Hall in Los Angeles are more than 12,500 pieces of iron, none identical to the other. Photographer Gil Garcetti, former Los Angeles County District Attorney, documented the skills and feats of the ironworkers who built the building through 100 black and white photographs. The exhibit *Symphony In Steel, Ironworkers and the Walt Disney Concert Hall* will be at the NBM through August 22, 2004. On Thursday, March 4, 2004, the

NBM will hold a lecture, *Ironworkers: Poetry in Motion*. From 6:30 - 8:00 p.m. which complements the exhibition. He will recount their accomplishments and his personal journey from lawyer to artist. Following the lecture, he will sign copies of *Iron: Erecting the Walt Disney Concert Hall* (Balcony Press) and *Frozen Music*. Fee for the lecture is \$12 for Museum members and students; \$17 for nonmembers. Please register online at: www.nbm.org or by calling 202-272-2448. The museum is located at 401 F Street, NW, off the Judiciary Square metro stop on the red line.

Second Annual Meadowlark Nature Photography Exhibition

The Northern Virginia Alliance of Camera Clubs (NOVACC) will host the Second Annual Meadowlark Nature Photography Exhibition on Saturday and Sunday, March 6th and 7th, 2004, at Meadowlark Botanical Gardens in Vienna, VA (located off Beulah Road between Route 7 and Route 123 at 9750 Meadowlark Gardens Court). Six clubs have been invited to participate in this juried event, and their best nature photographs will fill The Atrium. Joseph Miller will be the juror. The exhibit is open from 10 to 4:30 both days. Admission to the exhibition is free, as are all of its activities, including free camera cleanings all day on Saturday. Visitors can bring in their photographs for a professional critique session on either day.

Two very popular photography educators/lecturers will be on site. Jim Clark will be at the exhibition on Saturday, March 6th from 10-4:30. He will have information on his upcoming workshops as well as books and videos for sale. Tony Sweet will be at the exhibition on both days (March 6 & 7) from 10-4:30. Tony will have books and DVDs for sale and will also have information of his upcoming workshops. Please visit the exhibit web site at:

www.MeadowlarkPhotoExhibit.com for further information or call Meadowlark Gardens at 703-255-3631. Don't miss this opportunity to see outstanding nature photography and to improve your own images!



Results of Competition for February 2004 – Symmetry

Prints

Judge: Dennis Capolongo

Black and White, Novice – 0 entries

No entries this month

Black and White, Advanced - 17 entries

1 st	Chuck Bress	Mirrored building #2
2 nd	Sue Oberthaler	Noon
3 rd	Pat Bress	Ford
HM	Pat Bress	Dodge
HM	Lee Goodwin	Subway Grate 7 th St
HM	Bob Peavy	Triple Cross

Color, Novice – 8 entries

1 st	Barbara DeLouise	Orchid
2 nd	Bill Richards	Bodnant Sluiceway
3 rd	Tatiana Watson	Colorful gate

Color, Advanced - 23 entries

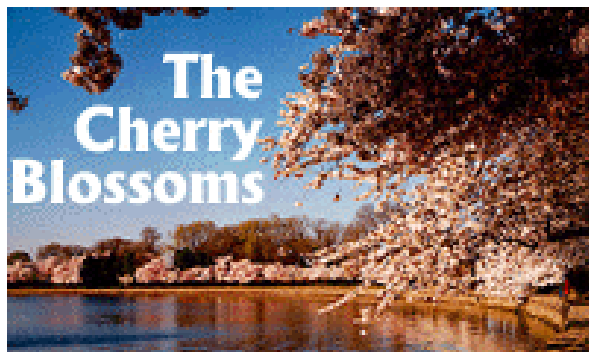
1 st	Marianne Davis	Quaker cabinet
2 nd	Carl Root	Three red sharps
3 rd	Carl Root	Lane #34
HM	Marianne Davis	Santa Fe Shutters
HM	Anita Van Rooy	Colorful
HM	Jim Hawkins	Maple leaf
HM	Les Trachtman	Cutting Edge Tool
HM	Pat Bress	Half circles

Altered – 13 entries

1 st	Carol Lee	Nuts & Bolts – Oh my
2 nd	Tatiana Watson	Red door
3 rd	Anita Van Rooy	Crayon symmetry
HM	Gordie Corbin	Madonna & Brittany

Changes

Bob Peavy
4620 N. Park Ave., Apt. 206W
Chevy Chase, MD, 20815
301-986-8778 (no change)
bobpeavy@comcast.net



They're just around the corner!

