

The Lens and Eye



Volume 52 Number 1 | September 2016 | Editor: Lori Ducharme | Contact: newsletter@nbccmd.org | www.nbccmd.org

Calendar

- Sept 7** - Competition Night, 7:30pm.
"Symmetry." Judge: Padraic Hughes
- Sept 9-11** - Field Trip, Philadelphia
- Sept 14** - New Member Reception,
7:00pm; Program Night, 7:30pm. *Master
Your Craft & Honor Your Vision*, with
John Barclay
- Sept 21** - Board Meeting, 7:30pm
- Sept 28** - Program Night, 7:30pm.
Creative Composition Techniques, with
Corey Hilz

In this issue...

We're baaaaaaack! The 2016-'17 year begins on September 7, and as usual, we waste no time getting right back to full speed. Before then, check the website and brush up on the competition rules and submission guidelines; find your best images for Nature Visions and our winter exhibit; and plan to join us for two outstanding program nights that will help us all hone our vision, composition, and creative process.

— Lori Ducharme, Editor

Welcome New Members!

The Club welcomes our 24 newest members – the Class of 2016 – **Isaac Afrangui, Chris Andreasen, Dillard Boland, Betty Caldwell, Ed Carlson, James Chia, Joseph Collins, James Corbett, Paul Gaber, Marc Goldstein, Pauline Jaffee, Beverly Logan, Nancy Morrison, Shaun Moss, Guillermo Olaizola, Brian Perkinson, Diane Poole, Jay Putt, Stu Reiter, David Sternbach, David Terao, Tammy Trocki, Neil Willens, and Cherry Wyman.**

Their name tags will have a special identifier. When you see someone with a large red dot on their name tag that says "I'm New," introduce yourself, get to know them, and make them feel at home. On the second meeting night – Wednesday, September 14th – there will be a New Member Reception beginning at 7:00 p.m. All members should make an extra effort to come early and extend greetings to our newest photography colleagues, many of whom have attended our meetings as guests and waited for nearly two years to participate as active members.

To aid the assimilation process into active participation, before the Program Year's first meeting, new members will be provided an orientation session on Wednesday, August 24. NBCC's fall activities will be introduced; Club traditions, like GordieGrams, signing up to bring refreshments, and wearing name tags, will be shared; and the competition program, often daunting to new members, will be explained. With the patience of our new members finally being rewarded – let the good times roll.

— Chuck Lee, Membership Chair

September 7 Judge: Padraic Hughes

Padraic Hughes is the Multimedia Section Chief at the International Monetary Fund. In his current position, he oversees a 40-person staff of visual communication professionals producing all of the IMF's broadcast television, feature video, still imaging, graphics, and publishing products and services.

Padraic began his career as a staff photojournalist for the Stars and Stripes newspaper and freelanced for different news outlets before transitioning to corporate photography. Throughout his IMF career, Padraic has worked on various photographic projects outside of the organization, focused around his passion for the outdoors and for providing affordable photography services to non-profit organizations. He has spoken publicly on topics concerning the management and delivery of corporate visual communications.

Padraic is a long time member of the National Press Photographers Association, the American Institute of Graphic Arts, and a past board member and President of the Mid-Atlantic and Capital regions of the American Society of Media Photographers. He has been a past print judge for the International Photographic Society and has performed portfolio reviews for the Maine Photographic (Media) Workshops out of Cambridge, MD.

Sept 14 Program: Master Your Craft and Honor Your Vision

Do you want to create images that make your heart sing? **John Barclay**, an award-winning freelance photographer from Bucks County, Pennsylvania, will address this question in his inspiring and uplifting lecture: *Master Your Craft and Honor Your Vision*.

John explains his viewpoint: "Vision is the unique way we each see the world. It is what gives our images focus and makes them unique to us. Mastering our craft allows us to fulfill our vision. In other words, as we learn techniques, feel more confident with our gear and master our craft, we will be able to create the images we've envisioned, or that make our hearts sing!"

