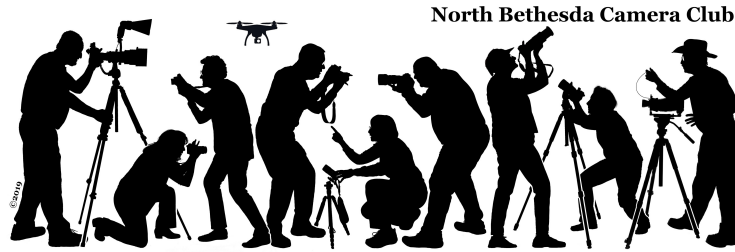


The Lens and Eye



Volume 56 Number 4 | December 2020 | Editor: Cherry Wyman | Website: www.nbccmd.org

December Competition Theme: Natural Patterns Found in Nature

The repetition of lines, shapes or patterns in texture. Prints may be themed or open.
(Must be taken on or after Dec. 1, 2018)

As always, each member may submit no more than two images per month, including Members Showcase.

Electronic and print images are due no later than 7:30 p.m. on Sunday, Nov. 29.

If you are competing in the electronic category or submitting to Members Showcase, please send your images as email attachments to nbccmdEcomp@gmail.com.

If you are competing in the print category, please send your images as email attachments to nbccmdPcomp@gmail.com.

For more winning images from the November competition, see pages 19 - 23.

Calendar

All events will be held remotely. Zoom meeting connections will be sent by GordieGram.

Events start at 7:30 p.m. unless noted.

- Dec. 2** Competition - Natural Patterns Found in Nature
- Dec. 9** Program - Seeing Creatively
- Dec. 16** Board Meeting
- Dec. 23** No Meeting
- Dec. 30** No Meeting



Chain Link Web © David Terao

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December 2 Judge: Mark Van Bergh



© Mark Van Bergh

Mark Van Bergh is a Washington, D.C. area attorney and photographer. His photographic interests are varied, ranging from a passion for nature and wildlife photography to travel, people, weddings, bar/bat mitzvahs and other events. Beyond the Washington beltway, Mark's photographic pursuits have taken him throughout the United States - including many of our national parks and wildlife refuges - to Canada, Costa Rica, Europe (east and west), many sub-Saharan African nations (Botswana, Kenya, Namibia, Rwanda, South Africa, Tanzania and Zambia), Japan, China, Iceland and Antarctica.

Mark has had photographs displayed at the Foundry Gallery in Washington, the Washington School of Photography, and photographic retail establishments. He has a number of photographs in the coffee-table book, "Focus on Africa: Wildlife, Conservation and Man." Mark has received several awards for his photography, including a first place in the Albuquerque International Balloon Festival Photography Competition and third place in a juried show of mid-Atlantic regional photographers. Mark is currently co-coordinator of the National Zoo's photo club, does presentations on nature and wildlife photography to Washington-area camera clubs, judges local camera club competitions, and has written for an on-line nature photography magazine.

A resident of Arlington, Virginia, Mark's websites can be found at: www.markvanbergh.com and www.markvanbergh.zenfolio.com. He can be reached by e-mail at: mvanbergh@comcast.net or by telephone at (703) 298-4870.

December 9 Program: Seeing Creatively Before and After with Sandi Croan



Please join us on December 9th for a unique Zoom program that will make you stop and think about the process you undergo in creating a photographic image. Have you ever thought about how many individual decisions, both conscious and unconscious, you make to produce a single photographic image? By breaking down the process using her images and stories, Sandi's presentation, "Seeing Creatively Before and After," will take you through the potentially hundreds of steps and decisions that we, as photographers, all make from the moment we decide to take a picture to the final photographic image.

This presentation is geared for all photographers, from novices to advanced, and will get you to think about your creative process, reinforce what you already know, and hopefully give you some new ideas or approaches to your photography – all in

a light-hearted and humorous manner.

Sandi Croan is an independent photographer from Centreville, Virginia who has been living in Northern Virginia since 1978. She specializes in landscape, nature, and travel photography with an eye for capturing the unique and creating fine art for homes and offices. Sandi has won numerous competitions and awards for her fine art photographs including: Photographer of the Year and Print of the Year numerous times as well as Versatile Photographer of the Year at Northern Virginia Photographic Society (NVPS); Best Landscape and People's Choice awards at Nature Visions Photography Expo; and Best in Show and second place at the juried Meadowlark Photo Expo in Vienna, VA as well as awards at Art Space Herndon Fine Art Photography Exhibit, Reston Artists PhotoArt, and many more.

Sandi has been a member of NVPS since 2004 and has served in a variety of board positions since 2005. She served as president of NVPS for two terms (2009-2011). She also is a popular speaker, serves as a judge for exhibitions and local photographic club competitions (including NBCC several times), and mentors high school photography enthusiasts.

You can see a sample of Sandi's work at www.sandicroanphotography.com

- David Terao, Programs Committee

Splinters from the Board

Our club's board of directors strives to make the operation of the club run as smoothly as possible so that all our activities provide the greatest benefit for our members.

