

The Lens and Eye



Volume 51 Number 7 | March 2016 | Editor: Lori Ducharme | Contact: newsletter@nbccmd.org | www.nbccmd.org

Calendar

MARCH EVENTS

- March 2** - Competition Night, 7:30pm. Theme: Black & White Open - Electronic. Judge: Jim Guzel
- March 9** - Competition Night, 7:30pm. Theme: Black & White Open - Prints. Judge: Karen Keating
- March 13** (Sunday) - Photo Essay Event, 3:00
- March 16** - Board Meeting
- March 23** - Program Night, 7:30pm. Tom Rothenberg on Sports Storytelling, Imagery & Techniques
- March 30** - NO MEETING

APRIL PREVIEW

- Apr 2** - Field Trip (Kite Festival)
- Apr 6** - Competition Night (Electronic)
- Apr 13** - Competition Night (Prints)
- Apr 20** - Board Meeting
- Apr 27** - Program Night



In this issue...

Greetings! The groundhog has seen his shadow, and let's hope that silly old story is true and spring is around the corner. We certainly have so much planned for March in NBCC that we don't have time for snow and ice!

This month, we've got two Black & White competition nights, a sports photography program (happily rescheduled from January's snow day), our Photo Essay spectacular, a new club exhibit, plans for a couple of field trips, and much more.

Have an idea for an article in a future issue? Let us know!

– Lori Ducharme, Editor

March Competition Topic: Black & White Open

An image rendered in black and white. See membership book or website for full description & rules.

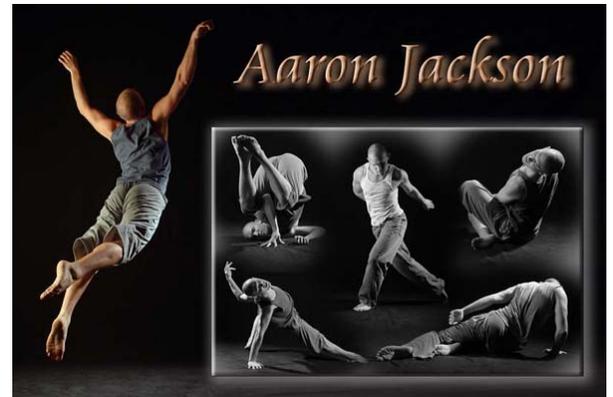
Electronic submissions are due by 7:30pm on Sunday, February 28th.

March 2 Judge: Jim Guzel

Jim Guzel, owner of Aphrodite Photography, is a nationally recognized portrait photographer, specializing in beauty photography of women. His work has been featured in *Ebony* and *Popular Photography* magazines. "Natural Outcrop," his best known portrait, won first prize in the national contest, "The Human Figure," and was part of his portfolio featured in the ACRIA international photography contest "Unframed First Look."

Prior to moving to North Carolina, he was the chairman of the education committee of the Professional Photographers Society of Greater Washington. As a photographic educator, in addition to offering many workshops on his own, he taught portraiture and Photoshop at the Washington School of Photography for a number of years. He has also judged photography contests and lectured at many of the photography clubs in the Washington DC area.

(Jim provided the compilation of photos shown at right.)



March 9 Judge: Karen Keating

Karen L. Keating has an M.F.A. in photography from the Maryland Institute College of Art and studied at the Corcoran School of Art, and the Maine and Santa Fe Photographic Workshops with Keith Carter, Arno Minkennan and Eugene Richards. She is a member of Multiple Exposures Gallery, the Torpedo Factory Art Center, and the Society of Photographic Educators.

Karen is the photography studio teacher at The Field School, and Director of Photoworks, Inc. at Glen Echo Park. Karen teaches darkroom classes, photo history, a project class and "Towards a Personal Style" course. She has designed a summer youth photo program at Photoworks and teaches creative darkroom, street shooting, and a portrait class.

Karen is the recipient of Tufts University Art Teacher Award, a Maryland State Arts Council grant, and the 2010 Excellence in Teaching Award from CENTER in Santa Fe, NM.

Karen recently self-published her first photography book, "Cubans: Watching and Waiting."

For a more detailed biographical sketch, and to view more of her work, visit Karen's website at www.KarenKeating.com.



March 13 is Photo Essay Day!

Mark your calendars: the Photo Essay 2016 Program is here! This is our Club's 30th year presenting slide shows of beautiful photographs set to music. Join us for an afternoon of entertainment for our members, their families and friends, and other camera clubs around the area. Past programs have been very well received, making this our most popular event of the year.