In his presentation, John will explain why vision should drive our photography. He will also share ideas and concepts to help us master our craft in service of our vision.

John is a passionate photographer and enthusiastic workshop leader. He is also an inspirational speaker, presenting his programs to audiences around the world. John's work has been published in a number of books and magazines and is treasured by a number of private collectors. John was the recipient of an excellence award from *B&W Magazine* and was chosen by Dewitt Jones to participate in his www.healingimages.org program. You can see his work, view his workshop schedule, and access some of his software tutorials at www.barclayphoto.com

NBCC members who have heard John speak at Nature Visions and have watched his online software tutorials are extremely enthusiastic about his presentations. Don't miss this special opportunity to hear and interact with John Barclay at NBCC.

— Evelyn Jacob (images © John Barclay)



Sept 28 Program Night: Creative Composition Techniques

Corey Hilz is a professional photographer specializing in nature and travel photography. He finds the diversity in nature and cultures around the world offer boundless opportunities for new images. Corey approaches his subjects with an artistic eye, looking for a fresh perspective. He goes beyond the documentary image to show a unique perspective using color, shape and line. He strives to share the beauty of a destination you've never seen and provide a new perspective on a familiar subject. While Corey has collected diverse images from extensive travel, he also finds some of the most interesting subjects close to home.

Corey is a published author and his work is seen in magazines, books, calendars and catalogs. His photographs are also seen in exhibits and his prints are found in private collections. Corey has written six books, including two books on digital workflow and the first book dedicated to Lensbaby.

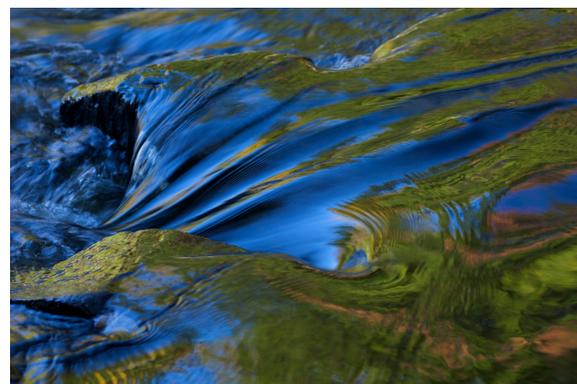
Corey has a passion for sharing his knowledge. He helps others improve their photography through group and private instruction. Corey's instruction enables photographers to improve their photographs technically and artistically. He offers workshops and classes in the Washington, D.C. area on various photography and software topics, plus leads workshops to locations in the United States and abroad. Find out more about workshops and classes on Corey's website: www.coreyhilz.com.

Corey will present a program on *Creative Composition Techniques*. Applying creative techniques to how you make a photograph can elevate your subject or scene to have greater visual impact. These can be in-camera techniques, as well as ones that are applied during your post-processing workflow. Included in this presentation will be panning, subject motion, multiple exposures, shooting through, overlays, texture blending, light painting, star trails, and focus stacking. This presentation will also discuss the importance of visualization as a foundation for the best application of these techniques.

One of my favorites of Corey's offerings is his Free Critique Webinars. I find them well paced and very informative for learning to recognize the strengths and weaknesses of an image and then to see how adjustments may be made to improve the final image. An example of one of these may be found at: https://www.youtube.com/watch?v=b-t_GaDQU20.

Please join us for this not-to-be-missed program on September 28!

— Tom Sullivan



Images © Corey Hilz

Last Call: September Field Trip – Philadelphia

The first NBCC field trip of 2016-17 is planned for Philadelphia the weekend of **September 9-11**. (See the full description in the Summer Lens & Eye.) We will begin Friday morning, continue through Saturday, and end the field trip by noon on Sunday the 11th. Attendees are free to pick and choose which venues interest them the most and stay less than the full weekend. The first stop of the weekend is at Eastern State Penitentiary at 9:30am on Friday, Sept 9. Recommendations for additional venues throughout the city will be available, and one or more group dinners will be arranged according to participants' interests. Please contact either **Dick Pelroy (240-691-3204)** or **Jim Turner (301-641-5956)** so they'll have an approximate headcount. Both members and waiting listers are welcome.

