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The Lens and Eye

North Bethesda Camera Club

Volume 38 Number 8

<http://nbccmd.tripod.com>

April, 2003

Calendar

April, 2003

- 1 PCR: 7:00 pm
- 2 Print night: 7:30 pm (**Rooms 205-206**)
Judge: Bill Fitzpatrick
Hospitality: Mike Cline and Bill Richards
Set-up: Cezary Raczko and Tom Sullivan
- 9 Slide night: 7:30 pm;
Judge: Lynda Richardson
Hospitality: Ned Li, Miranda Chin and Bob Peavy
Set-up: Ned Li and Alan Chang
Gallery: Cynthia Keith
- 21 Print Critique: Bress's: 7:30
- 23 Board Meeting: Hammack's: 7:30 pm
- The Craft of Photography: Brookside Gardens
Field Trip (Each participant picks one day).
Apr 26: Telford: Early a.m.
May 1: Mason: 3:00 p.m.
- 30 Workshop: 7:30 pm, Joe Miller,
Abstracts
Set-up: Cezary Raczko, Tom Sullivan
- 27 Field Trip: Wildflowers, Local spots
Meeting location - TBA; 7:30 a.m.

May, 2003

- 6 PCR: 7:00
- 7 Print night: 7:30
- 14 Slide night: 7:30
- 19 Print Critique: Bress's: 7:30
- 21 Board meeting: Lee's: 7:30
- 20,22 The Craft of Photography: 7:30
- TBA Field trip: TBD
- 28 Workshop: TBD

Competition Assignment:

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" (Must have been taken on or after June 1, 2001.)

(Cont'd on p.2)

Bill Fitzpatrick to be Print Night Judge

Photojournalist Bill Fitzpatrick, was born in Brooklyn, NY, on November 11, 1946. He was educated in Washington, DC, and at St. Gregory's College in Shawnee, Oklahoma. He served a three year enlistment in the US Army – 1966-1969 – with tours of duty in Viet Nam and Berlin, Germany. He held the position of staff photographer at the Model Secondary School for the Deaf at Gallaudet College, Washington, DC – 1970-1974. He was White House Official Photographer from 1974-1989 where he was charged with the photographic documentation of the activities of Presidents Nixon through Reagan. During this 15-year tenure he traveled more than one million miles through more than 75 countries. His photographs have been published in every major newspaper and news magazine worldwide. Since 1989, he has worked as a freelancer doing editorial and corporate assignments.

Recent assignments have taken him around the world in eight days with *Time* magazine's NewsTour, and on the 84 day U.S. Olympic Torch Relay – 43 states, 16,500 miles – during which time he photographed 12,500 relay runners.

(Cont'd on p.3)

Lynda Richardson is Slide Night Judge

Lynda Richardson is a full-time wildlife, environmental, and travel photographer who has traveled to far flung destinations around the world covering assignments for magazines and organizations such as *Smithsonian* magazine, *The National Wildlife Federation*, and *The Nature Conservancy*, to name a few.

A former news photographer for the Associated Press, *Time* magazine and *U.S. News & World Report*, she traded the glamour of news for her true love: wildlife and the environment. Known for her vast knowledge of animal behavior and her ability to mimic animal calls, Lynda has led nature and photographic tours for organizations such as the National Zoo in Washington, D.C., and The Nature Conservancy. She has also given hundreds of talks and photographic workshops as well as judged numerous photography competitions for groups and organizations as diverse as The Explorer's Club in New York,

(Cont'd on p.3)

What's Inside

Member Profile	2
End of year dinner reminder	3
Black and White in Digital Gray	4
Field trip	5
Snow photos	6
Workshop.....	7
March Competition Results.....	8
Cumulative Competition Tally.....	9

Member Profile

Margaret Colaianni



Almost from the beginning of her life in Bloomington, IN, Margaret Colaianni was a globe trotter. Her father was in the Air Force and so the family relocated every two or three years. Most of her earlier years were spent overseas. For example, at the age of two she lived in France and later graduated from high school in Madrid, Spain, then spent two years studying French at the University of Grenoble in the French Alps. This young globe trotter then returned to stateside to complete her undergraduate degree at Indiana University, Bloomington. She later earned a Master's degree in Procurement, Acquisition and Grants Management at American University.

Currently, Margaret is a Program Manager with the Department of State, managing its worldwide credit card program. This work requires her to continue her world trekking ways. Margaret joined the North Bethesda Camera Club about three years ago. However, her job demands often conflict with her ability to participate as much as she would like in club meetings and related activities.

