



The Lens and Eye

North Bethesda Camera Club

Volume 45 Number 10 <http://www.nbccmd.org> Editor: José Cartas nbccleandeye@yahoo.com Summer, 2010

Calendar

July, 2010

- 6 Community Outreach – PCR: 7:00 pm. Year-End-Exhibit.
- 10 Field Trip: Kenilworth Aquatic Gardens.
- 14 Board Meeting: 7.30 pm. Twinbrook Baptist Church

August, 2010

- 14 Field Trip: Maryland Jousting Tournament.
- 22 NBCC Picnic: 4:00 pm; Anita van Rooy's

September, 2010

- 1 Board Meeting.
- 7 Community Outreach – PCR: 7:00 pm.
- 15 Program Night: 7:30 pm.
- 22 Competition Night: 7:30 pm.
- 29 Workshop: 7:30 pm.
- tbid Field Trip: tbd.

Annual Awards Event

The annual NBCC Awards Event was held this year at the Asbury Methodist Village in Gaithersburg. This was our second year in this new venue, and it was as successful as the previous one! We started with a well stocked reception of veggies and fruits, followed by the buffet dinner with a good selection of entrees and side dishes, and ending with a sumptuous chocolate cake dessert. A great deal of thanks goes to the event coordinator, John Villforth, and his supporting cast. The room was set up very comfortably and the dinner and all our scheduled activities went very smoothly.

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Don't Miss the Boat!

June 15, 2010 is the deadline for renewing your membership for the 2010-2011 season. Thereafter, membership will be open to those on the waiting list, which currently has more than 40 persons interested in joining the North Bethesda Camera Club.

An application form is available at the end of this newsletter. Complete it and send it with your check to Chuck Lee. This is your last chance to continue being a member of the NBCC!

NBCC Annual Picnic, Sunday, August 22

The NBCC's annual picnic will be held, as it has for the past several years, at Anita van Rooy's home, 13932 Esworthy Road, Potomac, MD, on Sunday afternoon, August 22. The festivities will start at 4:00 pm and will be held rain or shine. Members, spouses and significant others are invited. Bring your swim suits as swimming is available in the beautiful pool. The event will move indoors in case of rain.

The cost is \$5 per person and will be collected at the picnic. The Club will provide hamburgers, hot dogs and cold drinks. Participants are

asked to bring a dish to share, such as fruits, salads, pastas, veggies, desserts, etc. Please RSVP to Judy Switt by Wednesday, August 15 to let her know what dish you will be bringing. She can be reached at work at 703-938-3990, or by e-mail at judy_switt@yahoo.com. Also, be sure to **bring a chair**.

Directions from Rockville Area:

Follow Route 28 west (also known as Darnestown Road) about 9 miles from I-270. Turn left onto Seneca Road (Route 112) at the traffic light. Esworthy Road is the fourth left, about ½ mile, off Seneca. You will

see Anita's rusty mailbox on the right at **13932**. The house is out of sight from the road, set back at the end of the long driveway.

From Virginia or DC: From the Capital Beltway or Wisconsin Avenue, take River Road (Route 190) west through the village of Potomac and continue about 6½ miles. Turn right on Esworthy Road and drive less than two miles to **13932** and the rusty mailbox on the left.

Please park along the driveway, not by the garage!

Member Profile

Stuart Levy



Our new member, Stuart Levy, has worn many occupational "hats" during his lifetime. He has also owned many cameras. Now, in his retirement, he is seeking the "Zen" of his photography and hopes that the NBCC will inspire his thinking.

Stuart was born in Hartford, CT, the only child of German and Russian immigrant parents. His first camera was a Brownie 620 with which he took the usual snapshots and sent the film off to drugstores for processing. On his 17th birthday, he received a "real" camera: a Voightlander Vitomatic IIa. With this, he took a picture of a waterfall that ended up changing his life. When the picture was developed, it turned out to be a perfect composition, perfectly exposed, and very compelling for a beginning photographer. When he saw it, Stu was so excited by his (he assures me) accidental achievement that he immediately bought a changing bag and wet darkroom equipment and committed himself to the study of photography.

Also in his 17th year, Stu entered Ohio Wesleyan University as an English major. In this small school

(enrollment 2,400) he became the official newspaper and yearbook photographer. He was also mentored by "Les," the director of campus photography. Les recommended the Minolta SRT 101, so Stu acquired one. Soon he was photographing drama rehearsals, sports events, fraternity parties and dances, and selling a lot of his images. He branched out into weddings and almost committed to a career as an event photographer. When a lab where he sent his films to be processed lost the rolls and he had to break the news to the groom, who was sorely disappointed, Stu decided that he could not take the stress!

He received his BA degree in 1966, married a fellow student the same year, and enrolled at the University of Vermont to do graduate work. After a year, he decided that his interests lay elsewhere, and so did not finish his Master's degree. In 1967, he moved back to Hartford. He began working for Travelers Insurance in the then new field of computer programming. He installed the company's first optical scanner and helped engineer their data collection program. In 1971, he moved to employment with Litton Industries and stayed with this company until 1979. Somewhere along the way, he and his first wife were divorced.

In 1980, he moved to Florida to set up financial and library computer systems for Miami-Dade Community College. In 1983, he left Miami for Dayton, OH where he worked for Mead Data Central until 1988. Meanwhile, he had been "long-distance dating" Judy, a neighbor from Hartford who was also divorced. He wanted to move back to Hartford and was also looking for a new work challenge. He decided to purchase and run a health food restaurant. He did this, including the cooking, with some suc-

cess until 1992. Then Judy, who is a professional fundraiser, was offered a job in Washington, D.C. Stu and Judy, now married, moved to Washington. Stu, looking for another challenge, acquired a printing business, which he owned and managed from 1993 to 2003.

When Stu retired in 2003, he picked up his camera again. He has a son by his first marriage and Judy has a son and a daughter. All three are married and there are grandchildren. Stu purchased a Sony with a 5X zoom to capture the grandchild moments. He also owns a Mamiya 645, a Leica M3, and two Graflex 4x5s. Graduating from the Sony, he added a Nikon D300. He has also added macro, nature and scenic photography to his repertoire and shoots in both film and digital. He has taken Photoshop classes, and classes with Kent Mason. He works with Lightroom, Bibble Pro, Nik, and DXO. He developed his first roll of film in 35 years about a month ago.

Two years ago, Stu was looking for a book on photographing locations in the DC area. The Google search brought him to Joe Miller, but Joe had only one copy, a spiral-bound edition that he would have to go and photocopy in order for Stu to have a copy. Instead, Stu scanned the hard copy of the book with an OCR program, and gave Joe a digital file with index that can be seen on Joe's website today. When Stu asked Joe about camera clubs in the Maryland area, Joe recommended the NBCC. Stu was on the waiting list for a year before he was invited to join.

When asked as to his goals as a photographer, Stu said: "simply to make good pictures." He recalled a time in the 60s when he would pack up his medium format camera and four cut film holders and hike into the woods to find a good location. Here he would sit and

look, absorbing his surroundings and the atmosphere, until something struck him as having possibilities as a photo image. He would then carefully "work" the subject until he had exhausted his film

supply. Stu feels that nowadays it is too easy with digital capture to just snap a lot of empty images. He hopes to return to a more Zen-like creative process and to produce quality images with emotional

content and artistic merit. He is truly awed by the skills he sees in the Club, and feels it is a wonderful place to learn.