Looking Ahead: October Field Trip – Harpers Ferry

Sunday, October 16, 2016, will mark the 157th anniversary of John Brown's raid on Harpers Ferry. Weather permitting, the day will provide splendid opportunities to photograph the historic town, fall color, and a company of US Marines (re-enactors, actually) storming the firehouse that John Brown used as a fort. Also available that day will be a one-mile ranger-led hike with commentary on the history and management of the Appalachian Trail. In short, October 16 will offer many and varied photo opportunities at Harpers Ferry.

Harpers Ferry is located in eastern West Virginia. The Town is about an hour's drive from Rockville (drive northwest to Frederick, MD; then take US 340 west to Harpers Ferry). You won't need to spend the night to arrive in time for the ranger hike or the re-enactment, but you might want to book a room Saturday night and then take morning shots of the foliage along the C&O canal.



For a "from above" shot, you might want to photograph the Town from Maryland Heights (this hike is not for the faint of heart or short of breath). There's a shorter hike to Jefferson's Rock, a balanced rock from which Thomas Jefferson said the view was "worth a voyage across the Atlantic." Without any hiking at all, you can photograph the historic buildings, the re-enactment and the trains crossing the Potomac River.

Mark your calendars now, and tell trip organizer Bruce Davis if you are interested. He will provide further information to participants prior to the trip. Depending on interest, some of us might want to arrive in Harpers Ferry on Saturday night and have dinner together. There are three motels near Harpers Ferry.

— Bruce Davis

Education Committee – On a Roll!

Earlier this month we announced the kickoff for the new small group effort sponsored by the Education Committee. Right now, we have 12 groups available, made possible by the generosity of club members Alan Sislen, Bruce Cyr, Cynthia Keith, Dick Pelroy, Evelyn Jacob, Gail Bingham, Greg Holden, Joel Hoffman and Roy Sewall. Within days of sending the initial GordieGram announcing these groups, one was already full, and several others are half-way there!

If you haven't yet done so, check out the listing of groups by clicking on the [Education Programs](#) link on our NBCC website homepage (www.nbccmd.org). To sign up for a group, send an email to edu@nbccmd.org stating the group you're interested in; if you'd like to sign up for more than one, please list them in priority order. You'll get an automatic response from the server, followed by a personal email to confirm your request.

In addition to our small groups, you will also be able to see courses offered by some of our members independently of the Education Committee. Registration for those is directly with the instructor. We look forward to an exciting year as we learn and grow photographically together!

— Toni Robinson

Nature Visions 2016

The 2016 Nature Visions Photo Expo will be upon us before you know it. The 3-day event is scheduled for **November 18-20** at the Hylton Center on the George Mason campus in Manassas, VA. If you have never been, this is a great weekend of instruction and inspiration that is well worth your time. Mark your calendars and make plans now to attend.



Here are some key dates to keep in mind:

Ticket are on sale NOW. Hands-on workshops sell out quickly, so buy early if you want to attend any of these. NBCC Members will receive a \$40 discount off the price of one ticket purchase — check your email for a link that will have been sent directly from Nature Visions. You can check out this year's speaker line-up at <http://naturevisions.org/speaker/> — including our own Roy Sewall & Tom Field!

We really want NBCC to have a great showing in the Photo Expo this year — please identify some of your best candidates! **Image submission begins August 22nd and continues through September 24th.** Earlier is better — if you submit an image before September 19th and it gets rejected in the preliminary judging, you'll be allowed to submit a different image in its place by the 24th. Submissions received after September 19 cannot be replaced if they're rejected. See the complete rules for submissions online: <http://naturevisions.org/the-exhibits/expo-submissions/>

Juried Images Will Be Announced on October 17th. Of all images submitted by the members of the 8 participating camera clubs, 325 Nature Images and 150 Photo Art images will be juried into the Expo.