The presentation will be on Sunday afternoon, March 13, from 3:00 to 5:00 pm in the auditorium of Rosborough Center, Asbury Methodist Village, Gaithersburg, MD. The auditorium seats 250 in a comfortable, theater-like setting.

This year, as always, we have wonderful essays, but with more diversity than usual. We will see the wildlife of Africa – both at peace and “in the attack.” And the glory of the Aurora Borealis near the Arctic Circle. We have “patterns in nature” in trees, and man-made patterns in the farms of the Palouse. If you enjoy traveling to interesting places, how about Turkey, Tuscany, Argentina, Cuba, Botswana, Iceland and New York City. For variety and humor we have the abandoned neon signs of Las Vegas, and tales of old crusty vehicles and buildings. Last year we had “Looking Up” – this year we will be “Looking Down.” For your education, we have “before and after” impressionism, and dramatic drone photography. And if you are a “people person” we have joyful dancing and street photography. All of these are accompanied by some of the most beautiful and/or energetic music available. These essays – and other surprise essays – will delight you, entertain you, and perhaps motivate you to develop your own photo essays for presentation to family and friends. Please make sure this once-a-year event is on your calendar, and come early to ensure good seating! Previous shows have nearly filled the auditorium.

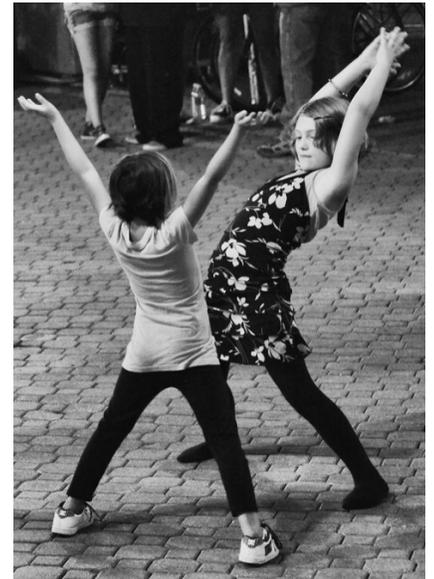
Directions: Driving directions and maps can be found [at this link](#).

From the Beltway (I-495) head north on I-270, taking Exit 11, Montgomery Village Avenue. Proceed through light at end of exit ramp onto Montgomery Village Avenue, heading northeast. Continue through light at Route 355 (North Frederick Avenue), and take the first right onto Russell Avenue. At the second traffic light, turn left onto Odendhal Avenue. At the first traffic light, turn right into the Main Entrance gate for Asbury Methodist Village. Associates are available at the Gatehouse to direct you to the Rosborough Center auditorium. Plenty of free parking is available.

See you there!

– *Stu Mathison, Photo Essay Committee Chair*

[Photo credits, top to bottom: Michele Egan, Gail Bingham, Tom Sullivan, Stan Collyer]



March 23 Program Night: Sports Imagery and Techniques – Storytelling the Photojournalist Way

Rescheduled from the January 27 snow day.

On March 23, speaker Tom Rothenberg will discuss techniques and equipment, and will review example images, showing how to better capture peak action, reaction and creating storytelling images of sports competition. These foundational concepts can be used from local area playgrounds to the most prominent sporting events in the world. We will discuss the methods, considerations and things a photographer should prepare for to successfully tell the story of sports competition.

Tom is an independent photographer in the DC metropolitan area who has earned considerable recognition for his freelance work. He regularly shoots for the Free Lance-Star, Zuma Press International, and various other media outlets across the country. Tom has been published in *Sports Illustrated*, *ESPN Magazine*, *SI for Kids*, and various newspapers and on-line news sources across the world.

Tom's approach towards his work and his clients are best described by his tag line, "Capturing the Fine Art of Our Life." He has a passion for creating editorial images that not only tell the story, but can do so in an artful manner.

When Tom is not capturing images, he is spending time with his family of 6: his wife, Allie; daughters, Nicki and Megan; son, Josh; and German Short-Haired Pointers, Max and Maci. They live in Spotsylvania County, Virginia.



© Tom Rothenberg

CityScapes

An exhibit by members of the North Bethesda Camera Club

March 8 - April 2, 2016

Waverly Street Gallery
4600 East-West Highway, Bethesda, MD
Gallery entrance and parking on Waverly Street

Opening Reception, Friday, March 11, 6-9pm

Artists' Talk, Saturday, March 19, 2-3pm

The essence of any city includes a wide variety of conflicting and complimentary visual details: soaring architecture with intimate spaces, homelessness in the midst of extreme wealth, crowded streets filled with people seeking a morsel of personal space. "Cityscapes" explores the beauty and fragility of urban life through the lenses of 34 photographers from the North Bethesda Camera Club. The exhibition will feature various aspects of urban life, including architecture and people. This show was juried by Colleen Henderson, a fine art photographer and educator living in Bethesda, MD.