Text and Photo by Jean Hanson

May, 2010, Splinters from the Board

Tom Sullivan, President

Competition Rules for the 2010–2011 year were approved, which included the new competition categories and limits of four total entries per month, maximum of two in prints and two in electronic.

Membership Chair Chuck Lee reported that renewal memberships were coming, but there were still many that have not been received. He expressed concern that the members should have not noticed the new date set this year for returning membership forms, namely June 15, 2010.

John Villforth reported that we had 67 reservations received for the Awards Dinner.

The full schedule for the 2010–2011 Club year has been accepted by the church.

New Board of Directors

In accordance with Article VII of the Club's constitution, during the Workshop Night of May 13, 2010, the following members were elected by acclamation to serve as NBCC's officers for the 2010-2011 Program Year:

Bob Dargel, President
Carol Lee, Vice President
Paul Taylor, Treasurer
Lori Ducharme, Secretary

Congratulations to the new officers and thanks to the current officers who have served us so well this year!

Adjustments to the 2009-2010 Membership Booklet

New e-mail:

Kathleen Blake kmb7@nrc.gov
Ken Briefel KBriefel@comcast.net
Mike Fleming fleming.mmike@gmail.com
Mark Gladstone GeekOfTheComputer@gmail.com
Jerry &
Beverly Gordon bevjer.gordon@gmail.com
Jean Yuan Ji_Ying_y@yahoo.com

Changes to NBCC Competition Rules

NBCC announces significant changes to its competitions beginning in September, 2010. These changes are a result of our on-going efforts to best serve our members' needs in the rapidly-evolving world of photography. They are derived from member feedback to the Work Group led by Joel Hoffman. All members who enter competitions will be affected, so be sure to read the new NBCC Competition Rules, which may be found on the Club website at <http://www.nbccmd.org/docs/CompetitionRules.pdf>. Some highlights from the rules are given below.

Rule 3: as always, each image entered into competition must consist solely of photograph(s) captured by the competitor using a camera no earlier than the date specified in the competition assignment.

Rule 5: each member may submit up to four (4) total entries in each monthly competition, but no more than two (2) electronic images and no more than two (2) prints.

Rule 7: there are still six competition categories, but they are now:

Traditional Print
Novice Unrestricted Print
Advanced Unrestricted Print
Traditional Electronic Image
Novice Unrestricted Electronic Image
Advanced Unrestricted Electronic Image

All six categories accept both color and "black and white" images.

Rule 9: the Traditional Print and Traditional Electronic Image competition categories are for photographs which are not manipulated, and which are created by one single exposure in the camera. Details of the restrictions for Traditional categories are explained in the full text of Rule 9.

Rule 10: the four Unrestricted categories accept **both** manipulated and traditional images. Digital manipulation is neither required nor prohibited.

Field Trip – July 10
Kenilworth Aquatic Gardens

Frank Herzog

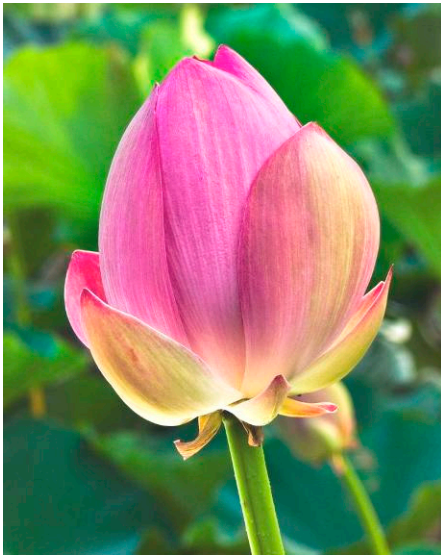


Photo © Frank Herzog

Our July field trip will take us back to a place we last visited a couple of years ago: Kenilworth Gardens, an aquatic garden in Northeast Washington run by the National Park Service that features lotus and lily plant in full bloom in July.

We will visit the park on Saturday morning, July 10, with an early arrival to capture the morning light and shoot in cooler temperatures. The annual Lotus festival will occur the weekend following our visit.

Further details, such as time, etc. will follow via Gordiegram.



Field Trip – August 14
Maryland Jousting Tournament

Frank Herzog

In August, we will be going to Fairplay, Maryland, which is just outside Boonsboro and the Antietam battlefield, for jousting. It is the Fairplay Day's Tournament at the Old Tilghmanton Tournament Woods on Saturday, August 14 (with August 15 as a rain day). The event will not only feature a jousting tournament with some of the top riders in Maryland, but a car show and chicken barbecue to raise money for a local charity as well. There should be lots of local color at this one. The tournament officially starts at noon, but there should be plenty to photograph both early and late.

There will be rules governing photographers at the event, so that horses and riders do not get spooked. Full information and further details will be distributed via Gordiegram as the event draws near.

Annual Awards Event (cont'd from p.1)

President Tom Sullivan performed the duties of Master of Ceremonies and kept everyone entertained throughout the evening.

After the dinner, we all moved to the "Theater" just down the hall for the presentation of the awards: Star Awards, winners of the print competitions for the year, and the electronic competitions awards. The second half of the program included the awarding of the *Best of 2009–2010 Prints and Electronic Images*. Our End-of-Year judge, Chip Clark, provided comments on each one of the images selected as the top of the year. As usual, one of the highlights of the evening was the musical photo essay with all the winners of the electronic image monthly competitions. Judy Switt, Gordie Corbin, Stu Mathison, and Bob Dargel combined to produce a spectacular show, which was appreciated by all attendees. President Sullivan gave his farewell speech after two years of hard work conducting the business of the NBCC, and then introduced the slate of officers for the 2010–2011 year. Overall, a good time was had by all. See you next year!

Moonrise/Moonset Times for Full Moons
in the Washington Area

Date	Moonrise	Moonset
2010		
Jun. 26	8:59 pm	5:42 pm
Jul. 25	8:11 pm	5:34 am
Aug. 24	7:35 pm	6:25 am
Sep. 23	6:52 pm	7:12 am
Oct. 22	5:50 pm	7:02 am
Nov. 21	4:41 pm	6:56 am
Dec. 21	5:21 pm	7:38 am
2011		
Jan. 19	5:20 pm	7:01 am
Feb. 18	6:37 pm	6:44 am
Mar. 19	7:39 pm	6:44 am
Apr. 17	7:42 pm	5:46 am
May 17	8:56 pm	5:44 am
Jun. 15	8:40 pm	5:20 am
Jul. 15	8:45 pm	6:16 am
Aug. 13	7:48 pm	6:11 am
Moonset corresponds to the following day.		

Source: www.usno.navy.mil.



PSA News

Judy Burr, NBCC PSA representative

Although NBCC did not enter the Adobe PSA Club Photo Contest, I recommend looking at the winning images in the May *PSA Journal*. Adobe provided the software to conduct the remote judging with a grant to PSA. Sixty-three clubs entered the contest and additional clubs participated in the Lightroom trial. You can also see the winning images at <http://pcms-photo.org/psaclubphotocontest>. Don't you think NBCC has images as good or better? The Club might consider entering other PSA club competitions. Entries come from around the world.