Images that are juried into the Expo must be matted (but not framed) for hanging. **Matted Prints will be collected on November 2nd and 9th at our regular NBCC Club meetings.**

Watch for additional GordieGrams and reminders as we get closer to the event. If you have specific questions about the Nature Visions workshops or the Photo Expo, contact Steven Silverman (ssilverman8384@comcast.net).

President's Corner

In the last *Lens & Eye* I said we had three new initiatives for the coming year: expand education, expand critique, and conduct strategic planning.

With Toni Robinson's GordieGram called "Education Committee Small Group Kickoff," sent out on 8/7, you can see that we've already taken some big steps with the education and critique initiatives, and are ready to roll. These small groups are meant for everyone: from long-time NBCC members to folks who have just joined our ranks, all of us can elevate our photographic skills and share that journey with fellow club members.

New members: we understand that joining a pretty big club can have you feeling a bit lonely and unsure how to make friends; we've all been there. In addition to the New Member Orientation, the small groups are an excellent way to start meeting and interacting with fellow club members; field trips are another super way. I have personally had great satisfaction from participating in NBCC's small groups and field trips for 15 years, and can't overstate how much they helped me get my feet on the ground, both photographically and from a sense of community. They are a perfect complement to full-club meetings.

Shoot often, shoot well!

— Roy Sewall, NBCC President

PSA MEMBER NEWS

Two members of NBCC entered the PSA Photo Travel Division's Travel Essay Competition and the new Mini-Essay Competition, and each won 2 awards. **Nancy Wolejsza** will receive the **Gold Medal** for her essay **Tango in Buenos Aires** which she exhibited at NBCC's photo essay program. Nancy also received First Place for her Mini-Essay **Nesting Penguins**. **Judy Burr**, the Director of both Competitions thought she could not enter, but was told she could! Her travel essay **Joshua Tree National Park** will receive a **Silver Medal** for the show which was also presented at an NBCC Essay program. Judy will also receive a Third Place award for her Mini-Essay **Matera**.



The essay competitions are open to all Individual PSA members. NBCC members who are also PSA members are encouraged to enter one or both of these competitions next year. All of the winners from this year will be posted on the PSA web site in the Photo Travel Division section after the national conference.

[Note: NBCC members wishing to learn more about PSA should talk to Judy Burr. You can sign up for individual membership directly through the PSA website (www.psa-photo.org). Also check out the PSA website to see the activities and resources available even to those who are not individual PSA members.]

— Judy Burr, NBCC PSA Representative

Call for Entries — NBCC Exhibit

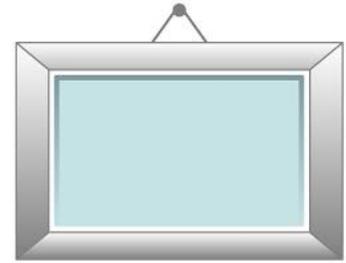
Water, Water, Everywhere

A photography exhibit by members of the North Bethesda Camera Club

January 2 - February 11, 2017

River Road Unitarian Universalist Congregation

6301 River Road, Bethesda, MD



NBCC will have an exhibit at the River Road Unitarian Church in Bethesda, from January 2 through February 11, 2017. The theme is "Water, Water, Everywhere." Images that feature water in any form will be eligible, including ice, water vapor (clouds) and liquid water. The images may have been taken anywhere in the world, but must include some form of water. This will be a juried show, and any current NBCC member may enter up to 3 images. A maximum of 2 images per person will be accepted. The competition will be open for entry on September 20, so take this time to shoot new images and look through your files for your best pictures.

Our juror is Susan Milestone. Susan is a former member of NBCC and has been teaching workshops with Tony Sweet for 14 years. She is a professional nature/fine art photographer and workshop instructor, conducting Visual Artistry location photography workshops with Tony Sweet throughout the continental United States and Canada. Her work has been published in magazines, books, calendars, cards and posters. Susan's photography has been published in *Nature's Best Magazine* in the "Best 100 images of the last 10 years" issue. She is a fine art digital print maker and her prints are exhibited and sold throughout the country.