Among the elected officers on the board are the secretary and the treasurer. These are roles that utilize specific knowledge of the club's operations and draw on experience with certain processes. Under our constitution, these roles have tenures limited to two consecutive terms of one year each. The board believes that it would be helpful to the club to remove the term limit for only these roles. This change would retain the expertise of the people in these positions. The secretary and treasurer positions along with the other officers would still be voted upon every year without change.

A constitutional amendment has been approved by the board for this change. The amendment now needs to be voted upon by the active membership. In the coming weeks, there will be GordieGrams giving details on this proposed amendment and instructions about how this vote will take place. Please pay close attention to these messages and vote when the time comes.

On a different topic, our club's new website is about ready to be launched! We hope the new website provides a rich photographic experience that highlights the work of our members and makes available information on club activities in an easily accessible way. Key additions include a protected area for an online member directory, access to photo essays, and presentations from a number of past programs. Final details are being addressed with the launch to occur in the next few weeks. A demonstration and walk-through on the new website will be conducted during an upcoming meeting. Stay tuned!

- Rich Chitty, President

Upcoming Competitions, 2021

January - Black and White Open

February - Artificial Light

March - Portraits

April - Weather

May - Open

Mid-Atlantic Photo Visions News



Congratulations to the NBCC category winners in the online MAPV photography contest!

James Chia's "Ice Feather" won best in the abstracts category and his "For Existence" image won a people's choice award. **Jill Randell** won best in the documentary/street category with her image, "Love a Street Festival."

- *Steve Silverman, MAPV Representative*

PSA News

PSA is Restructuring the Education Department



The following courses are temporarily suspended while we update and improve them: Portfolios and Creating Competitive Images. The education department continues to offer: Individual Image Analysis, Portraits, Still Life Photography, Light Painting the Still Life and the History of Photography. Please sign up for these courses at <https://psa-photo.org/index.php?education-online-courses>

"The World in 2020" Competition

The International Federation of Photographic Art (FIAP) is celebrating its 70th anniversary with an international photography competition that is open to all photographers, has **no entry fee**, and is for "Traditional" photos taken during the year 2020. This competition is organized under FIAP Patronage in Luxembourg, the official seat of FIAP, with the Patronage Number 2020/505. This means that the acceptances and the medals will be eligible for FIAP distinctions. Entry opened September 1, 2020 and will close January 1, 2021. Rules and entry upload: www.fiap-earthin2020.net

Do You Have a Webinar To Share?

Many PSA members have photography presentations that are shown on the local level. Please consider sharing your programs through our Webinar program. If you would like to present a webinar please contact webinar-director@psa-photo.org

Register for 2021 FIAP Distinctions

If you live in the USA, are a member of the Photographic Alliance of America (PAA), that is, a member of a PSA-member club and an individual member of PSA; it is time for you to prepare your submission for a 2021 FIAP Distinction. FIAP Distinction information can be found at: <https://psa-photo.org/index.php?paa-distinctions> and you can begin the process by submitting an online FIAP Distinction Registration Form now. Registration closes January 9, 2021.

Climate Change Comes to Chincoteague

Most years between 2000 and 2010 we went to Chincoteague National Wildlife Refuge on the Virginia coast after Thanksgiving over the long weekend, primarily because we loved photographing the drama of thousands of snow geese. After they spent the night on freshwater impoundments in the refuge, the geese left in great flocks around dawn in dramatic mass liftoffs to feed elsewhere during the day. After the snow geese flew away we would turn our lenses to other birds, animals, and the scenery.



© Evelyn Jacob



© Bruce Davis

However, we noticed over the years that there were fewer and fewer snow geese, and we were told that this was because of the warmer climate. Primarily because there were fewer snow geese, we stopped going to the refuge over the Thanksgiving weekend.

Kevin Holcomb, Supervisory Wildlife Biologist at the refuge, told us that snow geese numbers continue to be lower, but they are still observed loafing on Assateague Island beach and areas around Swan Cove Pool. The warmer weather patterns mean that the geese can find adequate open water and available food elsewhere. Kevin said that many snow geese stop further north around the Edwin B. Forsythe National Wildlife Refuge in coastal New Jersey, along Delaware Bay at the Bombay Hook and Prime Hook National Wildlife Refuges, and on the Chesapeake Bay at the Blackwater National Wildlife Refuge, or go elsewhere in agricultural fields on the Eastern Shore to overwinter.

The Chincoteague refuge has more than 14,000 acres of beach, dunes, marsh, and maritime forest. It was established in 1943 primarily to protect habitat for birds migrating along the Atlantic Flyway. It is one of the top five resting and feeding spots for migratory birds east of the Rockies. The refuge is also home to turtles, otters, muskrat, deer, crabs, fish, insects, the Delmarva Peninsula fox squirrel, as well as the famous Chincoteague wild ponies.

The refuge is well known to many NBCC members through club field trips, individual exploration, and tours led by club alumnus Nikhil Bahl (<http://www.nikhilbahl.com/>). What members may not know is how climate change is influencing the refuge. Although snow geese were our portal to climate change at the refuge, we learned from Kevin that snow geese are not the main climate change story; sea level rise is.