Several software reviews are in the May issue. They include: **Topaz Labs Plug-ins**, **Topaz Adjust v4**, **Topaz Clean 2**, **Topaz DeNoise 3**, **Topaz Detail 2**, and **Topaz ReMask 2**. PSA Individual members can receive a 15 percent discount on all Topaz Labs software. Books reviews are: *Painting for Photographers*, which provides lessons on painting photos in Corel Painter and Adobe Photoshop, *Build a Better Photograph*, which emphasizes how to achieve the end result before starting to shoot, and *The Portrait*, which covers various lighting techniques, metering, composition and more.

"Drury's Digital Diary" continues his discussion of channel blending with a technique directed at increasing separation. Since the Club has seen many great photos by members who have been to the Palouse, you may be interested in the article "How to Get the Most Photographically from the Palouse." Members who have been there may wish to compare that with their own experiences. Other articles of interest are "Dragons That Fly," as it covers Andrey Antov's techniques for macro photography (he was a presenter at Yellowstone last year), and "The People that Time Forgot," an article on Papua New Guinea.

The PSA Conference in Charleston is approaching, and the May issue provides information on the featured presenters. They include: Joe McDonald, who will show *Twenty Years in Africa*, which covers his and Mary Ann's photography of the natural history and wildlife of 13 different countries in Africa. Wendell Phillips will present *Passage to the Global Community*, where he will share his work and anecdotes from the 2010 Winter Olympic Games. Adam Jones' program is titled *Through the Lens of Adam Jones*, which

will include recent nature, wildlife, and travel images from around the world. Finally, Julieanne Kost will present two programs: *Adobe Photoshop Lightroom-Quality, Productivity and Simplicity* and *What's New in Photoshop*. Julieanne is the founder of www.jkost.com and publisher of the *Daily Photoshop Tip*. All of these speakers have lots of knowledge to share with conference attendees. For more information, go to the PSA website <http://www.psa-photo.org/>. The fee for the entire conference is \$165 for PSA individual members and \$180 for non-members if you register by June 30. After that, the fee increases. That includes all the featured speakers and a host of daily programs during the conference.

Since there appear to be questions about the benefits of PSA membership, I am including some information from the PSA website on benefits for individual members. To see all benefits for clubs and individual members, visit the PSA website at <http://www.psa-photo.org/membershipPageDisplay.asp?DivID=8&menuID=2&pageID=622>. Please let me know if you have any questions about PSA and I will get you an answer as soon as possible.

Some Benefits of Individual PSA Membership

- ✓ *PSA Journal* monthly magazine and annual *Who's Who in Photography* publication.
- ✓ Publication of photos on the PSA website: a photo in the "New Member Gallery" on joining, and in the "Show Your Stuff Gallery" on renewing for year two.
- ✓ Creation of a personal photo gallery on the PSA website for posting up to twenty (20) images.
- ✓ Access to new member website services and activities, including: image evaluation service, online courses, mentors and consultants, resource links, and galleries.
- ✓ Online individualized photography and advanced photography courses.
- ✓ Opportunity to submit articles for potential publication in the *PSA Journal*, which is written by and for members.
- ✓ Annual conference with workshops, field trips, photo shoots, and featured speakers at reduced registration fee.
- ✓ Free study groups: online for digital images and via mail for prints.
- ✓ Competitions regarding specific topics/themes (e.g., creative, portrait) or format (e.g., digital essays, monochrome prints).
- ✓ Reduced fee for PSA Adventures (e.g., cruises).
- ✓ Discounts on products and services of interest to photographers.

Photographing Moonrise or Moonset

Text and Photo by Tom Field

The rising full moon, low on the horizon and suspended in velvety blue twilight! It makes such a lovely and dramatic backdrop for a photograph of anything illuminated: a building, a monument, or perhaps a human model. While twilight can be a great time to photograph these subjects, adding the moon can certainly increase the wow factor of your photo.

In this article, I present some general guidelines for photographing the moonrise or moonset: how to pick a time and place, what equipment to use, and some suggested camera settings.

Selecting a Foreground Subject

The moon all by itself does not make an interesting photograph (NASA photos excepted). Compose with a foreground subject so that the moon becomes a nice accent to the scene.

Ideally, select a foreground subject that lets you shoot from some distance away. Then you can include the rising (or setting) moon with the subject using higher magnification (longer telephoto) to make the moon appear larger and more dramatic.

The subject will stand out much better if artificially lit. Consider floodlit buildings and monuments.

Finding a Location

You could use a protractor and ruler to help find a location on the map, but a software application works much better. Google for “Photographer’s Ephemeris” and download the Windows application (free, but please donate) or the iPhone app (small fee). This amazing tool displays on a detailed map the complete sun and moon angles for any date and time, so you can readily determine where to be. The iPhone app lets you modify your plans in the field where there is cell service. Identify locations where you can frame the moon with your foreground scene.

Locations where you can move left or right are preferred. Knowing precisely where the rising moon will appear is quite difficult. When it appears, you may wish to suddenly relocate left or right to make a good composition. I have literally run to my final location once the rising moon appeared.

If you use a compass to position yourself, do not forget to correct for the difference between true north and magnetic north. This declination changes over time, so find it for your location on the web. In Washington, D.C., it is about -11° west, so due east (90°)

will register a magnetic bearing of 101° . GPS electronic compasses may self correct when calibrated.

In most places, the moon rises and sets at an angle, not straight up and down. It will appear to move left or right rather quickly. You will probably wish to relocate yourself left or right to compensate, and move to continue making good compositions.

With moonset, you can see the moon as it falls (at an angle) and position yourself for good shots as it approaches the horizon. For this reason, moonset can be easier to deal with than moonrise.

Timing Moonrise and Moonset

Scenes with moonrise or moonset are best photographed near twilight—not full dark, but not daylight.

Find the time and angle of moonrise (moonset) using astronomical tables or calculator (e.g., in GPS unit). But be aware that the moon may not be visible when near the horizon: up to 20 minutes, depending on atmospheric conditions.

Find the times of sunset (or sunrise) and civil twilight. See if the moon will rise or set between these times. Usually, the best day for moonrise is one day before full moon, and for moonset one day after full moon.

Moonrise too early: the moon is faint or invisible when it rises, and then it is already up in the sky (away from your foreground subject) when twilight occurs.

Moonrise too late: the sky is getting too dark by the time the moon appears. The scenic contrast is too great for the camera to capture: the moon and artificial lights are bright but the sky appears black to the camera.

Moonrise timing just right: the moon appears during what I call “Photographic Twilight.” This gives a pretty blue backdrop for the foreground subject and the moon, and there is still some light in the sky to illumi-



nate your subject. The contrast of the scene is low and it is easy to get good exposures.

Photographic Twilight lasts only a few minutes—longer in summer, which makes summer a better time.

When the moon appears low on the horizon at twilight, it is tinted a lovely orange-red (just like sunrise). Higher in the sky, the moon will transition through yellow to silver.

Weather

Clear skies are necessary in order to see the moon near the horizon. And clear skies give a nice blue at twilight—hazy skies can reflect city glow and turn the sky an ugly orange.

If there are some clouds near sunset, do not despair. Sometimes the sky will clear as twilight approaches.

Equipment

Lens: a medium telephoto zoom (70-200mm or similar) will suffice in most circumstances.