Timeline

September 20	Entries begin
November 1	Entries close
December 3	Notice of acceptance
January 2	Framed work delivered to church
Jan 8 3-5pm	Artist's reception
February 11	Show closes and work is picked up

Please size the image submissions as follows:

Image format: electronic file in JPG format

Image dimensions: width 1920 pixels or less, height 1200 pixels or less

Image resolution: 72 dpi

File size: unlimited

Name your images as follows: last name_first name_title_approximate framed dimensions

Send jpgs to exhibits@nbccmd.org. In the subject line, please put "Water".

All accepted work is to be framed by the photographer, using black frames with hanging wire on the back. No clips or hanging bars are permitted. Please label work with artist name, title, medium and price. The church will take a 20% commission, so factor that into your asking price. If your image is selected but you can't deliver or pick up your photo on the specified date, you may make arrangements for someone else to do that for you.

Please email Sarah Hood Salomon if you have questions (sarahsally@verizon.net). I look forward to seeing your images!

— Sarah Hood Salomon, Exhibits Chair

Never Forget

A Photography Exhibit Featuring Works by Alan Sislen

Multiple Exposures Gallery at the Torpedo Factory Art Center in Alexandria, Virginia presents "Never Forget," an exhibition of works by NBCC's own Alan Sislen.

8:46 am. September 11, 2001. We all remember where we were when we first heard a plane had crashed into the World Trade Center (WTC) in New York City. That morning Sislen had planned to take the train from his home in New Jersey into the basement of the WTC, arriving at 11:15 AM.

The WTC had been his commuting destination every morning for many years. Like millions of others, he sat in disbelief as the events of 9/11 unfolded. 26 days later, on October 7, 2001, Sislen first visited the streets around the WTC, and only then did the reality of 9/11 began to sink in. It was a chilly Sunday morning. The public was told the air was safe to breathe, but he had his doubts. The strong smell of burning electrical wires and smoldering debris filled the air, and many of the workers, soldiers and police were wearing facemasks.



Still Smouldering, © Alan Sislen

Sislen began making photographs of the area that morning, and continues to take them today.

The photographs in this exhibit follow Sislen's 15-year photographic journey beginning before 9/11, and continuing until today. The photographs made after September 11 show destruction, mourning and remembrance that took place nearby and throughout New York City. This exhibit documents an area transformed into new structures and memorials and importantly, record an added vibrancy and hope for New York City and beyond.

What started out as a few casual photographs recording the tragedy grew into a 15-year photographic journey. Sislen's personal connection to the World Trade Center and neighboring financial district were the catalyst for this journey. As we commemorate the 15th anniversary of 9/11, he hopes this exhibit will help us Never Forget the morning of 9/11/01 that affected so many, and the sorrow, the hope and the transformation that followed.

Exhibit Dates: September 6 - October 16, 2016
Opening Reception: Sunday, September 11, 2016 — 2:00pm-4:00pm
Gallery Hours: Daily 11am-5pm, Thursdays 2pm-9pm

**Multiple Exposures Gallery
Torpedo Factory Art Center #312
105 N. Union Street
Alexandria, VA 22314**

Bee Stung

- Text and images by Bruce Cyr

I began to photograph bees intensively in the summer of 2015 to explore the autofocus capabilities of my Canon 7D Mark II. My wife keeps a garden with many attractive perennial and annual flowers that I use as subjects for focus stacking, but that is an unhurried exercise in LiveView use. Photographing bees is the opposite of “unhurried”, but its not as frenetic as tracking birds in flight. The worst case scenario for photographing bees is that you have at most two seconds to get your camera and lens on the subject, autofocus, and snap a shot. Generally the scenario takes place in full sunlight because bees consume nectar, which flowers produce in greatest quantity in full sunlight. Bees have evolved to drain the available nectar in a second or less from a single blossom and move on to another blossom. If there are enough blossoms, they can keep this up all day so long as there is enough sunlight. A typical example is seen in the shot of a honey bee on a geranium in **Image 1** (F11, 1/250th of a second flash).