According to the National Oceanic and Atmospheric Administration (NOAA), world sea levels are rising due primarily to thermal expansion caused by ocean warming (since water expands as it warms) and increased melting of land-based ice. The Greenland ice sheet, second largest in the world, loses nearly 266 *billion* metric tons of ice per year due to global warming, with the ice melt draining into the ocean. Melting glaciers add more water. Tide-gauge observations indicate that relative sea-level rise in the mid-Atlantic region has been higher than the global mean. The rate of sea level rise at the Eastern Shore is reported as being two to three times higher than the global average. This is attributable partially to land subsidence (sinking of the earth's surface) caused by geological forces and, in some cases, to human withdrawal of ground water from aquifers.

The refuge is located on the south end of Assateague Island, 37 miles long, but only 1.5 miles in width at its widest part. Assateague is part of a chain of barrier islands between the Eastern Shore's mainland and the Atlantic Ocean. These barrier islands are continually shaped and reshaped by wind, waves, ocean currents, storm surges, and sea level rise. The islands move gradually westward as storms and waves erode the Atlantic beach and push sediment toward the mainland. Warming accelerates island migration by amplifying the magnitude and severity of the storms.

Sea level rise changes habitat for wildlife. The rising sea alters the island's hydrology by elevating the island's freshwater table, which floats over heavier underlying saltwater. The rising water drowns the roots of low-lying loblolly pines, creating stands of dead trees known as "ghost forests."



Photo Courtesy of US Fish and Wildlife Service

Loblolly pines on higher ground survive, for the time being. The loss of forest cover reduces the habitat for Delmarva Peninsula fox squirrels, which depend on pinecones and truffles (tree root fungus) for food. Nikhil Bahl's before and after photos below show the loss of Loblolly pines in the marsh at Black Duck Pool.



2011



2016

Sea level rise also imperils Assateague's salt marshes and the aquatic and bird life dependent on this habitat. Salt marshes are low-lying coastal wetlands blanketed by tall grasses that can withstand daily saltwater flooding during high tide. Salt marshes are where clapper rails, black rails, saltmarsh sparrows, seaside sparrows, American oystercatchers, and the American black duck build their nests. The marshes also provide habitats for crustaceans, insects and aquatic life. In addition, marshes help to filter out nutrient and sediment runoff from agriculture and residential development on the mainland. Salt marshes are also excellent carbon sinks: the grasses remove carbon dioxide (a potent cause of climate change) from the air and store the carbon in the soil with deep root systems. For salt marshes to survive, sediment and plant material underneath the marsh grasses must accumulate at least as fast as the sea rises. With increased rates of sea level rise, salt marshes that cannot keep up either die off and are replaced with open water, or migrate upslope into the ghost forests.

The US Fish and Wildlife Service (FWS), which manages the refuge, has been making adaptations in response to rising sea levels and increasingly severe storms. In 2015, the FWS adopted a Comprehensive Conservation Plan (CCP) for Chincoteague and Wallops Island Refuges. The CCP calls for restoring oyster reefs to slow wave action during storms and to foster development of oyster colonies that filter the water, improve water quality and nourish the aquatic ecosystem. The CCP also calls for improved management of the refuge's loblolly pine forests. In partnership with volunteers and conservation organizations, the FWS has constructed two acres of artificial reefs, made of oyster castles. These are expected to increase the resiliency of salt marsh habitat and adjacent infrastructure to withstand future storms.

Even though climate change is having significant impacts on the refuge, it still provides an abundant source of photographic opportunities. Waterfowl numbers other than snow geese are still impressive. Nikhil Bahl continues regularly to lead tours there. He said, "From my very first visit to Chincoteague in 2009, I felt a connection to the location. The marsh, the beach and the birds have always been a great attraction." We wonder, though, what will be left of the refuge for future generations if humanity fails to take urgent action to address the causes of climate change.

If you want to do something to help reduce climate change, photographing in locations like Chincoteague that are within driving distance rather than flying to distant locations is a significant way to reduce one's carbon footprint. In his NBCC program on February 10, Bruce Davis will discuss more ways we all can help reduce climate change.

We are extremely grateful to Kevin Holcomb and Nikhil Bahl for their important and useful contributions to this article. We could not have told Chincoteague's story accurately or in as much detail without them.

- Evelyn Jacobs and Bruce Davis

Photo Essay 2020-2021

Preparation and Submission

The NBCC Photo Essay 2020-2021 Program will be held virtually in the spring of 2021. All members and emeritus members are invited to submit essays. Submitted essays will also be posted in the NBCC photo essay online gallery on our new website (see “Splinters” on page 4).

This article summarizes information for submitters and participants. Questions should be directed to the Photo Essay Committee.

All members are encouraged to submit essays, either individually or as part of a small group (e.g., from a field trip). A review team will review each essay and provide constructive feedback.

Desirable essay attributes include uniqueness, a theme of general interest, image quality, a coherent essay structure, and appealing/appropriate music selection.



© Nancy Morrison

Submission Schedule

The submission process begins by selecting your essay theme and notifying the Photo Essay Committee of your intention to participate and your proposed theme (to avoid duplicate essays).

Your draft essay will be due no later than December 31, 2020. It should contain 20-40 images and, optionally, short video clips along with music. The essay should be 3-5 minutes in length. Shorter is better, although essays with exceptional images, videos and music may be up to five minutes long. The essay is essentially a “body of work.” The best essays “tell a story.” Imagine that you are presenting an exhibit of your

best images of a favorite subject, ideally in an engaging way.