To get time for photography, Margaret uses flextime, working longer days to free up every other

Friday. "I live for that day off," she says. "I didn't participate in this opportunity in the beginning because I didn't think I would be able to consistently be away that one day, but once I started, there was no turning back." She added, "I think it's extremely healthy to have the one day to yourself to do whatever you like."

Her fascination with photography began early. As Margaret said, "Even as a little kid, I loved having cameras. My dad always gave me a camera. So I had learned just playing around with cameras. I always took one with me when I traveled." At one point, she took a course in black and white photography at Montgomery College which included darkroom processing of film and prints.

She and her husband, Jeff, purchased a cabin last year in the Dolly Sods area of West Virginia and they try to go there twice a month. She said that she's always interested in Kent Mason's slides because many of them are made in and around Dolly Sods.

To improve her photographic skills and technique, Margaret has taken several one-week workshops with Rod Planck and the Rocky Mountain School of Photography as well as a weekend program with John Shaw. "I love workshops because I enjoy seeing people's work and learning about their style and what else they are doing," she said. "It's very inspiring."

Margaret praises John Shaw's teaching methods. She said, "He takes difficult subject matter and simplifies it. In addition, he gives really practical advice." For example, when preparing for a trip to Africa, she mentioned to Shaw that she was having a tough time

deciding what equipment to take because she was going chiefly for business and she needed to travel light. She hoped to visit some of the game parks and she wondered about taking her tripod.

Shaw's advice, "Buy a bag of rice and use it as a bean bag. And when you're not using it, put your camera inside a pillow case to keep the dust out." She followed those recommendations and was glad she did. The equipment she took included her 200 to 400mm Tamron, the 75 to 200mm Nikon zoom, and the 35 to 70mm Nikon lenses. "Even so," Margaret noted, "that makes for a pretty heavy camera bag."

She added, "In those safari trucks you've got to know what you're doing, and you've got to do it fast. Because of the other people in the vehicle, space for resting your lens is at a premium. In addition, a major problem is preventing camera shake while shooting handholding the camera as your fellow passengers shift around to get a better look at the wildlife. Remarkably I got reasonably sharp pictures." She was able to squeeze in three weekend excursions to the Massai Mara, Etosha and a game park in the Okavango Delta in Botswana. She came back with some wonderful wildlife photographs, taken on Fuji Velvia and Provia.

Text and photo by Joe Razza

=====
Competition topic (cont'd)

Excluded: You may not enter photographs of cultivated plants and flowers (from anyone's garden); domesticated, zoo or any captive animals or insects. You may not enter any studio photos. **Manipulated images may be entered only in the Altered Print Category.**

Bill Fitzpatrick (Cont'd)

Bill is a member of the White House News Photographers Association, Photo Marketing Association International, and the National Federation of Independent Business.

Lynda Richardson (Cont'd)

the South African Embassy, The Girl Scouts, and CANON U.S.A. In addition to being a keynote speaker at a variety of conferences and other events, Lynda has been a monthly columnist for Virginia Wildlife magazine for many years. Lynda's photographs have also appeared in many

overseas publications such as *Airone*, *Animan*, *Das Tier*, *Focus*, *GEO*, and *Terre Sauvage* and in the summer of 1996, *Nature's Best* magazine listed her as one of the top women wildlife and environmental photographers in the world.

When not taking pictures, Lynda enjoys fishing, mountain biking, white water kayaking, soccer, gardening, and playing with her two Jack Russell terriers.



From Tim Gray's DDQ – 3/10/03:

I have the Coolscan 4000 and am wondering what is best for saving the scanned images. JPEG, TIFF or something else?

I would certainly not use the JPEG format if you are planning to print these images later. Particularly if you'll be interpolating the images up to a larger size, the risk of artifacts in the JPEG files, even at the highest quality settings, is a problem.

The TIFF format is lossless, and is an excellent format for saving your initial scans. While the TIFF format also supports layers, I would not recommend saving an image with layers (i.e., multiple image layers or adjustment layers) in the TIFF format due to compatibility issues with other software or users. Rather, if your images contain multiple image layers or adjustment layers, I recommend saving in the Photoshop PSD format.

R e m i n d e r !

*The NBCC Awards Dinner will take place on
Wednesday, June 4, 2003, 6:30, P.M.
in Fellowship Hall, our regular meeting room.*

Put it on your calendar!