Image 1

The flower is a kind of geranium typical of what is called a single flower, that is, it has only a single nectar-producing “unit”. To maximize productivity in photographing bees, the use of flash and a lens capable of up-close, fast autofocus is desired, like the Canon EF 100mm F2.8 “L” used here. I also use a folding arm flash bracket to hold the flash atop a small Novoflex ball head for flexible positioning. I mostly use the flash on the upper left corner. One of my favorite orientations is to lean the flash sideways to the left pointing back to the subject. This orientation adds directionality to the flash and minimizes illumination of the background, an effect that can be seen in this example. To further minimize background illumination, I pull out the white bounce card on the flash head.

I sit cross-legged on the ground next to the flower patch so that I can move quickly to get close. With the 100mm lens plus an extension tube or +3 diopter lens, the best shots occur when the front of the lens is no more than 6”-7” inches away from the subject. With practice, I can maneuver the autofocus point onto the subject’s eye while centering the subject in the frame. The only time a bee seemed aware of the flash was on a slightly overcast day when the close flash seemed to disturb her a bit before I noticed and backed off.



Image 2

In addition to honey bees, we have at least two kinds of bumblebees. The earliest kind has a hairy, matte black body, as illustrated in **Image 2** atop a coneflower.

The coneflower is a “compound flower” type with multiple nectar producing “units” in the flower head. The bees spend much more time on a compound flower as they circle around to “milk” each nectar producing unit. A hairy, matte-black bumblebee might spend 10-15 seconds on top of a compound flower to savor all the available nectar.

The next example, **Image 3**, shows a hairy, matte-black bumblebee atop a coneflower with a dreamy, pastel-like background.

This shot was made with a 400mm lens on 56mm of extension tubes at F5.6 and 1/400th of a second from a distance of about 10 feet with no flash. The background was created by out of focus plants such as red crosscomias, red daylilies, magenta coneflowers, and green, iris-like leaves.



Image 3

(Continued)

(continued)

In addition to the early hairy, matte-black bumblebee, a slightly larger, shiny black tail bumblebee shows up about two weeks later, like the one shown flying among bee balm blossoms in **Image 4** (F5.6, 200mm lens on 20mm of extension tubing at 1/400th of a second, no flash).

This shot is also different in that I used “bird in flight” autofocus settings. This is one of successful shots I made out of almost 1000 attempts to photograph bees in flight! It’s probably not a practice worth emulating.

We also have smaller bees, like the one in **Image 5**. The shot was taken with the 100mm macro and flash.

Image 6 shows a tiny bee captured on an anther of an Easter-type of lily (100mm macro, unrecorded extension, achromatic +3 diopter lens).

Finally, **Image 7** shows one of my favorites, an iridescent green bee slightly larger than the black ones shown above (100mm macro and flash atop a coneflower).

While the gear I described above is optimal for maximizing productivity in photographing bees, it’s not mandatory. You can start photographing with what you have with the understanding that you may have to take more shots to get similar results. But caveat describes the universal relationship in photography among gear, costs, and productivity – it’s a rule we all learn to live with as we develop our photographic skills.



Image 4



Image 5



Image 6



Image 7

Note: All seven images were processed in Lightroom exclusively. Setting the black and white points were especially important in developing the images. The only extra touches were 25 units of Clarity and 10 units of Vibrance to each image.

I would like to acknowledge Tom Field’s help in learning how to use flash, for encouraging my efforts, and for reviewing a draft of this article.

How about the Leaf Shutter?

Three types of shutter are used in cameras today. These are Focal Plane, Electronic, and Leaf.

By far the most common in use within NBCC is the Focal Plane shutter. It is found in almost all Full Frame and APS-C cameras sold. It is characterized by a double curtain that slides across the sensor to open, with the second sliding across to close the exposure.

The Electronic shutter uses features of the sensor to rapidly turn on, then off the sensor thus capturing the image.