Accelerato, by Alan Sislen

For more information, please contact Sarah Hood Salomon: sarahsally@verizon.net

Save the Date!

A field trip is in the works for **March 19**. There are 4 terrific photo exhibitions currently installed at the Smithsonian's National Museum of Natural History, and we think it would be fun to visit as a group. Watch your email for a GordieGram with details. Thanks to John Norvell for volunteering to coordinate this outing!

April 2 Field Trip - Kite Festival

Action shots, color, people images, and perhaps even cherry blossoms in bloom – the annual Blossom Kite Festival should offer photographic fun for all!

Time: 10 AM – 4:30 PM

Location: Grounds of the Washington Monument near 17th Street NW and Constitution

Here's what's on the web site at the moment:

"The National Cherry Blossom Festival is kicking off kite season and celebrating 50 years of kite flying on the National Mall! Carrying the legacy of the Smithsonian Kite Festival which first took place in 1967, the sixth annual Blossom Kite Festival showcases the creativity of kite makers and skill of fliers from across the US and other countries through a variety of competitions and demonstrations."

For more information see: <http://www.nationalcherryblossomfestival.org/blossom-kite-festival/>, and be on the lookout for a GordieGram for possible additional details.

Please contact Dick Pelroy to RSVP [dixpixels@aol.com, or (240) 691-3204], so he can keep a look out for you and (hopefully not have to) contact you if there are any weather issues. However, all are welcome whether or not you RSVP. There is loads of room, so no limit on the number of people who can attend.

The nearest Metro stop is at Smithsonian on the Orange/Blue line. Metro Center (Red Line) is a .67 mile walk. There's also an underground parking garage at the [Ronald Reagan Building](#), 4-5 blocks away.

Please note: drones are prohibited at this event.

Hope to see you there!



– Dick Pelroy [photo credit: Gail Bingham]

Member Profile: Lorraine Chickering

New member Lorraine Chickering has already made her way to the top of the Novice Electronic monthly competitors and has also garnered significant points in the Intermediate Prints group. Yet she wishes (as do many other NBCC members) that our time restrictions on image submissions were not so strict. It seems that the perfect image for each competition has always been the one she had taken prior to the allowed date.

Energetic Lorraine has so far had a lifetime of achievements in many fields and hopes to continue on this trajectory. She was born in "blue collar" Danbury, Connecticut. She was the youngest of three children and has two older brothers. Her father was a mechanic. Her mother, who had no schooling beyond elementary, did sewing and took in laundry to make extra cash.

Both parents encouraged their children to do well in school. Lorraine won a scholarship to Harvard and earned a BA in Psychology in 1972. She married shortly after graduation. After moving to London, England, where her husband earned a Master's Degree at the London School of Economics and she worked as an independent contractor for Harvard University, they settled in Ithaca, NY. He earned his PhD. at Cornell University. Lorraine began doctoral studies in Organizational Behavior and Educational Administration. Lorraine was offered a full-time development position at Ithaca College, where she worked for 4 years. Pursuing an advanced degree part time was daunting. Unfortunately, she never finished that degree.

After serving as Director of Development, Northeast Region, for Georgetown University for fifteen months, Lorraine returned to Harvard and earned her second degree, an MBA, in 1982. She spent the next 16 years of her career in Telecommunications. She returned to the Washington area as the Senior Advisor, Corporate Development, at the Communication Satellite Corporation (COMSAT). Here she developed new product and business opportunities in the commercial and consumer market segments.

In 1984, Lorraine left Comsat for Bell Atlantic. Her early years were spent in the Strategic Planning and Business Development of the Yellow Pages Unit. In 1989, she moved to the "core" telecommunications side of the corporation, and after two years as the Assistant VP for Marketing Operations, moved to C&P of Virginia as Vice

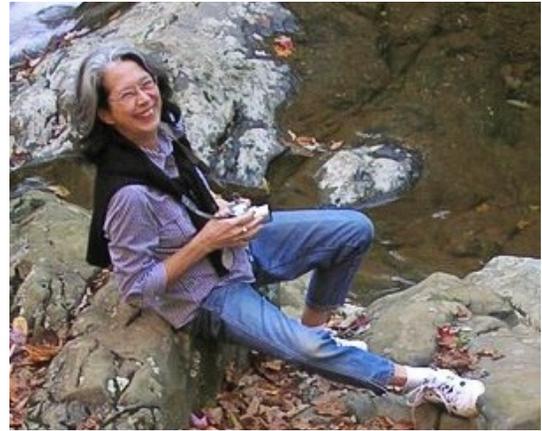


Photo credit: Andrea Reidy

President of Operations. In 1992, she was appointed as the Corporation's first Vice President of Quality. A year later, she was named the first female President of Public and Operator Services. There she had 7000 employees. When Bell Atlantic merged with NYNEX to become Verizon, she was named President of Public Communications.