Slides

Judge: Don Becker

Novice – 32 entries

1 st	Sue Milestone	Morning snow Lake Needwood
2 nd	Bill Richards	Mango and spring green
3 rd	Alex Guo	Orchid
HM	Ann Jorgenson	Morning light
HM	Les Trachtman	West African mask
HM	Shereen Kopp	Ramigaar
HM	Sue Milestone	Cade's dewey web II
HM	Barbara DeLouise	Baltimore scene
HM	Ken Briefel	Coneflower
HM	Ken Briefel	Ruby tipped page

Advanced - 52 entries

1 st	Miranda Chin	Corm lily
2 nd	Kent Mason	Pink/gold/green
3 rd	Anita van Rooy	Crocus abstract
HM	Jim Hawkins	Leaf
HM	Anita van Rooy	Embroidery thread
HM	Tom Sullivan	Fire engine
HM	Chuck Bress	Mirrored building
HM	Carol Lee	Canyon light
HM	José Cartas	National Cathedral I
HM	José Cartas	Media Hotel, Braisalia

Equinox at the Jefferson Memorial

Twice a year, at the vernal and autumnal equinoxes, the Jefferson memorial offers photographers a special opportunity. The sun rises directly behind the statue of Thomas Jefferson, perfectly centered between two pillars. Many photographers take advantage of this phenomenon and it is a wonderful image. It will occur this year on the morning of March 20, 2004, 6:11 am.



Cumulative Scores for 2003 - 2004

Black and White Prints

Novice

- 47 Will Grupenhoff
- 19 John Grupenhoff
- 10 Roy Sewall
- 10 Ken Briefel
- 8 Roger Langsdorf

Advanced

- 68 Sue Oberthaler
- 54 Chuck Bress
- 42 Pat Bress
- 26 Lee Goodwin
- 16 Marianne Davis
- 15 Carl Root
- 14 Bob Peavy
- 14 Chuck Lee

Altered Prints

- 79 Gordie Corbin
- 43 Anita van Rooy
- 27 Jim Hawkins
- 23 Tatiana Watson
- 16 Bev Gordon
- 16 Carol Lee
- 6 John Grupenhoff

Color Prints

Novice

- 58 Bill Richards
- 33 Barbara DeLouise
- 26 Tatiana Watson
- 20 John Grupenhoff
- 20 Richard Huang
- 6 Will Grupenhoff
- 6 Bob Dargel
- 6 Ken Briefel
- 6 Len Friedman
- 6 Louise Roy
- 6 Alex Guo

Advanced

- 73 Carl Root
- 70 Marianne Davis
- 39 Carol Lee
- 38 Gordie Corbin
- 30 Anita van Rooy
- 22 Jim Hawkins
- 20 Ross Pierce
- 18 Cynthia Keith
- 14 Joe Razza
- 12 Bob Peavy
- 12 Les Trachtman
- 12 Pat Bress
- 6 Roy Sewall
- 6 Dan McDermot
- 6 Laura Winslow

Novice Slides

- 68 Bill Richards
- 49 Mike Cline
- 42 Barbara DeLouise
- 32 Les Trachtman
- 30 Sue Milestone
- 24 Shereen Kopp
- 23 Alex Guo
- 20 Will Grupenhoff
- 18 Jean Hansen
- 12 Ken Briefel
- 12 Jack Mazurkiewicz
- 10 Louise Roy
- 9 Bob Dargel
- 9 Jin Gong
- 8 Larry Berlin
- 6 Luis Bustillos
- 6 Ann Jorgenson
- 6 Karen Coates
- 6 John Grupenhoff
- 6 Marcia Loeb



Fragrance Day
March 21

Advanced Slides

- 49 Bob Peavy
- 38 Carol Lee
- 38 Miranda Chin
- 34 Caroline Helou
- 26 Carl Root
- 26 Chuck Bress
- 24 Tom Sullivan
- 22 Lester LaForce
- 20 Anita van Rooy
- 18 Pat Bress
- 15 Jim Hammack
- 15 Kent Mason
- 14 Gordie Corbin
- 12 José Cartas
- 12 Ross Emerson
- 12 Jim Hawkins
- 9 Joel Hoffman
- 6 Janet Hammack
- 6 Susan Helzer
- 6 Judy Switt
- 6 Sigrid Vollerthun
- 6 Laura Winslow



Railroad Festival Photography Contest

The Manassas-Warrenton Camera Club has been managing the Manassas Railway Heritage Festival Photography Contest for some time. This year they were able to allow the participation to expand by accepting mailed-in images for competition. All entries must have a railroad theme and be received by June 4, 2004. Further information can be found on their web site at: www.mwcc-photo.org. (click on the Railroad logo).

Nordstrom Exhibit – Few Days Left

In celebration of Black History month, the Nordstrom Company is sponsoring an exhibit of African-American photographers at its Pentagon City store. The exhibit, Love Now is a reflection of current times and a celebration of diversity through the eyes and lenses of a collection of African-American photographers, will close on February 29, 2004.

Candid Corner

Jim Hammack provided this archival board meeting photo. Can you imagine what the olfactory sensations must have been like in this room? Included in the photo are (from left) Bob Peavy, Judy Switt, the Gordons, Ruth Crozier, the Lees and Sue Oberthaler. Looks like they're all following along to the reading of the minutes.



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

Voting Members: ***Bold and Italic***

Program
Jim Hawkins
Carol Lee

Barbara DeLouise
Andy Gordon
Bill Richards

Publicity
Barbara DeLouise

Print Competition
Sue Oberthaler
Roy Sewall

Slide Competition
Judy Switt
Jim Hammack

Hospitality
Mike Fleming
Beverly Gordon

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