Your draft essay should include a title, an introduction, and end credits (for the music and photographs). Essays should be submitted as videos, in HD mpeg4 format.

Final essays are due by February 28, 2021. This version of your essay should be as complete and final as you can make it and should reflect the suggestions for improvement provided by the review panel.

Numerous club members have volunteered to assist members in the creative and technical aspects of essay development. Please contact any essay committee member for referrals. (The Photo Essay Committee is also willing to help members learn how to develop essays for personal use outside of the annual NBCC Photo Essay Program.)

Program Objectives

Our overall objective is to provide members with another outlet for sharing their images and “bodies of work,” and to educate members in the photo essay art form.

Photo Essay Participation

Each essay must be primarily the creation of one or more NBCC members. Non-member contributors, limited to the family and/or significant others of NBCC members, may supply a minority of the photographs. Such non-member contributors must be given appropriate credit in the end credits but will not be named as co-authors in the program.

Essay Duration = Three to Four Minutes; Five Minutes for Exceptional Essays



© Lori Ducharme

To keep audience interest levels high, essays should be short. The duration - including introduction, title slides, and end credits - should be at least three minutes, but no longer than five minutes. It is better to leave the audience "wanting more," than having the audience become bored with an overly long essay.

As a rough guideline, we suggest a pace of six seconds per photo, so a four-minute essay would require less than 40 images. Images with substantial detail and images with motion and special effects (e.g., zooming and panning), may require more than six seconds/image. Images with little detail may require less than six seconds. The duration for each image may vary through the essay. The energy and pace of the music may influence the duration of each image, especially if the images are synchronized to the music. Fast-paced essays with energetic music might include only 3-4 seconds/image, and have as many as 60-80 images displayed over four minutes.

Condense your available "body of work" photo collection by removing duplicate images, and selecting only the absolute best, and make a powerful and concise essay from those.

Almost any music can be edited down to a shorter version (or composite) less than four minutes long. Often the music needs to be extended. We can assist in generating a seamless soundtrack from your music choices.

Essay Format = Video

We accept essays as HD video files (not a disc for set-top DVD/BD players). Do not use 4K video format, which increases file size substantially with little image improvement.

Essays may be prepared using the software of the member's choice:

- Adobe Lightroom Slideshow module for basic essays
- Photodex ProShow software for members who licensed this software before Photodex terminated its business operations
- Photopia Creator software. Photopia acquired the principal developers from Photodex and the Photopia software is compatible with ProShow files (i.e., can import ProShow files)
- iPhoto, iMovie, Aperture or other

All essays should begin with a silent, blank slide (about 1 second) and end with a silent blank slide (about 2 seconds). These serve as spacers from one show to the next and avoid any glitches at the beginning of video playback. Tip: Delay the start of the music past the opening blank slide by entering an offset (typically 1 second) on the (first) music track. Do not forget that the opening blank slide also lets you transition (fade in) to your first image, so that it does not just pop onto the screen with no finesse.

Images and Video Clips

While essays have historically consisted of still images in a slideshow, modern cameras and smartphones can easily capture HD video, and members have integrated video clips into their essays. Video clips can enhance an essay, but individual video clips (segments) should be kept short (5 seconds as a guideline, and no more than 10 seconds). Video clips work best for scenes with motion (e.g., waterfalls, dance, sports, aerial photography from drones, underwater photography, etc.).

Essay Introduction

Essay authors are encouraged to create introductions, about 20 seconds in duration, which are integrated into the beginning of the essay. The focus should be on the essay and its topic but may provide brief and relevant biographical information about the author if those directly support the essay.

Introductions will typically be narrations over one or more introductory slides. *Hint: This is a good way to showcase some of your favorite images that did not fit into the essay sequence.*

Typical introduction slides include photos of the author on location, maps, and overview images to set the scene for the essay's tale. Authors should be creative but not radical: the purpose of the introduction is to inform and intrigue the audience, not to distract them from the essay or to set incorrect expectations. Internet images such as maps and aerial views are permissible in the introduction.

Titles

The essay title is one area for individuality, not standardization. For example, you may not want any title in the body of your essay, since your essay may follow a separate introduction (which does include the title). Or you may want a title to appear after a few introductory slides instead of at the very beginning. For a professional look, integrate any titles smoothly with the flow of the essay – not just a text slide with a blank background, jammed into the front. We offer the following guidelines for titles:

- For title pages, remember that “a picture is worth 1000 words.” Opening title slides can be more interesting when they include background photographs. Ensure the text contrasts with the background so it is easily readable, and perhaps use drop shadow or stroke to add contrast. Consider displaying the text for only part of the slide duration, so the audience can also appreciate the background image.
- A simple title along with a subtitle can be effective. Minimize the number of words for best impact.

- Your name should probably be included on your title page. Please do not use honorific prefixes and suffixes like Dr., Professor, M.D., Esquire, Her Majesty, etc. Some authors may prefer to include their names only in the end credits: e.g., Photographer: Sam Smith.
- Please use a font (typeface) that is easy to read (e.g., not Olde English).
- Make the font size large enough to read, but do not use gigantic lettering which looks awkward and amateurish.
- Text effects such as fading in or out can be very classy, but more extreme effects such as spinning exits should be used with caution to avoid the amateur look.