During the last years of her Bell Atlantic career, Lorraine served as Vice President, then Acting President, of the Bell Atlantic Foundation. After a deserved sabbatical, she went back into the non-profit world as the Director of Development for the Fairfax Symphony Orchestra. An avid theatre and performing arts supporter, Lorraine has served as a serious volunteer and occasional paid consultant to several such groups. She served on the Kennedy Center Circles Board for five years and the Woolly Mammoth Theatre Board for seven.

Lorraine is now eager to distinguish herself as a photographer. She has ideas for three photo books she could create and self-publish. Meanwhile, she is trying to master Lightroom and learn more about printing and framing her work. Her first camera was a "hand-me-down," given to her while she was a student at Harvard. It was an Argus C3 with one 50mm lens. With it, she captured images of Ryan McNeal and Ali McGraw during the filming of "Love Story." At that time, she was developing and printing her own images. Her first SLR came along in the early 1970's. It and successors travelled with her to Europe, Brazil, Africa and South America. She went digital with a Nikon 200 in 2007.

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(Profile, continued)

Lorraine terms her viewpoint "visual, but not necessarily artistic." She now shoots with a Nikon D300S and is eagerly awaiting the release of the Nikon D500s which is rumored to perform well, with less noise, at high ISOs. She likes to shoot macro, birds, architecture, and travel. She occasionally does street photography. She does not do people or portraits.

While living in Virginia, Lorraine was a member, at various times, of the Northern Virginia, McLean and Vienna Camera Clubs. She competed and exhibited, participated in the Glennies and Nature Visions, and sold her work at craft fairs. She is mostly self-taught although she has taken Alan Sisen's Lightroom course and Eliot Cohen's Smithsonian Photoshop classes.

Following her move to a Chevy Chase home in need of renovation, and a surgery that went awry

and immobilized her for nearly a year, Lorraine did not shoot or process images for nearly 2 1/2 years. She says that when she picked up her camera again in April, 2015, it was like starting over again. Luckily, not long after that, she was invited to join NBCC. She is excited now to have colleagues with whom she can "regrow" her skills.

Lorraine would like to meet a reasonably priced tutor who would guide her through the intricacies of Lightroom and Photoshop and help her use the many processing apps now available to photographers. She also hopes to prepare a portfolio for the 2016 Body of Work program at the NBCC, and, eventually, to participate in the Photo Essay program. Lastly, she is eager to shoot with other Club members. She has a list of "go to" places that she would be happy to share with any takers.

– Jean Hanson

The Million Dollar Potato

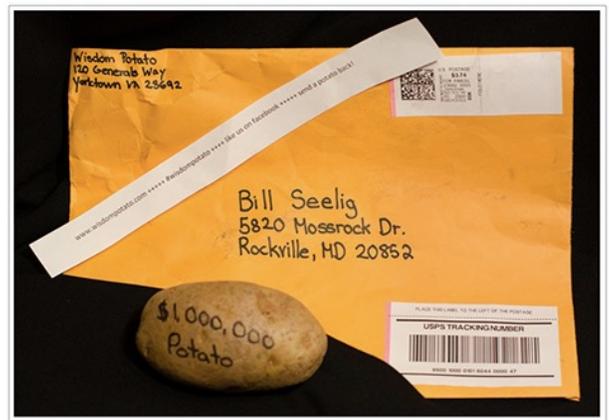
Background – I recently noted that a photograph of a potato sold for over \$1 million. It was reported on the internet, so it must be true! (<http://www.cnn.com/2016/01/27/arts/potato-photo-million-euros/>)

Goal – This immediately got me thinking that I would like to sell at least one or perhaps more of my photography prints of potatoes, or anything else for that matter, for \$1 million each, so I immediately reached out (actually begged) the NBCC Board of Directors for the ideas to help reach this goal.

Result – Sure enough, I got an actual snail-mail potato from person or persons unknown with a price tag of \$1 million, as shown below (i.e. not the sale of \$1 million worth of photos).

Re-Stated Goal – I just want to make sure that everybody knows for sure that I am looking for \$1,000,000.00 in cash (American) from photo print sales, not \$1 million in potatoes.

* P.S. I do like potatoes and it tasted good, but not that good.