The leaf shutter is usually found in the lens rather than in the camera body. It opens and closes like an iris causing light to be focused onto the sensor. Higher end cameras like some Leica models use this mechanism, and is the most expensive of all the shutter mechanisms. This expense is multiplied because of its usual placement within the lens.

Years ago, I had a rangefinder camera, a Yashica Electro 35, that I took everywhere. This camera had a leaf shutter and a light snick when the blades opened and closed. It was a nice simple camera.

Then I purchased a Fuji Single Lens Reflex camera, and with its interchangeable lenses, I thought I had gone to heaven. The only drawback was the need for additional lenses. I had never really noticed that I needed all those lenses with the Yashica. It was a surprise and a wonder when I found I could accumulate a 35mm, and a 135mm lens to add to the collection of one single Normal Lens that came with the Fuji. Soon I was hauling around a camera bag, lenses, tripod, filters, and a few other things. I was probably 30 at the time. I don't know what happened to the Fuji camera or the Yashica, but I still have that old potato masher electronic flash. It still works.

I have used focal plane shutter cameras ever since.

Many hundreds if not thousands of dollars later, I have complete lens systems for a number of Nikon cameras that range from full frame 35mm cameras down to the Nikon 1. They all flash sync at about 1/250 of a second, which sets up limits on the amount of ambient light I can have and make effective use of an electronic flash. I can't simply use a flash effectively in daylight without stopping the camera way down or using neutral density filters. The only exception to this is fill-in flash. I can use this to light shadows on faces.

Suppose I want to take a picture in daylight and darken the background, or throw it out of focus, and use the flash to light the subject? I can do these things somewhat easily during the golden hours, and very easily at dusk, but have a hard time doing this at midday. I would need to have a higher shutter speed sync to darken the ambient light. 1/250 second simply won't do this for me.

Why not, you might ask. Well, here it is. An old rule of thumb says proper exposure in normal daylight is accomplished by setting the shutter to 1/ISO, and setting the aperture to f/16. Ok, to keep shutter speed low, I would want to use an ISO of 100 if I could. Remember flash sync for most focal plane shutters is 1/250. So, in daylight, I could possibly use 1/200 second at f/11 for proper daylight exposure. I can't go higher on the shutter speed because of the FP sync maximum. This doesn't blur the background. I can't do what I want.

One way around this is to use Neutral Density Filters. With a 2 stop ND, I can keep my 1/200 second, and drop my aperture to f/5.6. I am getting closer to a bit of background blur, but I have yet to darken the background. I can darken the background by adding another stop of ND, but my flash power needs have increased significantly. I need the flash to illuminate the subject. I still don't have what I want. I want a background thrown pleasingly out of focus and darkened by maybe 2 stops.

(continued)

(Leaf Shutter, cont'd)

What if I could raise the shutter speed by those 2 stops, say from 1/250 to 1/1000. I can now cut out those ND filters, set the shutter to 1/1000, the aperture to f/5.6 and still use the same amount of flash power to light the subject. I can even add a couple stops of ND to either open the aperture for background defocusing, or to further darken the background, my choice. I finally have what I want. Except with a FP shutter, I can't use the flash at this shutter speed.

On my Nikon D700, I can use High Speed Sync to splatter small flash pulses across the traveling FP slit to achieve even lighting over the frame, but unfortunately the Nikon 1 does not support this, and I am into weight training these days.

Enter the Leaf Shutter. Sync speed 1/1000 or even higher are possible, at least on some models of camera. I have just opened up my shooting day for many kinds of photos. It doesn't do much for landscapes, but in cases where there is a foreground close enough for flash illumination, the possibilities are pretty nice.

So, I Googled Leaf Shutters, and I stumbled onto the Leica models and FUJI X100T. Hmm, pricey. But the Fuji isn't and I became intrigued. It has such a shutter, and a fixed lens mounted on an APS-C sensor to provide roughly 35mm equivalent focal length, with a decent mega-pixel count. It also has an internal 3 stop ND filter for those silky water shots. If that weren't enough, the camera has an on-board flash that is integrated with the rest of the equipment. Laugh if you must at the tiny little flash, but when ambient is suppressed at the high shutter speeds, that little flash just sings.