- Longer telephoto enlarges the moon—more dramatic, but more difficult.
- With the moon higher in the sky, or a large foreground subject, you will need a shorter telephoto.
- As the focal length gets shorter, the moon appears smaller in the frame.

Tripod: you must use a sturdy tripod—light levels are low and exposure times will be about 1 second.

Cable release and/or self-timer (2-second, not 10-second): these tools keep your hands off the camera at exposure time, thus reducing movement which could smear the image.

Mirror lock-up: if your camera has it, this is a good situation to use it.

Small flashlight: needed after the shoot to pack your gear and look around for anything that may have dropped. A headlamp frees up both hands. If you cannot operate your camera by feel, you may need a flashlight to find the controls. A dim light should work, and will not spoil your night vision.

Clothing: temperatures drop around sunset. Prepare and be comfortable waiting around for moonrise.

Water: if you will be there a while, and plan ahead regarding “nature calls.”

Insect repellent: during summer months, biting insects are active at dusk. If using DEET-based repellents, bring wipes to clean your hands before han-

dling equipment (DEET melts plastic).

Photo pack or bag: you may move frequently while shooting a moonrise or moonset. Leave your extra gear packed so your hands are free to manage the camera and tripod. Be careful not to lose things in the dark.

Lastly, be familiar with all of your equipment ahead of time. Moonrise and moonset happen very quickly—only a few minutes of good shooting. It is nearly dark. This is not the time to start learning new gear.

Camera Settings

Exposure: manual exposure allows you to control both shutter time and aperture (see below). Meter and expose for the foreground subject (e.g., illuminated building). The rising (or setting) moon will be exposed properly as long as there is still enough twilight in the sky. Light conditions change fast at twilight. As the ambient light falls, you will find the moon is too bright and your shot is overexposed. Pay attention to the “blinkies” that show the lunar disk starting to blow out the highlights. You can bracket exposures for later blending, but complete them very quickly, so the moon has not moved much between frames.

Remove lens filters and hoods, unless you really need them for some reason.

Shutter: generally, keep shutter times in the range of one second. The moon typically moves through the sky by almost a full diameter every two minutes, so when shooting with long telephoto use shorter shutter times (increase ISO) to retain sharp detail in the fast-moving lunar surface. For normal and wide angle, exposures could be slower (say, 4 to 8 seconds), but longer exposures will smear the moon into an oblong instead of a circle.

Aperture: with a distant foreground and distant moon, depth of field should not be much of a problem. So if you have a good lens and distant foreground, open up! With a low-quality lens, wide-open optical performance is usually poor, so close the aperture a stop or two—not smaller than f/11. If the foreground is close, you may have to stop down more to get both subject and moon sharp, but watch those shutter speeds!

Flash: turn it off. Unless the foreground is very close, a flash is ineffective. Mixing flash with twilight and moonrise is a fun challenge for advanced photographers.



The Bering Sea

Text and Photos by Judy Burr

The Bering Sea is rough and exciting, and our cruise from Nome, Alaska, to Provideniya and New Chaplino in the Chukotka Autonomous Region of far east Russia was both. Although we had been to Alaska three times, we wanted to see a very different part that this cruise offered. It was a combination of wildlife, culture, history, and much more. After a brief tour of Nome, its local museum and seeing some Iditarod racing dogs and meeting a young musher, we boarded *The Spirit of Oceanus*, our home for the next 12 days. We were fortunate to have a fellow passenger whose brother had helped write the state constitution.

Small ship cruising has many advantages—easier boarding and disembarking, better access to the experts, and an opportunity to meet others on an informal basis. We had naturalists, a geologist, a marine naturalist and former Governor Tony Knowles to educate and entertain us. The passengers had to be flexible since we were sailing on rough waters and landings were not always possible. We did turn north far enough to cross the Arctic Circle and then headed for Provideniya, which is 220 miles from Nome. This far away outpost got its name, which means Providence, because of its deep, protective harbor. This somewhat religious name was not changed during the Soviet era, and there is still a statue of Stalin in the village. It became a military installation and deep water port in 1938 and is the most remote government region of Russia. Stalin feared an American invasion through Alaska and stationed over 50,000 troops along the road from Provideniya to New Chaplino. There is still evidence of this along the unpaved road between the two villages. Since the collapse of the Soviet Union, the area has suffered from neglect.

With that in mind, it was surprising to see a wonderful museum of history and culture in Provideniya, which



introduced us to other cultures—both Russian and Yup'ik. A Russian oil oligarch, Roman Abramovich, gave millions of his own dollars for the reconstruction and revitalization of Chukotka. This man has never lived in Chukotka, but is very much respected in the area because of the help he has provided. However, this village of 2,500 has many abandoned and falling down buildings and streets filled with potholes. Tourism and mining are being encouraged.

The welcome we received shows how the locals appreciate visitors. We were entertained in Provideniya and New Chaplino with music, dance and sport competitions. The Yup'ik village of New Chaplino was created by the relocation of many traditional villages. Although there is still evidence of Soviet block housing, new housing is being built. This village is being returned to a primarily subsistence based economy. They live off what they catch in the sea, and we were fortunate to see a whale being butchered on the beach. It was larger than the boat used to catch it. This was an exciting time for the village, for this catch will feed many. Chunks of blubber were on the beach and it was easy to see baleen up close.





Although Savoonga, a Yup'ik village on St. Lawrence Island, is known as the “Walrus Capital of the World,” we did not see any of the animals. This is the largest island in the Bering Sea and is rather isolated. The locals are excellent ivory carvers and scrimshanders whose work is recognized all over the world. The display of their art made it obvious why it is so well known. We were surprised at the number of ATVs on the island—it is the main method of transportation. There are no paved roads and the sidewalks are made of wooden planks. After seeing a village there, we went to Nunivak, the second largest island in the Bering Sea. This was a nature adventure rather than a cultural experience. We explored the plants in the Yukon Delta National Wildlife refuge. Since this is tundra, all the plants were small and a challenge to photograph. This volcanic island has been inhabited for 2,000 years by Cup'ik Eskimos and first outside contact was made in 1821. Although there were 16 villages on the island, an epidemic in 1900 decimated the population and left only four families in the main village.

When it came time to visit St. George Island there were three plans, and when A and B did not work out, we went to plan C. The sea was too rough for any landing, so we toured this bird lover's paradise in inflatable rafts. We were fortunate to see lots of red legged kittiwakes, a subarctic Pacific bird that bird lovers pay lots of money and travel thousands of miles to see. St. George is one of the Pribilofs, an archipelago of basaltic cinder cone volcanoes and lava flows. We were fortunate that our geologist had done a lot of research in the Pribilofs and was able to



enlighten us in many areas—geologic as well as general nature. These remote islands were discovered in 1786 by Russian fur traders and, sadly, the Russian American Company enslaved and relocated Aleut natives from Siberia, Atka and Unalaska to the Pribilofs to hunt fur seals. It was unfortunate that we were unable to land, since the residents had prepared a dance performance for us and were looking forward to our visit. Such is life on the rough Bering Sea.