– Bill Seelig

Splinters from the Board

The officer nominating committee has a **slate of officers** prepared to recommend to the Club for the 2016-2017 year. That slate consists of the following individuals:

- Roy Sewall – President
- Lori Ducharme – Vice President
- Bill Ho – Secretary
- Bruce Davis – Treasurer

This recommended slate of officers will be presented to the Club and a formal vote taken a bit later in the year.

The most important activity taking place during the most recent Board of Directors meetings has been planning for the **2016 year-end event**. The Board has been concerned that for the past several years it has been difficult to get a reasonable number of Club members eager to attend the year-end event. For that reason, the Board has been considering a revamped year-end event that, hopefully, will be more appealing to a larger number of Club members. Toward that goal, the Board designed a comprehensive year-end event survey that went out to all Club members a while ago. A year-end event committee was formed to consider the survey results, and they submitted their recommendations to the Board at the January Board meeting. Since then, the Board has been working carefully to redesign the event. It needs to be stressed that the format of the 2016 year-end event will be considered “experimental” with the hope that over the next few years, the event will continue to be fine-tuned and will result in an event that most Club members will look forward to and will try to attend.

While final plans are still being determined, here are some of the ways in which the year-end event will likely be changed this year:

- There will not be a sit-down dinner. Instead there will be continuous hors d’oeuvres served during a socializing period at the beginning of the evening.
- Presentation of most of the formal competition awards will be discontinued. Instead there will be a short presentation of special awards and thank you’s. Announcement of the competition awards will be added to the program that will be distributed as people arrive at the event.
- The year-end judge is being discontinued. Instead, a method will be devised (probably involving online voting) wherein Club members will select the “images of the year.”
- A well-known speaker will be brought in to make an inspiring photographic presentation.
- The evening will end with the slide show essay of winning images from throughout the year.

We expect these changes to reduce the cost of the event, shorten the length of the evening, and make the event much more enjoyable for all attendees.

– *David Davidson, NBCC President*

PSA NEWS

The Mid-Atlantic Chapter started up again on February 13 with a 2-part program presented by Andrea Shetley, FPSA. Andrea is the Director of the 3D Division of PSA and past chairman of the Honors Committee. She came from her home in Tennessee to present her popular programs *What's in the Bag?* and *Close-up and Macro Photography*. It was a surprise when she pulled out a medium sized camera bag and said she had 6 cameras in it! Andrea shoots 3D as well as what stereo photographers call "flatties." Her equipment included both home-made and purchased items. She gave good ideas about shooting in various locations and conditions. While she presents similar programs at PSA conferences, she also does hands-on workshops so attendees can practice the techniques. Some of the items she carries are not totally related to photography, but she tries to use items that are multipurpose. For example, a space blanket can be used to cover gear in bad weather, as a reflector, and to keep a photographer warm. Her organization of equipment certainly made me want to rethink how to pack my gear. Of course, packing decisions have to be made depending on destination.



You can learn about Chapter activities on the Chapter [Facebook page](#). You can also see the Chapter's Winning Showcase there. We are in the process of building a new website; in the meantime, Facebook will be the Mid Atlantic Chapter's source for providing information.

The Camera Club Sparkle group for PSA Reps has been having an interesting exchange about how to handle situations when club members serve as judges. Most clubs use 3 judges, as does PSA for their Exhibitions, but that makes it harder to secure judges. Most clubs also use some kind of scoring device with judges scoring each image. Some clubs do not permit club members to enter when they judge; others have the judge score their images as 0 and average the score of the other two. Some clubs get around that by using 4 judges and don't use the scores from a club member who competes and judges. Some clubs have fewer competitions than we do and some use virtual judging for electronic images. Other clubs require that competitors take a turn at judging 2 or more times a year. I was surprised to learn that some clubs limit the number of times that members can enter during a year. In general, clubs prefer having outside judges since members may be too familiar with the work of club members. Questions were raised about how to deal with judges that were not well received. I shared our system of using a member survey which I am sure has been a help to the judging committee. Like any organization, camera clubs operate differently so they can meet the needs of their members. A few years ago at a PSA Conference, a club rep said that his club did not have any competitions, but spent time on workshops and field trips. The group felt that was fine if it suited the members.

If you are interested in competing in PSA Exhibitions, Photographic Circuits are a good way to start. The Georgia Circuits are good ones to try as they have a variety of categories (you don't have to enter all of them) and your images are judged multiple times. Details about the next Georgia Circuit (GASO) can be found here: <http://www.georgiacircuits.com/GASO-2010.html>. You do NOT have to be a PSA member to enter exhibitions, but if you get "hooked" on this kind of competition, you may want to join so you get credit toward star ratings. Larry Mars and Judy Burr competed in the recent Greek Photographic Circuit and had multiple acceptances.