End Credits

End credits are recommended as the final slide(s) of your essay. These are an opportunity to pay tribute to your music source(s). The music artist and publisher deserve presentation of accurate and complete information. This also facilitates audience members purchasing the music for their own collections if they wish. Please include the official title as published, the composer's full name, any performance credits (e.g., London Philharmonic Orchestra), the album name and music publisher (usually the copyright owner). Additional information can also be included, such as dates. For example:

- Music excerpted from "Appalachian Spring" by Aaron Copland
- New York Philharmonic conducted by Leonard Bernstein
- Album: Bernstein Century (Sony Classical)

There are numerous options for incorporating end credits into your essay. Here are some guidelines:

- You may include photos of the essay maker(s) in the end credits, rather than the introduction.
- Include the end credits as part of your essay – recommended – or display them separately (say, after a short-duration black slide) at the end of the essay. Either way, the end credits will be a strong cue that the essay is ending.
- The end credits should be displayed long enough for the audience to read all the information.
- Use the text guidelines given above under "Essay Title Slide" (font typeface, size, contrast, and readability, etc.).
- Please do not repeat text from the essay title slide (e.g., your name) on the end credits.

It is unnecessary to close the essay with slides that say, "The End", "Thank You", or other similar phrases. With the end credits, the audience knows the essay is over.



© Michele Egan

Submitting your Essay

Submit your mpeg4 video file, your image files and your music files via CD, USB drive or Dropbox. We request the image files in case we need to use selected images for promotional purposes.

General Advice for Essays

Aspect Ratio. Our projector has a native aspect ratio of 16:10 (1920 x 1200 pixels), but standard HD video is 16:9 (1920 x 1080 pixels). You can use either setting, but 16:9 is more universal in case you want to make a DVD or Blu-ray Disc. Be sure to start your essay development by setting the aspect ratio to 16:9 or 16:10. Do not use the older 4:3 aspect ratio, which may be the default in older software; if you do, your essay will appear significantly smaller on screen than the others, losing impact for the audience. If you start with 4:3 and later change to widescreen, captions and slide animations may shift from where you originally placed them on screen.

“Fit-to-Frame” or “Fill-Frame” or “stretch-to-frame.” Most essay software defaults to “fit to frame.” so that your image fills the frame without cropping any of the image. This is the preferred mode. Choosing “fill frame” will do exactly that, which may crop some of your images if they are not the same aspect ratio as the frame. “Stretch-to-frame” will stretch your images to fill the frame, and would only be appropriate, perhaps, with abstract images which look good stretched to a 16:9 aspect ratio.

Music Source and Selection. Good music is an especially important part of a good essay!! Your music should be the soundtrack to your excellent photographs. It is not “background music.” Background music is for elevators and putting people to sleep. We strongly recommend that you avoid music that is dreamy and soporific, as your audience will soon be snoring and miss your fine photography. Pick music that attracts and holds interest. Music with energy generally works best.

Consider how music complements the mood in movie scenes: majestic, dramatic, edgy, happy, uplifting, rhythmic, somber, cheerful, patriotic, sad, nostalgic, romantic, funny, mystical, religious, etc. Often cinematic themes are good music sources for essays.

For travel essays, local music sources are also often useful, including music which you may record yourself from an event (e.g., a parade or a local dance).



© Stu Mathison

Your music can be instrumental or vocal. Please make sure that vocal music is complementary (i.e., related to the images) or perhaps in a foreign language which is not distracting.

Please ensure that your music is from high-quality sources – CDs or good digital (download) files. Music downloaded from iTunes and other on-line sources is acceptable, though these tend to be lower fidelity than a top-quality MP3.

Image Preparation. Generally, prepare images as you would for an NBCC electronic image competition (i.e., "How to Prepare Images for Electronic Presentation"). Alternatively, ProShow, Photopia, and other essay software will accept Photoshop PSD formats. Be conscious of aspect ratios; your essay should not jump back and forth between portrait and landscape formats.

During image prep, it may be desirable to remove distractions (such as telephone wires) and to perfect your compositions with the appropriate alterations. There is no limitation on the extent of alteration you may do to improve your images. And there is no limitation on the age of your photos.

Artistic Considerations. Review the comprehensive companion article, "How to Create Photo Essays," on the new NBCC website.

Transition between Slides. ProShow, Photopia, iMovie, and other essay software offer hundreds of special-effects transitions. These can be helpful to bridge dissimilar slides, but they can also detract from your photographs. Special transitions (such as "explosions") can be extremely distracting and take away attention from your beautiful photographs. Overuse of other not-so-subtle transition effects (especially random effects) can also ruin your work. Exercise good judgment: use specific transitions for a specific "pace" of an essay, "cut" transitions can be used. The "cut" is a transition of "0" duration. However, this only works where you wish to jump suddenly from one image to another.