*Watch next month's Lens and Eye for
additional information and a reservation form.*

The Art of Photography workshop:

Theresa Airey will hold a workshop in Hawaii, April 12-18, 2003. See the following web site for details:
www.huiho.org.

Black and White in Digital Gray Terms

Aside from composition or design, the quality of light is the essential element for any work of art, be it a photo, a piece of sculpture or a painting. No light no picture. Of top importance for light are the values or the distribution of light and dark tones. Next in rank are color, its saturation and brightness, including the mutually enhancing effect of complementary colors. People knew this consciously or unconsciously hundreds or thousands of years ago. Now, in the dawn of the digital age we are greeted with extraordinary new diagnostic and control powers over value and color. We can use digital methods to isolate and separate controls of tonality, which is the topic of this article, from color quality, which I'll save for another time.

Pause for a moment and think how an artist adds value and color to a painting. She uses one or more pigments to create a hue. Then, she dilutes that with a blend of gray, or white and black, to achieve a desired level of color saturation. The relative amount of white to black and the ground (paper or canvas) helps determine brightness. The art of making an artful photograph is similar. The roles of composition, color, and lighting are basically the same. Black and white wet photography permits the use of a host of skills and techniques: chemicals, burning and dodging, toning, masking and even unsharp masking and negative masking. If you look closely at what Photoshop software provides to help you change an image, you will soon realize that its techniques are largely based on last century's encyclopedia of wet darkroom practices.

Photoshop Scales: Brightness, Luminosity and %Gray

In a minute I will tell you why pixel technology is more powerful than the silver grains that define black and white photography. But first, let us peer into a digital image and use Photoshop software to modify the brightness or luminosity pattern in an image, separately from its hue and saturation. Here are the few terms you need to gauge the light and dark values in digital images. The brightness at any point in an image refers to a point on an axis that ranges from black at one end to white at the other. Two related scales are Luminosity (L) and grayscale, %Gray or %K. Luminosity is part of the Lab mode, and is found at the baseline of the histogram (under Image) that shows the distribution of light and dark values in an image file. %Gray and %K are the same. If you look closely, you will find Luminosity and Brightness are very similar, but not identical. As

you might expect, %Gray and Brightness are oppositely related (and if you really care, non-linearly so). The same holds for %Gray and Luminosity.

Digital control of values

A powerful way to change how an image impresses a viewer is to alter its values. In today's digital world this has become easy to do. We need a starting point. Begin with the histogram that tells you right away whether a picture is worth processing. The better digital cameras make a histogram display available after each exposure, and of course Photoshop software offers it for every image file.

The histogram deserves a "valuable player" award for its quick, albeit general, diagnostic value. If the luminosity values are not broadly distributed, that is a warning it will be difficult to modify values cleanly. For example, if the luminosity is bunched on the light end, then you have overexposed, so you might re-shoot. If you need to process the image anyway, take a look at the histogram after making corrective changes to see if vacancies have shown up – a sign of possible banding.

Once the image file is in Photoshop, there are many ways to adjust values. Quick and dirty is to use Auto-contrast. A more powerful correction is provided by Auto-levels, and if that is too heavy a correction, you can use Fade. An important downside to using Auto-Levels is that unsaturated colors can become fully saturated as a consequence.

Moving the Levels' black and white sliders to clip empty luminosity values at both ends provides greater control. This can be done with RGB collectively. (Using individual R, G or B channels changes the color.) To see just what you are clipping, you can make the Levels histogram turn into a clipping display. Just hold down the Alt/Opt key when you click on the black or white sliders. Moving the gray middle slider is a simple way to change contrast. A more powerful way, after using Levels, is to make a Curves adjustment. Remember the Hurter and Driffield curve? Curves adjustments are as good as and at least a hundred-fold faster than the image enhancement capabilities that you have in a wet process darkroom.

The line graph in Curves is an H&D analog. You place a point on the line in Curves by Ctrl/Cmd clicking on an area in your image where you want to alter value or change contrast. Far surpassing wet darkroom control of the H&D curve, this control

gives you five different regions where you can change contrast by forcing the curve to be steeper or flatter.