– Judy Burr, NBCC PSA Representative

Field Trip Photo Sharing

This year we are making it a priority to revitalize the field trip photo sharing web site. An album compiled from images taken by members who attended the field trip to Diyanet Center of America on January 18 is now available. Click [this link](#) to go directly to the album.

This field trip was one of the best attended in our history, involving 45 members, members-in-waiting, and a few spouses. Our hosts also provided a memorable lunch.

Fifteen attendees (including 3 members-in-waiting) contributed to the 100 images in the album: Willem Bier, Gail Bingham, Stan Collyer, David Davidson, Bruce Davis, Michele Egan, Steven Lapidus, Stu Mathison, John McDavid, Kathryn Mohrman, Jill Randell, Toni Robinson, Paul Taylor, Tammy Trocki, and Ray Whitman.

The album is roughly arranged in three sections: Worshippers, Scenes Inside the Mosque, Scenes Outside the Mosque. The "Worshippers" section is arranged from individual to group shots, while the other two segments are arranged from the broadest to the most detailed subjects. The order of images does not reflect any judgment regarding the relative merits of the images.

A few questions to perk up your viewing experience:

- Which of the portraits are most interesting to you? Why?
- Which portrait most effectively uses architectural detail to complement the depiction of faith?
- Which are the better outside shots: Those taken in daylight or twilight? Why?
- Which of the shots inspire you to want to see more of the subject?
- Can you spot both of the fisheye shots?
- What is your favorite portrait? Internal architectural detail shot? External detail shot? Why?
- Which of the shots including the moon are most interesting to you? Why?
- For any given shot that doesn't look quite right to you, exactly how would you improve it by capture and/or processing?

To see photos from other field trips, please go to our [Field Trip Web Gallery](#).

– Gail Bingham and Bruce Cyr



The Effects of Long Lenses on Small Pixel Cameras

– by Steve Robinson

During my days as a serious Amateur Astronomer, I did crazy things like measure the periodicity of Cataclysmic Variable stars. Here I was imaging star fields through Rockville skies using camera chips in astronomical cameras. The problem of pixel size was very much at the forefront of my choices of camera chip. The problem was the very, very best light cone provided by my 2000mm focal length, f/5.6 mirror produced a point of light that had a radius of a little more than 2 arc seconds. Now what the heck does this mean to anyone? Well, here it is. To handle this mirror effectively, I chose a sensor with a 25 micron pixel. This was needed to assure that the very best practical radius a telescope of f/5.6 could focus the image of a point of light would strike at least 2 pixels. In Astronomy, this was important to distinguish a star from a hot pixel. My chosen camera could have used a smaller pixel, but a large pixel can capture a higher number of photons. I could hold brighter stars as well as dim ones on the same frame (dynamic range of 16 bits). My images were 2 minutes in length on average.

Now, escape to the future with the tiny 9 micron to 3 micron pixels. My Nikon d700 has a pixel size of 8.45 microns, the D810 = 4.88, and my Nikon 1 V3 = 2.5 microns.

I did the math to determine the theoretical best f/stop to use with these Pixel sizes. Note that Pixel Pitch is the center to center distance between pixels.

Camera	Pixel Pitch	Sweet Aperture
Nikon D810	4.88	8
Nikon D700	8.45	16
Nikon 1 V3	2.5	5.6

What the sweet aperture means practically is that if a higher f number were used, the lens would become diffraction limited, and image degradation would begin to occur.

What this means, for example, is that images taken with the D810 degrade when f/11, f/16, etc. are used. We know this, but take a look at the venerable D700. You got to love this camera. No diffraction limitation until f/22.

Kind of makes you want to run out and buy one. Sorry, only the used are available. A Nikon Rep once told me the Nikon D700 was getting a little long of tooth, but I checked. The camera has no teeth, so I suspect he just wanted me to buy another pile of pixels.

So what about all you folks who have one of those teeny weenie pixel cameras? Have you been sold a pack of pixels? Yes and no. If you are an outer space freak and do all your shooting above the atmosphere in the vacuum of space, you may have been sold a pack of pixels, but if you keep your f/stop under control, you can get some spiffy non-diffraction limited images, the likes of which the world has only seen through Hubble.

On the other hand, if you shoot most of your pictures here in the richness of our atmosphere, you are in a bit worse shape because you bought into the dream and the endless conversation around the massive megapixel machines of today, and even though you bought pixels you can never really use, you can still get some good images that may win a competition or two.