I am back to the old days with my Yashica camera. Simple, Simple.

While searching the web, I found a couple other possibilities. The Sony DSC-RX1R IIDSC-RX1R II is a fixed lens full frame camera with a leaf shutter. It has a little brother, another APS-C sized sensor that has a leaf shutter as well. Both of these cameras sport a sharp 35mm equivalent lens.

— Steve Robinson

Upcoming Competition Assignments

Full descriptions of each topic are available on the [NBCC website](#).

2016-2017 Assignments

(unless otherwise indicated, photos must have been taken on or after June 1, 2015)

Sept '16 - Symmetry

Oct '16 - Open

Nov '16 - Silhouette

Dec '16 - Animals

Jan '17 - Circle/Oval

Feb '17 - 3-month Open (since Nov 1, 2016)

Mar '17 - Framing

April '17 - People at Work

May '17 - Black and White

2017-2018 Assignments

(unless otherwise indicated, photos must have been taken on or after June 1, 2016)

Sept '17 - Nature

Oct '17 - Open

Nov '17 - The Color Yellow

Dec '17 - Gears and Wheels

Jan '18 - 3-month Open (since Oct 1, 2017)

Feb '18 - Hands and/or Feet

Mar '18 - Shadows

Apr '18 - Black and White

May '18 - From Above

ROLL CALL: NBCC OFFICERS, COMMITTEES, AND APPOINTMENTS (2016-'17)

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Roy Sewall

Vice President
Lori Ducharme

Secretary
Bill Ho

Treasurer
Bruce Davis

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Gordie Corbin
Kent Mason

David Davidson
Eric Schweitzer

Joel Hoffman

Carol Lee

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Bill Seelig
Claudia Seelig
Toni Robinson
Electronic:
Tom Field
Willem Bier
John Willis

Education

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Ira Adler
Greg Holden
Evelyn Jacob
Kent Mason
Nolan Rappaport
Roy Sewall
Alan Sislen

Field Trips

Gail Bingham*
Beth Altman
Loretta Argrett
Bruce Davis
Joanne Mars
Larry Mars
Dick Pelroy
Jean-Pierre Plé
Jim Turner

Exhibitions

Sarah Salomon*
Melissa Clark
Sybill Erdman
Greg Holden
Dawn Sikkema
Alan Simmons
John Willis

Judges

Bruce Cyr*
Robert Barkin
Lester LaForce
Kay Norvell
Tammy Trocki

Programs

José Cartas*
Lorraine Chickering
Michelle Egan
Neil Hermansdorfer
Evelyn Jacob
Kent Mason
John Norvell
Ray Whitman

Nature Visions

Steven Silverman*
John Norvell

Membership

Chuck Lee*

*Chairperson

SPECIAL COMMITTEES

Community Outreach

Joel Hoffman*
Kent Mason
José Cartas
Gordie Corbin
Ron Deitrich
Bob Peavy
Steve Robinson
Jack Rosenberg
Judy Switt

Equipment

Eric Schweitzer*
Tom Field
Neil Hermansdorfer
Robert Barkin

Hospitality

Ellie Trybuch*
Ira Adler
Jitesh Batra
Geri Millman
Jim Render
Virginia Render
Bill Seelig
Claudia Seelig
Terry Van Houten
Ray Whitman

Photo Essay

Stu Mathison*
Stan Collyer
David Davidson
Tom Field
Morris Liss
John Willis

OTHER APPOINTMENTS

Asbury Liaison
John Villforth

Church Liaison
Toni Robinson

Database Administrator
Ken Goldman

Glennie Coordinator
John Willis

Lens & Eye
Lori Ducharme

PSA Representative
Judy Burr

Webmaster
Tom Field

Share & Care
Gordie Corbin