Motion Effects (Zooming and Panning). Slide motion such as zooms can be useful to direct audience attention. But zooms can obscure the good photo that you made because it is constantly moving and fading. If you need to zoom in to see something in greater detail, be sure to allow the audience time to see that detail by leaving it on

the screen for a while. We recommend against sudden, dramatic zooms, as they can be distracting and even disorienting for your audience. Fast zooming will also blur the image. Therefore, slow zooming works best.

When panning (e.g., scanning across a panoramic image), be sure the initial and final display positions of the photograph are good compositions. That is, do not display a bad crop of your image as the start or end of a pan.



© Kent Mason

Also, when using any of these “motion effects”, it is best to use them in moderation. That is, zooming or panning a given image looks best if the zooming/panning amount is such that the motion is slow. For example, zooming from 90% to 100% will usually work better than zooming from 100% to 300%. When zooming or panning an image be sure to extend the image duration to ensure that the motion is slow.

Image Size for Panning and Zooming. If you will be using motion effects (zooming and panning), you may need higher resolution in your source image. For example, if you will pan left to right one full frame, then your image width should be 3840 pixels (twice the projector width of 1920 pixels). Because essay software compresses big images (to reduce file size and prevent stuttering on slower computers), we recommend that you do NOT zoom beyond 200% or so. The resulting image quality will deteriorate noticeably, losing detail that was perfectly clear in your original image file.

Captions and Subtitles. Avoid displaying text captions in the middle of the essay, as captions on your photographs may ruin the visual spell your photographs were weaving over the audience. The audience cannot read the captions and look at the images at the same time. If your essay would benefit from explanations, consider including them in the introduction script. Narrations are preferred rather than captions during the essay, if they are necessary for telling the story. There are rare occasions when a subtitle or explanation is required during an essay, such as transitioning from one city to another. Sign images are preferable to “subtitle pages”. (Hence, make it a habit to take pictures of signage when traveling or visiting national parks or events.)

4K video. In the future, when projectors, monitors, and video recordings migrate to 4K, we may have new instructions for maximizing sharpness.

This article is an update and summary of an article originally written by Tom Field many years ago. Thanks to Tom for his manifold contributions to the NBCC Essay Program.

- Stu Mathison, Photo Essay Chair



© Bill Seelig

She Is Number One!

My wonderful wife, Claudia, is a top photographer and also a good sport, so whenever I get a crazy idea for a new photo concept, she is often willing to give modeling a try (except for nudes).

Therefore, over the years many photos of Claudia have won NBCC monthly competition awards. A sample is attached. In fact, I believe more NBCC awards have been issued for photos of Claudia than any other model in our club's 50+ year history (as far as I know).

Can't I now legitimately claim that I am married to a Top Award-Winning Model?

- Bill Seelig

Competition Results: November (Boundary Markers)

Judge: Janet Jeffers

PRINTS

Intermediate (13 entries)

1st	Kathryn Mohrman	On Penobscot Bay
2nd	Steven Lapidus	Planet X
3rd	Steven Frahm	Eyeing Us
HM	Peter Dunner	Canal Lock

Advanced (17 entries)

1st	Tammy Trocki	Rockport Morning
2nd	Bill Seelig	Running with Scissors
3rd	Stan Collyer	Fox on the Path
HM	Stan Collyer	Up from the Crypt
HM	Lester LaForce	Frosty Dahlia
HM	John Norvell	Beach Meditation
HM	Dick Pelroy	Parking Lot Boundaries
HM	Bill Seelig	Underwater

ELECTRONIC IMAGES

Novice (8 entries)

1st	Tom Gross	Fenced In
2nd	Riko Saidel	All Lines to Sugarloaf
3rd	Riko Saidel	Pastoral Lines

Intermediate (32 entries)

1st	C. Papakonstantinou	Let Me Out
2nd	Gary McDavid	The Douro Valley, Portugal
3rd	Peter Winik	Dung Boundary
HM	Lorraine Chickering	Sunken Road Serenity
HM	Max Kantzer	Fortress at El Jadida
HM	Shelley Price	Sky Monolith
HM	Shelley Price	Vaux le Vicomte
HM	Jill Randell	Bike Rack
HM	Claudia Seelig	Fenced In
HM	Claudia Seelig	Play Time
HM	Don Tobin	Feeding Time

Advanced (22 entries)

1st	David Terao	Chain Link Web
2nd	Toni Robinson	Stay on Your Side
3rd	David Terao	Corner Arc
HM	Gail Bingham	Defiant
HM	Jose Cartas	Pensive Monkey
HM	Joanne Mars	Plantation Entrance
HM	Chet Stein	Maariv at the Wall

NBCC Competition Results

Cumulative Scores Through November 2020

PRINTS

Intermediate

- 25 Peter Dunner
- 14 Steven Frahm, Cherry Wyman
- 10 Lisa Maco, Kathryn Mohrman
- 9 Richard Chitty, Steven Lapidus
- 8 Kurt Focke

Advanced

- 30 Stan Collyer
- 25 Bill Seelig
- 21 Dick Pelroy
- 14 Lester LaForce, Jim Turner
- 12 Nikos Zacharakis
- 10 Tammy Trocki
- 9 Bruce Cyr
- 6 James Corbett, John Norvell,
Sarah Salomon, Eric Schweitzer