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Why is this? Well every day you breathe in and out a cocktail of viscous soup we call air. When it is heated by the sun, we get a similar effect to turning on the heat under a pot of water. We get distortion, or scintillation. Look into a swimming pool sometime when the sun is shining. Notice the shadows of light playing on the bottom of the pool? The atmosphere is like this. You are shooting your masterpiece through the same kind of stuff, and the atmosphere plays a much more significant role in messing up the resolution of our images than does the physical laws of optics.

In short, our friends in marketing have sold us a lot of pixels.

Let me lay out some principals for you.

- Long lenses magnify atmospheric distortion.
- Short lenses don't magnify as much.
- Good optics produce less optical distortion than less good optics.
- Distance between object and sensor increases the chance of atmospheric scintillation, and thus blur.
- Shorter distance between object and sensor produces less blur.
- Early morning atmospheric scintillation is usually less than later in the day.
- Sundown is not the same as sunrise.
- Small sensors focus light from a smaller area given the same focal length (crop factor), Scintillation packets of the same general size are magnified more by the crop factor.
- Packets of atmospheric scintillation are magnified because of this crop factor and are imaged as larger patches of blur on small sensors.
- Midday sunny landscapes can be imaged using small sensor high megapixel cameras, but a shorter focal length lens might better be used in these cases.
- Cloudy landscapes can more easily support the longer lens because the atmosphere is usually quieter.
- Images taken through the hazy summer air are often sharper than images taken through dry air. Why? Humid air is heavier and thus more stable.

More rules. Do I follow them? Well, they are in the back of my mind, but mostly I just take the picture. I do pay attention when I have a long lens on my Nikon 1 V3. I pay a good bit of attention to atmospheric quality then. The difference between a distorted mess and a nice image when racked out to 810mm effective is usually time of day. Otherwise, at normal focal lengths, I just take the picture. I take a lot of pictures. Some turn out well.

So, wrapping up, what do I really think about the megapixel machines of today? I like that I can crop the images from the D810 down if I don't have a long enough lens. A cropped sensor is much less expensive than a full frame long lens. This is the central idea behind the Nikon 1 v3, this and the weight. I like the shallow depth of field of the full frame camera. There really is a lot to like about the D810. But I own the D700; I own 2 in fact. So I guess I am happily growing two sets of long teeth.

February Competition Results (3-month Open)

Electronic Images Judge: Lewis Lorton

Print Judge: Steve Gottlieb

PRINTS

Intermediate (19 entries)

1st	Louise Roy	Kings Courting
2nd	Robert Barkin	Keyhole Arch
3rd	Lorraine Chickering	Clerical Colonade
HM	Beth Altman	Memories
HM	Kay Norvell	Ice Cave
HM	Toni Robinson	Contemplation

Advanced (37 entries)

1st	John Norvell	Lonesome Penguin
2nd	Gail Bingham	Winter's Inner Light
3rd	Morris Liss	Instant Soup
HM	Stan Collyer	Havana Mural
HM	Stan Collyer	Cuban Vendor
HM	Larry Mars	Birds of Bosque
HM	Cheryl Naulty	At Prayer
HM	John Norvell	Dirty Chicks
HM	Dick Pelroy	Longwood Dec. 15
HM	Mark Segal	Spot Light
HM	Chet Stein	Palm Warbler in Flight
HM	Jean Yuan	Abstract in Wood



© Louise Roy



© John Norvell

ELECTRONIC IMAGES

Novice (14 entries)

1st	Robert Barkin	Misty Morning
2nd	Ellen McGovern	Waterfall Abstract
3rd	Louise Roy	Atlantic Sunset
HM	Robert Barkin	Sea Stacks
HM	Bill Bulmer	Geese in the Fog

Intermediate (24 entries)

1st	Steven Lapidus	Shawan P. Angelo
2nd	Steven Silverman	Tranquility
3rd	Neil Hermansdorfer	The Lady
HM	Ken Goldman	Atop Mauna Kea
HM	Ken Goldman	Widewater
HM	Philippe Pradel	Fall Rebellion
HM	Michael Roberts	Great Egrets
HM	Michael Roberts	Pelican Peloton

Advanced (38 entries)

1st	David Davidson	Sand Dune Ablaze
2nd	Stan Collyer	Havana at Dawn
3rd	Jean Yuan	Roof Along S. Great Wall
HM	José Cartas	Hundertwasser House
HM	Stan Collyer	Havana at Sunset
HM	Bruce Cyr	One is Many Enough
HM	Bruce Cyr	Teamwork
HM	Chuck Lee	Candlelight Vigil
HM	Morris Liss	Come Join Us
HM	Jean-Pierre Plé	Tracks
HM	Mark Segal	Perilous Perch
HM	Mark Segal	Treeline
HM	Jim Turner	Dusty Miller