The voyage provided a variety of experiences that included not only photography, but cultural exchange, entertainment, and education from geology to politics and history. Dutch Harbor, on Unalaska Island, certainly provided us with lots of history from Aleut settlements, to Russian occupation and Japanese invasion and bombing in 1942. After the bombing, most of the Aleuts were relocated to Southeast Alaska, where they lived in horrible conditions. The Russian influence is still apparent with the renovated Church of the Holy Ascension. Many local residents still practice the Russian Orthodox faith. Dutch Harbor began building its fishing industry in the 1960s and it is now the number one fishing port in the United States in terms of pounds of fish processed. This harbor town has a World War II museum, a Museum of the Aleutians, a Memorial Park and the Grand Aleutian Hotel. The va-





riety of places to visit and history to learn made this an important stop on our cruise.

The Shumagin Islands are just off the shore of the Alaska Peninsula and are home to a variety of wildlife. Unga was a transit center for the sea otter industry and later for walrus ivory procurement during the Russian period (1775-1867). Unga was also one of the first Alaskan towns to have a United States post office. Today, fishing is the main industry of the area and supports most of the residents. We toured the waters around the islands by Zodiac and saw the Haystacks—a beautiful example of columnar basalt that is an ideal place for nesting birds. Geologists believe the Haystacks are the result of basaltic intrusions that cooled slowly from the outside in. This resulted in detailed patterns with columns in every direction. They certainly provided a great photo op!

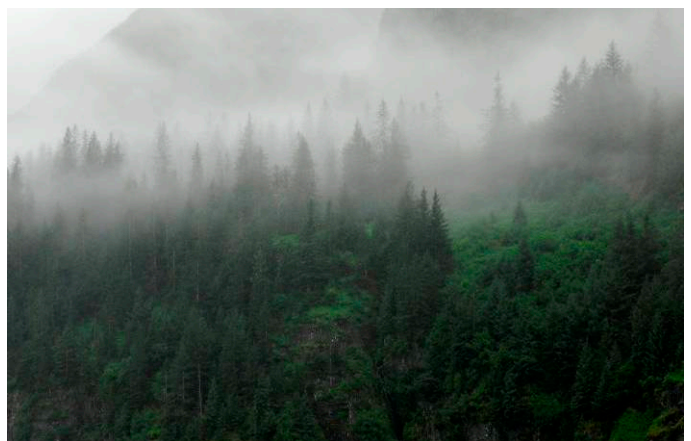
Katmai National Park was not officially designated until 1980, but the area has supported a healthy ecological system for hundreds of years. In 1912, the volcano known as Mt. Novarupta on nearby Kodiak Island erupted and the evidence of that is still visible today in both places. It almost wiped out every living thing in the area as it was ten times more powerful than Mt. St. Helens. There are 14 or more volcanoes in Katmai, but none are currently erupting. This area is probably best known for its brown bears, but it is an important stop for migratory birds and home to a variety of marine mammals. It looked like a great place for a flightseeing trip—maybe next time.

Kodiak is the oldest European settlement in Alaska and was the first capital of Russian America. The Alutiiq people had lived and fished there for 7,500 years before being invaded by Russians who were looking for more sea otters for their fur trade. Not only did Kodiak suffer from the volcanic eruption in 1912, when it was buried under nearly two feet of ash, it also experienced the largest North American earthquake in 1964. That disaster became known as the Good Fri-

day Earthquake and much of Alaska was affected by it. Kodiak's downtown was washed away in the resulting tsunami. Like Katmai, this island is also home to brown bears often known as Kodiak bears, which are larger than any brown bear in the world. The most surprising thing we saw and learned about was St. Innocent's Academy, which offers alternative education for young men at risk. It is run by a Bulgarian orthodox priest from Boston who grew up in a traditional catholic mainstream home. The students live a structured life in a religious family community. The arts are an important part of the curriculum at the school and we were entertained by a group of impressive, talented students. The young men also learn vocational skills and have an outdoor education program. There is certainly more to experience in Alaska than beautiful scenery!

One of the most visited areas on the Kenai Peninsula is the Kenai Fjords National Park. This area was also greatly affected by the 1964 earthquake. In fact, the shoreline dropped six feet in one day, and that quake released ten million times more energy than the atomic bomb dropped on Hiroshima in World War II. Only Exit Glacier is accessible by road; the rest of the park has to be seen from the water or air. A wide variety of wildlife lives in this area, including stellar sea lions, harbor seals, sea otters and hundreds or more kinds of sea birds, including both the horned and tufted puffin. The birds can be seen best at the Alaska Sea Life Center, especially if one takes a behind the scenes tour. That provides you with an opportunity to not only see the birds up close, but to feed them and learn more about the care of the animals there. This also serves as a research center and was built partially with funds from the Exxon Valdez Oil Spill Settlement Fund.

Before we left on the trip, we thought it would be our last time to visit our 49th state. But we saw and heard about so many other parts of Alaska that we do hope to return.



Courses

Glen Echo Park

For more information and to register visit the Park's website at www.glenechopark.org.

Portraits Unplugged. Explore the use of available light in creating expressive portraits. The fundamentals of lighting will be introduced; quality and direction of light, modifying and controlling light and how to use fill-flash. Bring camera to the first class.

Instructor: Sheila Galagar.

Saturdays, June 12-26, 2:00 to 6:00 pm.

Documentary Photography: Beyond the Surface.

This course examines the nature and practice of documentary photography. Through shooting and editing, each student will develop a personal photo vision within a documentary project. Documentary photographers' projects will be reviewed and visual strategies, image editing and presentation topics covered.

Instructor: Sora De Vore.

Wednesdays, June 23-July 28, 7:30 to 10:00 pm.

Art of Critiquing: Theory and Practice. What are the components of quality and good design? These topics and more are covered in depth by a master teacher of composition and fine art. Gain insights for developing a cohesive body of work. Bring up to 18 images, finished or in progress, laptop, CD or prints. Time for questions and critique follows the lecture.

Instructor: Lisa Semerad.

Saturday, July 10, 10:00 am to 1:00 pm.

VisArts Center

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

How to Photograph Everyone. This new program is for those who wish to learn how to create great portraits of everyone. Consistent results are at its heart, with an emphasis on posing, lighting, composition, and expression. Working outdoors or in the studio, Clay Blackmore will show how to harness the light and create beautiful images of men, women, children, families, brides, individuals, couples, and groups.

Instructor: Clay Blackmore.

Thursday, July 15, 6:00 to 10:00 pm.

Studio Lighting. Learn the use of soft boxes, umbrellas, reflectors, electronic flash and assorted studio lighting equipment. Manipulate multiple light sources that will yield more professional studio images. Students bring cameras and film or memory card.

Instructor: John Hoover.

Tuesdays, July 13-27, 6:30 to 9:00 pm.

Summer, 2010

Exhibits

Beat Memories: The Photographs of Allen Ginsberg

In the first scholarly exhibition of American poet Allen Ginsberg's photographs, all facets of his work in photography are explored. Some 79 works on display range from the 1950s "drugstore" prints to his now celebrated portraits of Jack Kerouac and William S. Burroughs, snapshots of Ginsberg himself taken just before he achieved literary fame, and his later portraits of the Beats and other friends made in the 1980s and 1990s. Although Ginsberg's photographs form a compelling portrait of the Beat and counterculture generation from the 1950s to the 1990s, his pictures are far more than mere historical documents. The same ideas that inform his poetry—an intense observation of the world, a deep appreciation of the beauty of the vernacular, a celebration of the sacredness of the present, and a faith in intuitive expression—also permeate his photography.