ELECTRONIC IMAGES

Novice

- 35 Riko Saidel
- 29 Tom Gross
- 9 Janice Solomon
- 8 Pauline Jaffe

Intermediate

- 33 Peter Winik
- 16 Christina Papakonstantinou, Steve Parker
- 15 Geoff Hornseth
- 14 Mark Leatherman, Jill Randell
- 12 Lorraine Chickering, Max Kantzer, Stacey
Lewis, Shelley Price, Claudia Seelig, Don
Tobin, Cherry Wyman, Rose Yee
- 9 Gary McDavid
- 6 Beth Altman, Michael Blicher,
Kurt Focke, James Frid,
Ruiqing Pamboukian,
Dawn Sikkema, Ray Whitman

Advanced

- 49 David Terao
- 20 James Chia, Chet Stein
- 16 Melissa Clark
- 12 José Cartas, Bruce Davis, Kent Mason,
John Willis
- 9 Stuart Glickman, Toni Robinson
- 6 Ira Adler, Robert Barkin, Gail Bingham,
Carol Lee, Joanne Mars, Larry Mars,
Guillermo Olaizola, Mark Segal, Jean
Yuan

Intermediate Print Winners

November (Boundary Markers) Competition



1st Place
On Penobscot Bay
© **Kathryn Mohrman**

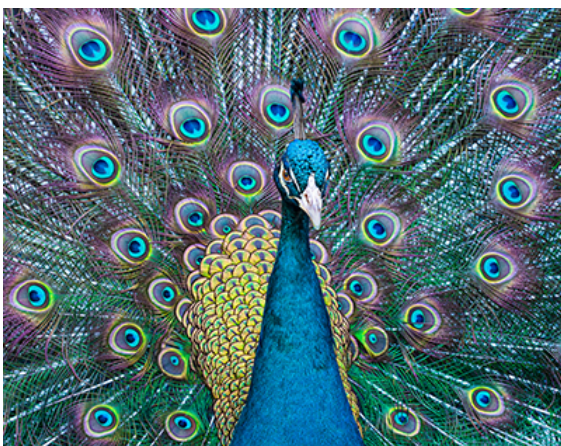
My midwestern upbringing didn't include anything about sailboats, so last summer I joined a week-long Maine Media photo workshop aboard the Angelique, a 140-foot ketch with rusty red sails. We started and ended in Camden, Maine, with meals and accommodations on board. Penobscot Bay is the water around Acadia National Park so the scenery was wonderful and the weather was just variable enough to provide different kinds of photo opportunities.



2nd Place
Planet X
© **Steven Lapidus**

This is an image of lily pods taken at Lily Ponds in Adamstown, MD. I was struck by the graphic and symmetrical shape of the plant; it reminded me of what I've always imagined an alien might look like! It was taken handheld using an Olympus OMD EM1 Mark III with a 12-40mm lens. I initially processed the image in Lightroom and then edited it in Photoshop to remove two of the plant's dead extremities. I converted it to B&W using NIK's Color Effects Pro; and then edited the B&W image in Lightroom and used the radial filter to highlight the details in the pods.

3rd Place
Eyeing Us
© **Steven Frahm**



I was in Charleston, South Carolina for a photography workshop, photographing the grounds at a plantation, when I encountered a peacock that resides there. Accustomed to people, it walked around comfortably. Occasionally, it would stop and spread its feathers. There was not a decent background against which to photograph the bird. Instead, I envisioned the bird's body and face blending into the background of its spread feathers. Zooming to telephoto pleasingly compressed those elements. I worked the scene until I obtained a perspective in which the bird's face did not partially obscure any of the "eyes" in the feathers. In LR, other than adding a bit of contrast and vibrance, I used the brush and radial filter tools to slightly brighten the bird's face and eye.

Advanced Print Winners

November (Boundary Markers) Competition



1st Place
Rockport Morning
© **Tammy Trocki**

I took this image shortly after dawn at the small fishing harbor in Rockport, Maine last summer, while I was attending a course at the Maine Media Workshops. The sun shone on this lone rowboat, though the area was generally in shade on that partly cloudy morning. The clouds and warm color of the sky were reflected in the shaded water, giving a moody, smoky quality to the water surrounding the boat. I liked the idea of showing only a part of the boat, as though poised to enter the mysterious water.



2nd Place
Running with Scissors
© **Bill Seelig**

The lady is in the far end of a 5-foot diameter concrete pipe at a construction site now underway near our house. The pipe sections were stacked 3-deep, so I am in the first section and the model in the third. I exposed for the pipe inside, to get a silhouette effect. The ring-shaped gaps between adjacent pipe sections add strong geometric elements to focus the image. Shot with B&W film.



3rd Place
Fox on the Path
© **Stan Collyer**

This scene was photographed on a late afternoon stroll on the grounds of Mohonk Mountain House in New Paltz, New York. Mohonk has miles of carriage trails, and the "summer houses" such as this one are scattered throughout. I'm sure there are foxes up there, although I've never seen one. Nevertheless, as an exercise for Carol Walsh's course in creative compositing, I added this fellow, whom I found snoozing on our driveway after a big lunch of squirrel.