© Robert Barkin

Cumulative Competition Results through February 2016

PRINTS

Intermediate

- 37 Eric Schweitzer
- 36 Kay Norvell
- 29 Beth Altman
- 28 Steven Lapidus
- 26 Lorraine Chickering
- 25 Louise Roy
- 14 Toni Robinson
- 9 Robert Barkin
- 6 Mike Fleming
- 6 Ellie Trybuch
- 6 Ray Whitman

Advanced

- 58 John Norvell
- 36 Morris Liss
- 34 Carol Walsh
- 33 Stan Collyer
- 28 Bill Seelig
- 27 Dick Pelroy
- 25 Gail Bingham
- 24 Bruce Cyr
- 21 Jim Turner
- 20 Greg Holden
- 15 Willem Bier
- 15 Joanne Mars
- 12 David Davidson
- 12 Cheryl Naulty
- 12 Chet Stein
- 6 Chuck Bress
- 6 Dave Clemmer
- 6 Lester LaForce
- 6 Larry Mars
- 6 Jack Rosenberg
- 6 Mark Segal
- 6 Jean Yuan



© Steven Lapidus

ELECTRONIC

Novice

- 36 Louise Roy
- 30 Lorraine Chickering
- 28 Robert Barkin
- 28 Ellen McGovern
- 28 Jill Randell
- 18 Bill Bulmer
- 17 Philippe Pradel
- 12 Steven Lapidus
- 8 Jason Wolf
- 6 Deborah Menditch

Intermediate

- 48 Steven Silverman
- 39 Kay Norvell
- 38 Ken Goldman
- 31 Toni Robinson
- 25 Claudia Seelig
- 14 Neil Hermansdorfer
- 12 Michael Roberts
- 10 Steven Lapidus
- 9 Bob White
- 8 Ray Whitman
- 6 Ira Adler
- 6 Jean Hanson
- 6 Lauren Ludi
- 6 Philippe Pradel

Advanced

- 56 Jim Turner
- 34 John Norvell
- 33 Dick Pelroy
- 25 Stan Collyer
- 22 Bruce Cyr
- 22 David Davidson
- 21 Melissa Clark
- 21 Morris Liss
- 18 Miranda Chin
- 18 Bruce Davis
- 17 Nancy Wolejsza
- 16 Chuck Lee
- 15 Chet Stein
- 14 Cheryl Naulty
- 12 José Cartas
- 12 Stuart Glickman
- 12 Jean-Pierre Plé
- 12 Mark Segal
- 12 John Willis
- 8 Michele Egan
- 8 Jean Yuan
- 6 Gail Bingham
- 6 Jack Rosenberg
- 6 Sarah Salomon
- 6 Carol Walsh



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2015-2016 NBCC Board of Directors, Standing, and Special Committees

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<u>Programs</u> <i>Paul Taylor</i> Evelyn Jacob Kent Mason John Norvell Ray Whitman Michele Egan Gail Bingham Neil Hermansdorfer	<u>Membership</u> <i>Chuck Lee</i> <u>Exhibits</u> <i>Sarah Salomon</i> Melissa Clark Sibyll Erdman Dawn Sikkema Alan Simmons John Willis	<u>Competition</u> <i>Judy Switt</i> <i>Prints</i> Bill Ho Bill Richards Bill Seelig <i>Electronic</i> Willem Bier Tom Field John Willis	<u>Judges</u> <i>Steve Robinson</i> Bruce Cyr Lester LaForce Kay Norvell <u>Nature Visions</u> <i>Steven Silverman</i> John Norvell Jean Pierre Plé Lori Ducharme	<u>Hospitality</u> <i>Claudia Seelig</i> Bill Seelig Geri Millman Terry Van Houten Jim Render Virginia Render Ellie Trybuch Ira Adler Mark Segal Jitesh Batra	<u>Field Trips</u> <i>Gail Bingham</i> Bruce Davis Lori Ducharme Joann Mars Larry Mars Jim Turner Dick Pelroy Steven Silverman <u>Lens & Eye</u> <i>Lori Ducharme</i>
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PSA Representative
Judy Burr

Awards Event Coordinator
John Villforth

Database Administrator
Ken Goldman

Voting members in bold

NBCC, founded in 1965, meets most Wednesday evenings from September to May. Competition and program meetings are held in the fellowship hall of the Faith United Methodist Church, 6810 Montrose Ave., Rockville, MD. Membership meetings are open and guests are always welcome.

Membership in NBCC is capped at 165 members and we currently have a waiting list. For more information about the club and for an application, visit the Membership section of the club website at www.nbccmd.org