Here is a nifty trick. Try entering just one point on a new Curves display. Click to make sure the point you entered is selected, i.e., black. Now, use the arrow keys to nudge the point around. You can also nudge a selected group of points to get the best effect. Just before you check Okay, try clicking the Preview button on and off to verify that the change you get is the one you want. After you make such a change with Layers, you can make a similar on-off test by clicking the layer's eye icon on and off, or more subtly, by continuously varying the Opacity. Layers does not work with uncompressed RAW image files, but there you can always Fade an adjustment after you have made it.

Sometimes digital images appear lackluster and under-saturated, and you may be drawn to boost color saturation as a correction. Alternatively, you may consider using the black and white eyedropper tools in Levels or Curves (they are the same) to set the black and white endpoints in the image. Double clicking and setting their brightness to 5% or 95% is the usual preset for their target values. Also, it helps to place a grayscale checker in a photograph in order to have black, white and gray reference points.

Here is one place where grayscale and color issues merge. You can easily tell if part of your image is gray—the info palette will then show the R,G and B values to be the same. If that is not the case, when a portion of your image is supposed to be neutral gray, you can simply click on it in Levels with the gray eyedropper. That will remove a color cast by forcing equal levels of R, G and B at that value.

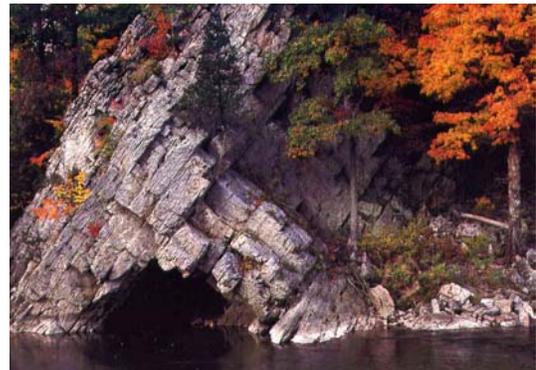
I have kept you wondering why pixels are better than film grains. There is no need for high falutin' science here. Silver grains have only two possible values,

black or absent. Pixels on the other hand are commonly 8-bits in depth and therefore provide 256 variations in grayscale. By working with RAW files from digital camera and scanners, Photoshop can handle 16-bit pixels whose grayscale is 4096-fold deeper than the binary latitude of silver. It is easy to predict that over the next few years, amateur photographers will follow the pros, leave their slide scanners behind, and embrace digital cameras (as they become more affordable), thus providing RAW image files of higher image quality than film.

Dave Freeman

Upcoming Show By Pat Bress

Pat Bress will have a show at Studio Gallery, 2108 R. Street, NW, Washington, DC, from April 23 to May 18, 2003. The show is titled *Seasons of Trees* and comprises 25 color and black and white photographs printed by her. You are invited to the opening reception at the Gallery on Sunday, April 27 from 4:00 to 6:00 p.m. The show depicts trees as they change through the four seasons, and the beauty of these changes as shown below.



Ilfochrome picture original

Pat would enjoy seeing you at the opening reception on the 27th of April.

Field Trip – Wildflowers – Sunday, April 23

This month's field trip will focus on wildflowers, but with a little different twist in format. Since wildflower blooming is so finicky and unpredictable, your field trip committee has come up with a scheme that hopefully gives us a good chance of being in the right places at the right times. The field trip team will "scout out" and visit many locations in our local area where wildflowers are expected to bloom in the late April timeframe. Then, about a week before the actual date, April 23rd, we will identify five to ten

locations which we feel have the best wildflowers actually in bloom. All those on the field trip signup sheet will receive a notice of these chosen locations. We will suggest an itinerary for which many of us will visit these sites on the 23rd. Field trip participants can follow this itinerary or develop their own from our information. All of this information will be posted on the NBCC web site; <http://nbccmd.tripod.com>. If you have questions, call Tom Sullivan at 301-983-4383.

Snow Photos

Some of our members braved the elements and took advantage of the beauty of the recent snow in our area. Shown below are some examples of the images they captured.