Novice EIC Winners

November (Boundary Markers) Competition



1st Place
Fenced In
© **Tom Gross**

This photo was taken on a vibrant April 2019 afternoon. The sky was spectacular. I took several shots of the King Farm Farmstead (in Rockville, MD). This one photo emphasized best the framing provided by the fence and the interplay of the cloud patterns with the patterns in the silo. I did minor editing in Lightroom.

2nd Place
All Lines to Sugarloaf
© **Riko Saidel**

More recently, I drove by the farm again, thinking the fences around the farm are good subjects for the competition theme. The composition came together for me when I noticed the shadow lined up next to the curve of the fence. I tried to capture the extension of these interesting lines as they stretched out towards the mountain. It seemed like a compelling image was unfolding in front of me when I was crouching down to see the leading lines. I converted it to B&W to emphasize those lines.



3rd Place
Pastoral Lines
© **Riko Saidel**

This beautiful farm, surrounded by a long stretch of fences, is located next to Sugarloaf Mountain. I have driven by this pastoral area so many times, whenever I need a break from something. Gazing at this peaceful scenery always gives me a sense of comfort. I took this image at the beginning of the Covid-19 lockdown in April in order to remember what I did and witnessed during this peculiar time in our history.

Correction to Photo Caption

Riko's October EIC third-place image, "Barn's Story," was incorrectly captioned. The Palatine barn in the photo is in upstate New York, not Illinois. "Palatine" refers to the German immigrants who came to New York in the 18th century.



Intermediate EIC Winners

November (Boundary Markers) Competition



*1st Place
Let Me Out*

© **Christina Papakonstantinou**

This picture was taken last year at a small goat farm in an area outside Buenos Aires, Argentina. Visitors could have a delicious cheese tasting session and then walk around the farm. This cute little fellow came close to the wooden fence while I was standing there. It felt like he was asking me to set him free! I wish I could! But I just took his picture instead.



*2nd Place
The Douro Valley, Portugal*
© **Gary McDavid**

This picture was taken in the Douro Valley in Portugal, known for its wines. I was attracted to the scene because the light was extraordinary, and I loved the way the Italian cypress trees hugged the outer edge of the road as it curved around and the way they were spaced, allowing a view of the vineyards in the distance. I liked the shadows on the road and the way the terraced wall pointed into the scene. This was a one lane road going along a hillside for about a mile before coming to a larger road. Luckily, we did not meet a car or truck coming the other way before we got off this narrow road.



*3rd Place
Dung Boundary*
© **Peter Winik**

I shot this image while walking through a small village near Ranthambore National Park in India. The villagers collect cow dung from the fields, form them into patties, and dry them out for eventual use as fuel in fires. I came upon this small courtyard wall with the patties stacked up on top of the wall to dry, and a man drinking tea inside the courtyard. I took a number of pictures juxtaposing the wall with the man, varying the composition and depth of field.

Advanced EIC Winners

November (Boundary Markers) Competition



1st Place
Chain Link Web
© **David Terao**

I took this image on one of the foggiest mornings we've had in years. While walking my dog past this baseball field I saw patches of white in the chain link fence. As I approached the fence, I realized the patches were spider webs. The misty fog created tiny drops on the spider webs and also helped to simplify the image by obscuring the background. The fly was a bonus. Taken with a Fuji X-T30 camera with 35mm f/1.4 lens.

2nd Place
Stay on Your Side
© **Toni Robinson**

It was a beautiful fall afternoon. This particular dune and fence really caught my eye as it had so little distracting foliage around it and was at the crest of a hill. As I walked around, and the sun was setting, the shadows of the fence started to take on the undulations of the dune and mimic the waves the wind had so carefully sculpted on the dune. I used some LR and PS adjustments to enhance the color and modify the angle of the fence line to be exactly as I wanted it to be.



3rd Place
Corner Arc
© **David Terao**

I was experimenting with my rectilinear fish-eye lens at a soccer field trying to find an unusual perspective when I found this angle from the corner arc. I chose a cloudy day to give the image a moody look. I converted the image to B&W and brightened the boundary lines and darkened the green grass and trees to make a contrasty image. Taken with an Olympus OM-D E-M1 Mk II with 8mm f/1.8 fisheye lens.



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Steve Lapidus

John Willis

Education

Jill Randell*

Toni Robinson

Judges

Bruce Cyr*

Debbie Menditch

Tammy Trocki

MPA

Carol Lee*

Membership

Toni Robinson*

Anna Aslund

Steve Frahm

Mike Mitchell

Guillermo Olaizola

Don Tobin

Cherry Wyman

Field Trips

James Corbett*

Beth Altman

Gail Bingham

George Corbin

Kurt Focke

Dick Pelroy

Jack Rosenberg

Tammy Trocki

Jim Turner

Exhibits

Lester LaForce*

Jack Rosenberg

John Willis

Cherry Wyman

Programs

Tammy Trocki*

Judy Ackerman

Evelyn Jacob

Kent Mason

John Norvell

Toni Robinson

Jack Rosenberg

David Terao

Ray Whitman

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Hospitality

Riko Saidel*

Ira Adler

Bill Seelig

Claudia Seelig

Terry Van Houten

Ray Whitman

Photo Essay

Stu Mathison*

José Cartas

Stan Collyer

David Davidson

Mark Segal

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