At the National Gallery of Art, through September 17, 2010. For more information visit www.nga.gov.

Celebrating 100 Years at the National Museum of Natural History

The Natural History Building first opened its doors to the public on March 17, 1910. The Museum celebrates its 100th birthday with a special exhibition featuring archival and modern photographs highlighting many facets of this building: its people, collections, exhibitions, and outreach throughout the years. Photographs both old and new give snapshots of life and work at the Museum over the past 100 years.

At the National Museum of Natural History, through March 20, 2011. For more information visit www.mnh.si.edu.



NBCC Exhibits Galore!

We are gearing up for a busy schedule of exhibits ahead of us this upcoming Club year. The Exhibits Committee has planned to hold three exhibitions for the 2010–2011 Club's year. We kick off the season at Kentlands Mansion at the end of September, followed by Asbury in October, and Glenview Mansion in the spring. Watch your e-mail for a Gordiegram in the coming days. More information coming soon!

Angelique Raptakis
Exhibit Chair

May 2010 Competitions — 1st Place Winners

Print



Black and White – Chris Hanessian – “Octopus”

Electronic



Novice – Peter Hui – “Laundry”



Novice Color – Dawn Sikkema – “Number 10”



Advanced – Evelyn Jacob – “Leaf with Frost”



Advanced Color – Bill Richards – “Old Soap”



Altered – Martha Cain-Grady – “Texture II”

Results of Competitions for May 2010 — Texture

Competition Judge: Michael Harrington

Prints

Black and White – 13 entries

1 st	Chris Hanessian	Octopus
2 nd	Chris Hanessian	Richmond Landscape
3 rd	Chuck Bress	Truck Stop #1
HM	Jack Tierney	Strata

Color, Novice – 16 entries*

1 st	Dawn Sikkema	Number 10
2 nd	Marcia Loeb	Vine on Lace
HM	Bill Olson	Fresco Ladies
HM	Paul Taylor	Weathering

* One winning image disqualified due to too many entries.

Color, Advanced – 16 entries

1 st	Bill Richards	Old Soap
2 nd	Bruce Cyr	Neighborhood Blackhole
3 rd	Barbara DeLouise	Tree Fungus
HM	William Bier	On the Road to Ghost Ranch
HM	Chris Hanessian	Better Days



Phabulous Photographers Exhibit

Come One, Come All!

On July 6, 2010 at 7:00 pm, NBCC's outreach project, "the PCR Phabulous Photographers Camera Club" for developmentally challenged individuals is hosting its annual exhibit at the Lone Oak Center, 1010 Grandin Avenue, Rockville, MD 20851.

We have run this program for ten years, and you will be amazed at the work these individuals can create. Please support our efforts and show up to view their exhibit. It is a one hour commitment and you will walk away very pleased and excited about the work being done.

*Joel Hoffman,
Chairman, NBCC Outreach Program*

Electronic

Novice – 38 entries

1 st	Peter Hui	Laundry
2 nd	Paul Taylor	Water Weaver
3 rd	Lori Ducharme	Flamingo
HM	Ira Adler	Bryce Wood
HM	Martha Cain-Grady	Colombian Sombrero
HM	Gene Haddon	Squirrel and Tree
HM	Peter Hui	Maple Seed
HM	Rob IJsselstein	Grand Canyon Rock Formation
HM	Cheryl Naulty	Oak Tree Stump
HM	Cheryl Naulty	Red Leaf on Bark

Advanced – 36 entries

1 st	Evelyn Jacob	Leaf with Frost
2 nd	Willem Bier	Artisan Ciabatta
3 rd	Gordie Corbin	Rusty Handle
HM	Judy Burr	Pine Needles
HM	José Cartas	Qasr al Sarab
HM	Alex Guo	Rainbow Layers
HM	James Hammack	Anole on Stucco
HM	Kent Mason	October Sunrise at Bear Rocks North
HM	Janet Myder Hammack	Spanish Moss in the Sun
HM	Bob Peavy	Death Valley

Altered – 32 entries

1 st	Martha Cain-Grady	Texture II
2 nd	Ira Adler	Once Upon a Time in Kayakoy
3 rd	Mark Segal	Come to Mama
HM	Martha Cain-Grady	Texture I
HM	Gordie Corbin	Fort Macon Kitchen
HM	Lori Ducharme	Lucketts Star
HM	James Hammack	Cubist Canyons
HM	Mark Segal	Coliseum Walls
HM	Rebecca Tidman	Ancient Handprints
HM	Jeff Weber	Fallen Leaves

Photo Ops: Furia Flamenca

Estela Velez, creator and director of Furia Flamenca, will put on a show on the grounds of Strathmore (5301 Tuckerman Lane). It is scheduled for Sunday, June 13, from noon to 6:00 pm, as part of the "Feria de Sevilla" festival.

Bring your lawn chair, a bottle of water, photo equipment, and find a spot near the stage. Apart from the music and dance, which are fantastic, there will be food, drinks, and art native to Spain. This year, they are also presenting some rhythms incorporated from Cuba. This is something not to be missed.

Admission is free, and there will be free parking at the Metro garage.

Cumulative Scores for 2009-2010; Through May, 2010

Black and White Prints

105 Chris Hanessian
 39 Bill Seelig
 38 Chuck Bress
 37 Bill Olson
 22 Roy Sewall
 15 Bob Dargel
 15 Chuck Lee
 6 David Davidson
 6 Jay Gartenhaus
 6 Sharyn Greberman
 6 Bob Peavy
 6 Jack Tierney

Advanced Color Prints

78 Chris Hanessian
 38 Angelique Raptakis
 36 Willem Bier
 31 Bill Richards
 25 Roy Sewal
 24 Chuck Bress
 23 Bob Dargel
 18 Cynthia Keith
 16 David Davidson
 15 Beverly Gordon
 14 Barbara DeLouise
 12 Don Martell
 12 Bob Peavy
 9 Bruce Cyr
 8 Dan McDermott
 8 Alan Sisen
 8 Jean Yuan
 6 Les Trachtman

Novice Color Prints

39 Bill Olson
 32 Jack Tierney
 25 Marvin Sirkis
 20 John Barnes
 20 Dawn Sikkema
 18 Mike Fleming
 17 Rob IJsselstein
 17 Cheryl Naulty
 16 Peter Hui
 15 Ying Huang
 15 Marcia Loeb
 12 Paul Taylor
 10 Stuart Levy
 9 Bruce Cyr
 8 Mary Rolston
 6 Jay Gartenhaus

Novice Electronic

68 Paul Taylor
 64 Jay Gartenhaus
 54 Cynthia Hunter
 38 Dawn Sikkema
 36 Stu Reiter
 35 Ira Adler
 31 Arthur Hyder
 30 Cheryl Naulty
 29 Ying Huang
 23 Allen Melser
 18 Rob IJsselstein
 16 Lori Ducharme
 16 Steve Gelband
 16 Peter Hui
 15 Jess Stansbury-McCargo
 12 Beth Wensley
 12 Martha Cain-Grady
 10 Jeff Weber
 8 Stuart Levy
 6 John Barnes
 6 Jitesh Batra
 6 Gene Haddon
 6 Martha Reeser
 6 Michael Roberts