Carl Root



Chair rail



Deck drifts ice

Dave Freeman



Downhill pair



Mom's Honda

Chuck Bress



Choptank

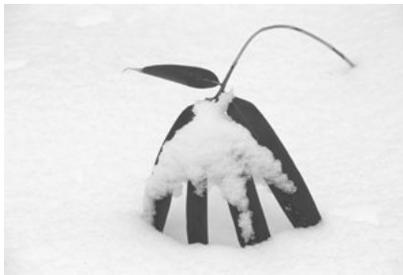


Horse farm, snow

Alex Karlin



Winter shed



Bamboo

Tom Sullivan



Frederick barn

Pat Bress



Ducks, stream, snow



Tree and shadow

Anita van Rooy



Backyard deer



Cardinal in snow

Ross Emerson



Stop snowing

Critiques at lunch

Over the last many months several club members have been gathering on somewhat random Mondays at Umberto's Restaurant in the Cabin John Shopping Center on the corner of Tuckerman Lane and Seven Locks Road in Potomac. Participants usually bring three to six prints which are critiqued by all present. The atmosphere is very cordial and members suggest they learn a lot from the expertise at the gathering. The meeting idea was conceived by Pat and Chuck Bress. Typical members include Ross Emerson, Marianne Davis, Joe Razza, Les Trachtman, Hans Adler and Tom Sullivan.



Pat, chuck, Les and Hans offer advice to Marianne

So give it a whirl.

Exhibits



Singh at the Sackler.

Photographs of street and rural life in India by Raghubir Singh shot in, around, from, through and next to an Ambassador automobile. The exhibit *Auto Focus: Raghubir Singh's way into India* runs through August 10, 2003. The Sackler's exhibition presents forty-eight photographs that place the car in the landscape or, conversely, frame, reflect, and refract the landscape through the Ambassador's windows and mirrors. The Sackler is at 1050 Independence Avenue, SW, 202-357-2700. Hours are daily 10:00 a.m. to 5:30 p.m.



Joe Miller Presenting April Workshop

One of the best known, and some would even say best-loved teachers in our region, is Joe Miller. A member of the North Virginia Photographic Society as well as the Manassas-Warrenton Camera Club, Joe has been teacher, presenter, and judge in nearly all the camera clubs in the greater Washington metropolitan region. In addition, he has been a three-time presenter at the New England Council of Camera Clubs. Joe helped to found the Northern Virginia Alliance of Camera Clubs and has authored several Alliance publications.

Joe Miller has honed his own skills through workshops he has taken with Joe MacDonald, Larry West, Craig Blacklock and Freeman Patterson. And he has taught workshops in his studio in Virginia which have been attended by many members of NBCC.

One of our competition topics for the fall of 2003 is "Found abstracts". Therefore we especially look forward to the Joe Miller Workshop at our club on April 23 when he will present his own program on The Abstract in Photography. It is sure to be interesting, informative and challenging.

Sackler Internet Photo Tour

The Sackler Gallery web site has an interesting "On-line Exhibition" called *India through the Lens: Photography 1840-1911*. You will find many photographs of early India as taken with primitive equipment. The scenes provide a very interesting perspective of India in these times. Go to : <http://www.asia.si.edu/exhibitions/> and select "Auto*Focus".

Margaret Bourke-White at the Phillips.

A fine and insightful exhibit of Margaret Bourke-White's photographs entitled *The Photography of Design, 1927-1936* can be found at the Phillips collection 1600 21st St., NW, 202-387-2151, through May 11, 2003. Hours are Tuesday – Sunday 10:00 to 5:00 (extended hours Thursday to 8:30 p.m.) and Sunday 12:00 noon to 7:00 p.m. (closed Mondays). Tickets are \$7.50, \$4.00 for seniors. For more information visit the web site at: www.phillipscollection.org. This promises to be a very good collection and shouldn't be missed.

Results of Competition for March 2003 – Dramatic Lighting

Prints

Judge: John Consoli

Black and White, Novice – 11 entries

1 st	John Grupenhoff	Welder
2 nd	Les Trachtman	Sun veined leaf
3 rd	Les Trachtman	Flame and embers
HM	John Grupenhoff	Carousel

Black and White, Advanced - 23 entries

1 st	Chuck Bress	Trio
2 nd	Marianne Davis	Clouds over wetlands
3 rd	Pat Bress	Black cow
HM	Pat Bress	Capitol + reflection
HM	Chuck Lee	Night shift at Curtis Bay
HM	Chuck Lee	The wharf rat
HM	Carl Root	Caryatids 2

Color, Novice – 23 entries

1 st	Carol Lee	Peggy's Cove light
2 nd	Carol Lee	Costa Rican cathedral
3 rd	Roy Sewall	Mesa Arch
HM	Bill Richards	Hangliders point boat
HM	Will Grupenhoff	Maui sunset surfer
HM	Mike Fleming	Snow storm
HM	Mike Fleming	Knee deep
HM	Roy Sewall	Needles

Color, Advanced - 24 entries

1 st	Pat Bress	Man with sailboat
2 nd	Anita van Rooy	African twilight
3 rd	Chuck Bress	Lincoln & sweeper
HM	Anita van Rooy	Tick seed
HM	Anita van Rooy	Dramatic tulip
HM	Pat Bress	Times Square
HM	Chuck Bress	Oxford sunset
HM	Carl Root	Tower Oaks, 2

Altered – 10 entries

1 st	Anita van Rooy	Dramatic pears
2 nd	Lucia Goldman	Where is the light?
3 rd	Anita van Rooy	Dramatic vase

Reminder for print and slide night:

Please remember there will be NO speaker presentations for the print and slide nights during April and May, 2003. These are the two months where the club is experimenting with having only competition, no speaker presentations, during print and slide nights.

E-Mail Change:

Les Trachtman
lestrachtman@yahoo.com

Slides

Judge: Theresa Airey

Novice – 46 entries

1 st	Jerry Gordon	Cathedral II
2 nd	Roy Sewall	Gondola
3 rd	Barbara DeLouise	Daylily in backlight
HM	Tom Sullivan	Museum hall
HM	Carol Lee	Tower in the light
HM	Carol Lee	Dead Horse Point
HM	Carol Cavanaugh	Peggy's Cove lighthouse
HM	Ross Pierce	Misty Dancer
HM	Roy Sewall	Slovenia
HM	Sue Milestone	Sunset, Black Hills 2

Advanced - 54 entries

1 st	Anita van Rooy	Sunset over buffalo herd
2 nd	Carl Root	Perch
3 rd	Ted Oberman	Remnant
HM	Chuck Bress	Window at Rotunda
HM	Chuck Bress	NY skyline
HM	Anita van Rooy	Last rays
HM	José Cartas	Amsterdam
HM	Lester LaForce	Peggy's Cove #3
HM	Cecil Torrico	Early reflection
HM	John Telford	Little light beam

Glenview Mansion sales

SIX photographs were sold at the club exhibit at Glenview Mansion in Rockville. Congratulations to Gordie Corbin, Marianne Davis, Sue Oberthaler, Judy Switt and Les Trachtman. Gordie sold not one but two images!

Claire Flanders Dies

Mrs. Claire Flanders, a well known area photographer, died on March 8. She had spoken at our club and judged competitions on two occasions in recent years. Her presentations were about her photographic shows and books. *My Mother's Garden* featured the small home in Leves, France, where Mrs. Flanders was raised. On her second visit, she shared her photographs of Madeleine Casteing's estate and was published with the title, *Great Expectations*. She was a gentle and perceptive judge of our work.

Web site tips

Need data on sunrise and sunset times, try this:
http://aa.usno.navy.mil/data/docs/RS_OneDay.html

Cumulative Scores for 2002-2003

Prints

Black and White, Novice

62	Carol Lee
46	Les Trachtman
28	John Grupenhoff
24	Will Grupenhoff
10	Haley Pepper
9	Jean Hanson
8	Steve Martin
8	Lindley McGrew
8	Bunny Ostrower
6	Richard Huang

Black and White, Advanced

60	Sue Oberthaler
54	Chuck Lee
51	Chuck Bress
37	Pat Bress
34	Bob Peavy
33	Marianne Davis
32	Carl Root
14	Bev Gordon
12	Ross Pierce
6	Tom Kraly

Color, Novice

88	Carol Lee
55	Bill Richards
42	Roy Sewall
41	Barbara DeLouise
24	Mike Fleming
18	Richard Huang
16	Jerry Gordon
16	Len Friedman
15	Bunny Ostrower
12	Will Grupenhoff
10	Patrick Brown
8	Sue Milestone
6	Ann Jorgensen
6	Wendy Ellman
6	Nan Shellabarger
6	Haley Pepper
6	Mike Cline
6	Jin Gong
6	Marcia Loeb

Color, Advanced

80	Anita van Rooy
75	Carl Root
67	Chuck Bress
45	Bev Gordon
28	Marianne Davis
22	Bob Peavy
18	Laura Winslow
16	Pat Bress
16	Gordie Corbin
15	Dan McDermott
12	Jose Cartas
12	Jim Hawkins
9	Ross Pierce
8	Duncan Whittaker
6	Ted Oberman