Advanced Electronic

59 Willem Bier
 55 Evelyn Jacob
 48 Alex Guo
 43 Bob Peavy
 41 Carl Root
 30 Janet Myder Hammack
 28 Bruce Davis
 26 James Hammack
 26 Kent Mason
 24 Frank Herzog
 24 Lester LaForce
 24 Judy Burr
 22 Angelique Raptakis
 20 José Cartas
 16 Caroline Helou
 15 Chuck Lee
 14 Gordie Corbin
 14 Mark Segal
 12 Melissa Clark
 12 Rebecca Tidman
 9 Bruce Cyr
 9 Carol Lee
 8 Sigrid Vollerthun
 6 David Davidson
 6 Don Martell

Altered Electronic

53 Janet Myder Hammack
 40 Evelyn Jacob
 35 Lori Ducharme
 30 Allen Melser
 28 James Hammack
 24 Sharyn Greberman
 21 Gordie Corbin
 19 Stu Reiter
 18 Judy Burr
 16 Martha Cain-Grady
 16 Carol Lee
 16 Dawn Sikkema
 15 Arthur Hyder
 15 Paul Taylor
 14 Jim Hawkins
 14 Mark Segal
 12 Frank Herzog
 12 Jess Stansbury-McCargo
 12 Rebecca Tidman
 12 Anita van Rooy
 9 Ira Adler
 9 José Cartas
 9 Marcia Loeb
 8 Bruce Davis
 8 Sigrid Vollerthun
 6 David Davidson
 6 Don Martell
 6 Bob Peavy
 6 Michael Roberts
 6 Les Trachtman
 6 Jeff Weber



"A good photograph is knowing where to stand."

Ansel Adams

It's Party Time!!

The North Bethesda Camera Club will hold its annual picnic again this year at the home of Anita van Rooy, 13932 Esworthy Road, Potomac, MD, on August 22, starting at 4:00 in the afternoon. This annual event allows for members to get together and celebrate the successful year we have had with good food, hanging out with other Club members. This is an excellent opportunity for members to socialize in a relaxed setting, rather than at Club meetings where often we are

very busy and do not have much time for leisure conversation. So, come and talk about your favorite photo topics, or maybe the Nationals' Stephen Strasburg, or even the financial crisis in Europe.

It is an opportunity to schmooze about anything you want to. Mixing and mingling with other Club members is an important element of NBCC operations. One of the Club's purposes and objectives is to "promote good fellowship" and where better to do this than at our Picnic. Hope you can make it!

Results of Year-End Competition 2010

Competition Judge: Chip Clark

Black and White Prints

Jack Tierney	On the Dock
Chris Hanessian	Octopus
Chris Hanessian	A Bit Crazy
Bill Seelig	Native
Black and White Print of the Year	
Chuck Lee	United States Capitol

Color Prints

Bill Richards	Con Robinson's Point Sunrise
Roy Sewall	Metallic Peninsula
Ying Huang	Heron
Paul Taylor	St. Andrew's Minarets
Jean Yuan	Thinking in the Rain
Bill Olson	Soft Sun
Bob Dargel	Seeing the Light
Barbara DeLouise	Milkweed Pod
Chris Hanessian	Red and Black

Color Print of the Year

Chris Hanessian	A Walk in the Valley
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Electronic Images

Gordie Corbin	Dahlia, Up Close and Personal
Arthur Hyder	Yellowstone Winter Fox
Chuck Lee	Homeless in Washington
Dawn Sikkema	Celeste
Paul Taylor	St. Andrew's Cupola
Ying Huang	Kayaking
Alex Guo	Close Race
Alex Guo	4 th of July Fireworks
Kent Mason	October Sunrise at Bear Rocks North

Electronic Image of the Year

Bruce Davis	Moeraki Boulders
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Altered Electronic Images

Evelyn Jacob	American Lady Butterfly on Thistle
Carol Lee	Caravan
Paul Taylor	Open Road
Janet Myder Hammack	Cyclists
Judy Burr	Trapper Creek Car
Allen Melser	O.C. Support
Jim Hawkins	Black Hole Forming
Evelyn Jacob	Antique Sessile Trillium
Lori Ducharme	Jefferson Columns

Altered Electronic Image of the Year

Lori Ducharme	On Deck
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Chip Clark on the Winning Images

United States Capitol by Chuck Lee: A beautiful "classic" black and white photograph of classic architecture in the Nation's showcase city. The tonal values, sharpness, and subject treatment are superb; the composition is rock solid. The image virtually demands to be seen and closely examined, and it doesn't disappoint when you do!

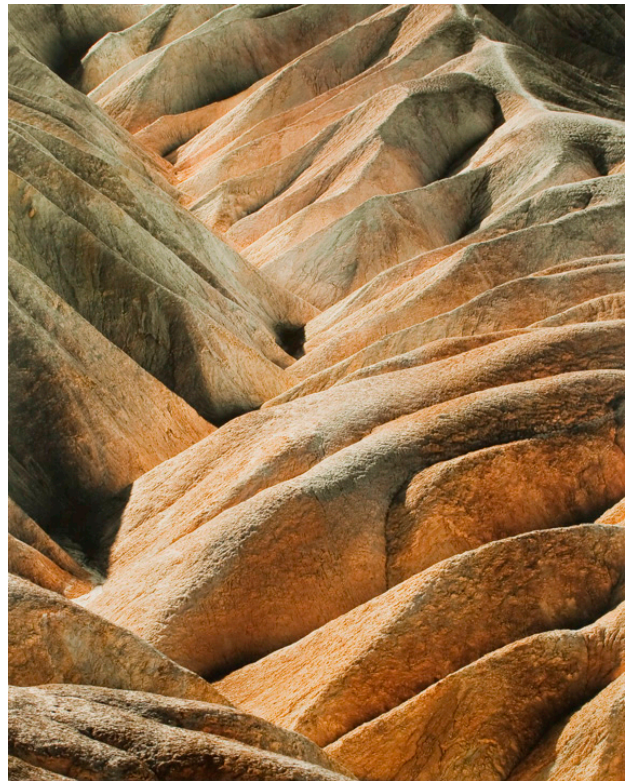
A Walk in the Valley by Chris Hanessian: An extremely bold image! ... I wouldn't have thought it possible! It's a dynamic image of rocks! An abstract treatment of a recognizable subject: graphically, it's a strong zigzag composition of strongly intersecting (but not overlapping) diagonal lines ... that is also very rich in texture and subtle color tones. Superb composition, color, and sharpness.

Moeraki Boulders by Bruce Davis: The subject is unusual: near spherical boulders in a natural arrangement ... the image is beautifully composed, richly colored with the overcast/stormy conditions, and almost scratchy with texture! And on top of that, the lighting is perfect! The image captures the scene so realistically that I (as the viewer) feel like I'm standing there in person and could reach out and touch the closest boulder and know exactly how it would feel to my touch when I did. The diminishing size of the boulders, the glowing reflection on the wet sand at the water's edge and even the clouds across the sky, all pull the viewer's eye into the scene and to the brighter cliffs.

On Deck by Lori Ducharme: An extremely bold image! Strong subject and stronger composition! The action/pose is the subject of the image ... not the player (who has no head), not the environment (only seen as a green and brown diagonal background blur), not the game, not the situation. And the composition and cropping are quirky, to boot! The hands are in the center of the image and every other visual line in the image draws your eye back to the hands gripping the bat ... dead center! No rule of thirds here, and it works! Over and above all that, the image is beautifully lit, beautifully sharp, and the colors are slightly abstracted, using a limited palette somehow, which gives the image a slightly abstract, cartoon, or graphic poster look.



Chuck Lee – United States Capitol



Chris Hanessian – A Walk in the Valley



Bruce Davis – Moeraki Boulders



Lori Ducharme – On Deck

Highlights of the Award Event

This year, Angelique Raptakis was the official photographer of the Award Event. Many thanks, Angelique!



Joel Hoffman, Jim Hawkins, and James Hammack.

Ross Emerson with Lester LaForce.



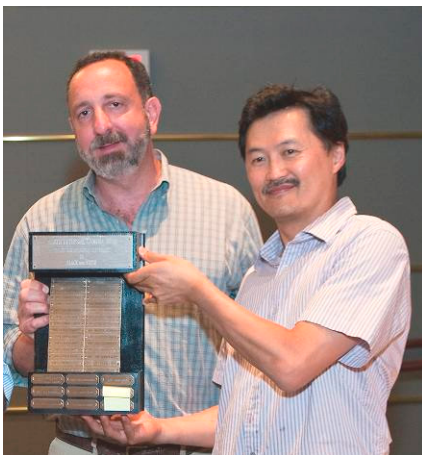


Winners of the "Top-Ten Images of the Year" in Black and White, Color Prints, Electronic Images, and Altered Electronic Images, with judge Chip Clark.

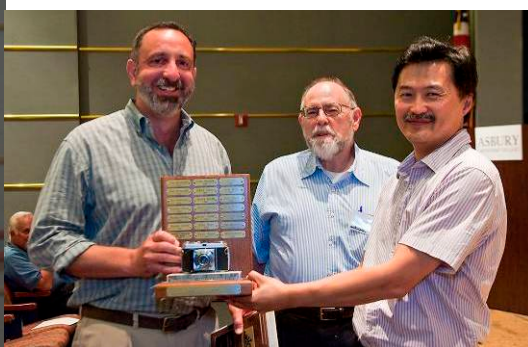


Paul Taylor receives from Judy Switt his award for first place in the Novice Electronic category.

Bill Olson, first place in Novice Color Prints, is being congratulated by Bill Richards.



Chris Hanessian receives his trophies for Photographer of the Year, both in "Black and White" and "Color Prints," while Janet Myder Hammack receives hers in the "Altered Electronic Images" category.

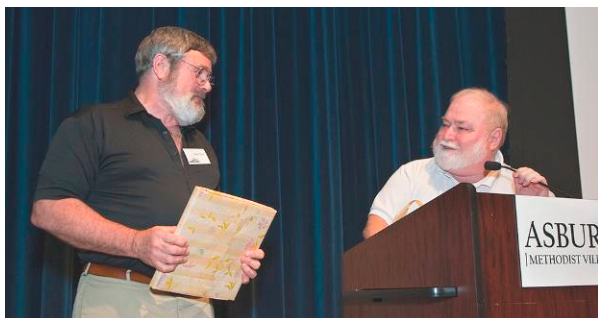




Year-End-Judge Chip Clark with wife Debbie – Photo: Gordie Corbin



Our official presenter, Frank Herzog, announces the "Electronic Image of the Year" – Moeraki Boulders by Bruce Davis.



President Tom Sullivan presents Year-End-Judge Chip Clark a token of our appreciation for his hard work judging the images.



Judy Burr reaches President Tom Sullivan a certificate, marking 40 years of continuous membership by the NBCC in the PSA.

Star Points for 2009-2010

Star certificates are awarded to members who compete in the **advanced** categories in recognition of their photographic excellence and competitive spirit as demonstrated by cumulative total points in monthly competitions. The levels are as follows:

N° of Stars	Cumulative Points
1	35
2	75
3	150
4	300
5	600
6	1200

Recipients of this year's star awards were:

Black and White Prints

1 Star	Bill Seelig	57 points
1 Star	Bill Olson	60 points

Color Prints

1 Star	Willem Bier	36 points
1 Star	Angelique Raptakis	38 points

Electronic

1 Star	Melissa Clark	36 points
1 Star	Chuck Lee	37 points
1 Star	Willem Bier	59 points
1 Star	Bruce Davis	61 points
2 Stars	Judy Burr	82 points
2 Stars	Janet Myder Hammack	98 points
3 Stars	Bob Peavy	150 points
3 Stars	Carl Root	164 points

Altered Electronic

1 Star	Lori Ducharme	35 points
2 Stars	Judy Burr	79 points
2 Star	Janet Myder Hammack	104 points
3 Stars	James Hammack	155 points
3 Stars	Jim Hawkins	176 points



A partial view of the audience at the auditorium.

NORTH BETHESDA CAMERA CLUB - APPLICATION FOR MEMBERSHIP – 2010-2011

Current member renewals (completed applications with dues paid in full) **must** be received by **June 15, 2010** to ensure membership renewal. **(Please note the change in date this year)**

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 EMAIL (FREE)

Note that the newsletter is also freely available on the NBCC Web site, <http://www.nbccmd.org/newsletter.htm>

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 2009-2010 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 like to see the following club field trips: *(Use back of form for additional suggestions)*

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 (or NBCC)

Members considering Emeritus status, thus having their dues waived, should note the eligibility requirements on page 5 of the Membership Book and apply to Membership Chair for subsequent Board approval.

Please mail completed form to: Mr. Chuck Lee, 14603 Carrolton Road, Rockville, MD 20853.

2009 – 2010 NBCC Board of Directors, Standing and Special Committees

President
Tom Sullivan

Vice President
Bob Dargel

Treasurer
Don Martell

Secretary
Jo Levine

Directors
Gordie Corbin
Bob Peavy

Voting Members in Bold

Programs/Workshops

Stu Mathison

Ira Adler
Nikhil Bahl
John Burgess
Jim Hawkins
Caroline Helou
Don Martell
Kent Mason
Carl Root
Gerry Weiss

Membership

Chuck Lee

Exhibits

Angelique Raptakis
Dawn Sikkema
John Villforth

Webmaster

Tom Field
Tom Sullivan

Competition

Judy Switt

Prints

David Davidson
Bill Ho
Bill Richards

Electronic

Willem Bier
Tom Field
Alan Sislen

Church Liaison

Chris Hanessian

Judges

Marvin Sirkis

Roy Sewall
Paul Taylor

Bulletin Editor

José Cartas

Hospitality

Carol Lee

Jim Render
Virginia Render
Terry van Houten

Field Trips

Frank Herzog

John Barnes
Deeva Garel
Alex Karlin
Cynthia Keith
Cheryl Naulty
Bill Olson

Education & Training

Kent Mason

Awards Event Coordinator

John Villforth

Community Outreach

Joel Hoffman

Photo Essay

Stu Mathison
Bob Dargel
Tom Field

Competition Image Review

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

Historian

Jean Hanson

PSA Representative

Judy Burr

Librarian

Chris Hanessian (temporary)



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

First Class Mail