Altered

70	Anita van Rooy
44	Jim Hawkins
29	Sue Oberthaler
27	Lucia Goldman
6	John Grupenhoff
6	Les Trachtman
6	Nick Hanks

Slides

Novice

87	Carol Lee
61	Cezary Razcko
35	Sue Milestone
31	Barbara DeLouise
29	Bill Richards
18	Tom Sullivan
18	Les Trachtman
16	Nan Shellabarger
16	Jean Hanson
15	Roy Sewall
12	Mauricio Fonseca
12	Mike Cline
10	Jerry Gordon
10	Lindley McGrew
8	Ron Dietrich
6	Shereen Kopp
6	Sean Liang
6	Karen Coates
6	Ross Pierce

Advanced

70	John Telford
44	Kent Mason
39	Carl Root
33	Chuck Bress
23	Lester LaForce
22	Bob Peavy
18	Ross Emerson
18	José Cartas
16	Anita van Rooy
15	Mark Segal
14	Ted Oberman
12	Laura Winslow
12	Jim Hammack
9	Judy Switt
9	Russell Tilley
9	Gordie Corbin
6	Jim Hawkins
6	Pat Bress
6	Susan Helzer
6	Miranda Chin
6	Janet Myder Hammack
6	Sigrid Vollerthun
6	Evelyn Jacob
6	Cecil Torrico
6	Lester LaForce

7-Day Photographic Workshop with John Telford

Grand Teton National Park: June 22 to 28, 2003; \$445 before 5/15/03; \$495 thereafter; limited to 6 participants.

The world famous Grand Tetons will amaze us with soaring mountain peaks, reflections in the Snake River, and colorful wild flowers. We will cover photographic seeing, making the most of natural light, and improving your compositions. For added interest, we may take a day trip to Yellowstone. We will stay in Jackson, WY, a sort of cowboy version of Aspen, CO. Your travel days are June 21 and 29, 2003. Motel rooms have been reserved at discounted group rates. We will have an orientation session before the workshop and a slide critique session after the workshop.

The fee covers instruction only. Participants are responsible for the cost of their own travel, lodging, meals, and entry fees. To reserve your space, send a \$95.00 deposit to John Telford at 2604 Beechmont Lane, Silver Spring, MD 20906. Questions, call 301-460-1766 or email jtelford@johntelfordphotography.com.

A "Window Pod"?:

Pat Bress has been using an interesting piece of camera equipment when taking pictures from the inside of a vehicle. It is a device that your camera mounts on to, similar to a tripod mount, and in turn attaches to the partially open side window of your automobile. With the engine off, this acts like a tripod for steadying your camera for taking pictures without getting out of your car. The device uses a clamp with a screw tightener for attaching to the lowered window. This provides the stability that a tripod would give. Additionally it has a ball head for adjustment to move the camera into the position, either vertical or horizontal, required by the composition. Shown below is the device being used by Pat:



The price of the unit ranges from about \$35 to \$170.

Executive Board, Standing, and Special Committees

President

Jerry Gordon

Vice President

Bob Peavy

Secretary

Chuck Lee

Treasurer

Sue Oberthaler

Directors

Gordie Corbin
Ross Emerson
Joel Hoffman

Print Program

Marcia Loeb
Jim Hawkins

Print Competition

Carol Lee
Bob Peavy

Print Hospitality

Mike Fleming
John Grupenhoff

Bulletin Editor

Tom Sullivan

Workshops

Joe Razza
Les Trachtman
Ted Oberman
Dan McDermott

Slide Program

José Cartas
Miranda Chin
Barbara DeLouise

Slide Competition

Judy Switt
Jim Hammock
Ruth Crozier

Slide Hospitality

Beverly Gordon
Ruth Crozier

Publicity

Jim Hammack

Membership

Gordie Corbin

Field Trips

Tom Sullivan
Ross Emerson
Cezary Raczko

Print Set-up

Laura Winslow

Membership Booklet

Gordie Corbin

Gallery

Hans Adler

Craft of Photography Workshop

Kent Mason
John Telford

Print Night Sales

Virginia & Jim Render

Slide Set-up

Carole Cavanaugh

Webmaster

Tom Sullivan

Sunshine Committee

Helen Berkson

Slide Night Sales

Duncan Whitaker

Workshop Set-up

Bill Richards

Review Committee

Judy Switt
Kent Mason
Joel Hoffman

Awards Dinner Coordinator

Nancy Peavy

Technical Advisor & Answer Man

Hans Adler

Church Liaison

Janet Myder Hammack

Community Outreach

Joe Razza



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

