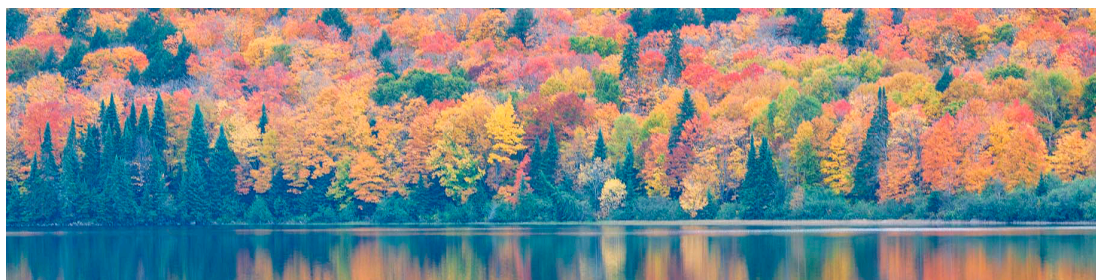
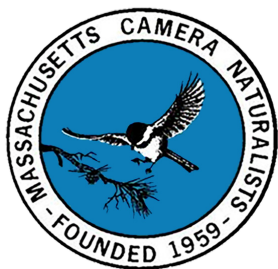


MASSACHUSETTS CAMERA NATURALISTS



FALL 2019 ISSUE

From the Chairman's Note Pad

It was in 1959 that the Massachusetts Camera Naturalists was contemplated. Hence 2019 marks its 60th anniversary! We are fortunate to still have two founding members, Les Campbell and Henry Weisenburger still in our midst.

The Fall meeting was held on October 5th at the Greater Lynn Photographer's Association in Boston. It was nice to see that room packed with all you nature lovers. Amy Musinsky and Chris Germain did an outstanding job as hosts! Pam Lintner was entrusted with the task of handling the images of 30 photographers for the show and tell and as expected, did a wonderful job.

Hearty congratulations to Rick Cloran for being bestowed upon the prestigious PSA Lifetime Achievement award.

MCN had its first Photography Print Exhibition at the Thayer Art Gallery in Braintree. Shawn Carey and I had the pleasure of co- curating this. With the help of Karen Koskores, the Art director, this turned out to be a reasonably successful show on North American Birds. This was held between September 9th and October 3rd with the opening on September 20th. Five of our member's prints found their way into homes. My congratulations to Sandy Selesky, Deb Page, Mary Doo, Peter Curcis and John Lowe in particular. 25 members displayed a total of 46 prints.



Judging from the response of our membership and the success, I am hoping to have something similar, an annual event.

As part of our expression of Nature to the public, we had Mark Wilson, an authority on Owls and a former Boston Globe photographer talk at the Thayer Auditorium on September 27th. Again well received – besides,

Mark has a very informative book on Owls in North America, which I am told is a bargain at \$20.

Next year we have engaged Tim Laman – author of *Birds of Paradise*. The date and venue have not yet been fixed. More to follow...

The website is now being handled by Dennis Goulet. It already has a somewhat different look and there is consideration for a few things to include membership payments via Paypal, member galleries, workshops by our gifted photographers, articles – to name a few.

The website: <http://camnats.org>

I thank all of you for your continuing contributions, which help make us successful!

The Annual meeting will be on December 7th in Cocchituate, hosted by Henry Weisenburger. I certainly hope to see many of you there – especially since this is our 60th anniversary.

Karl Zuzarte

Chairman

Massachusetts Camera Naturalists

Ospreys in Wellfleet

- By Diane Robertson -

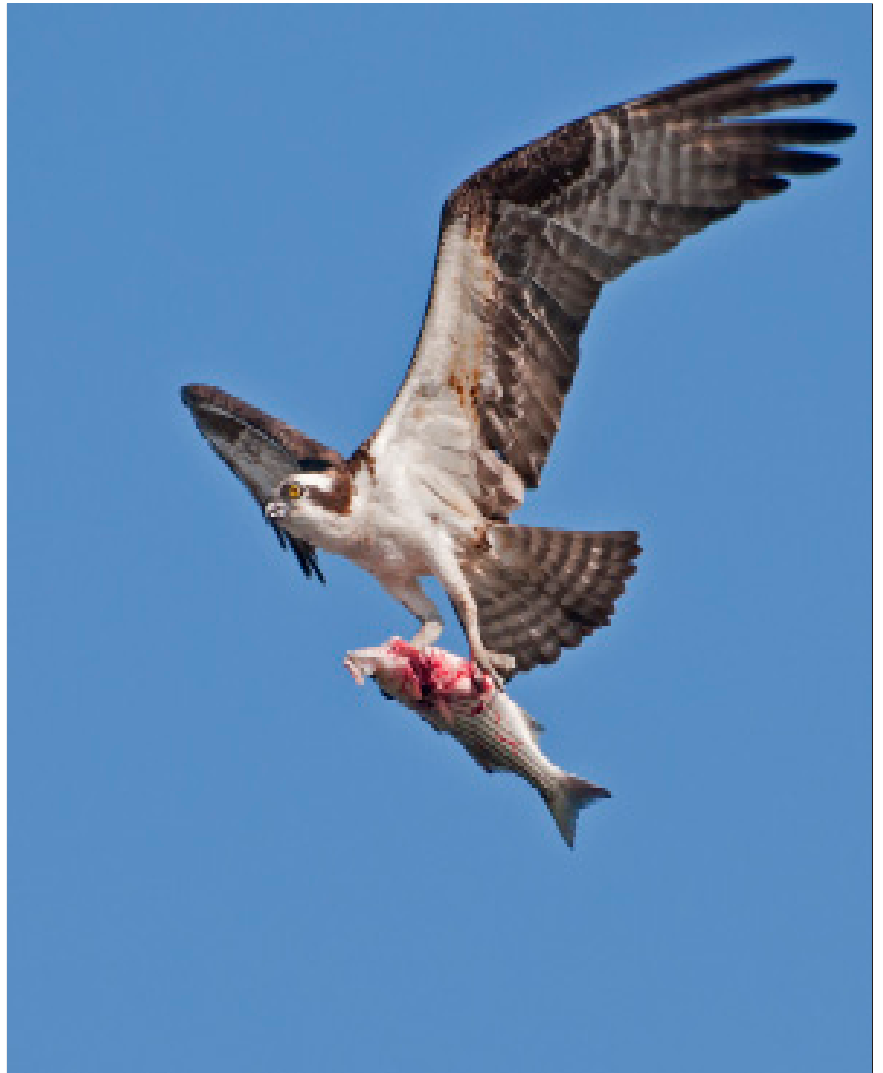
My first real interest in photography came in the early 1990's when I joined the Stony Brook Camera Club. There were members at the club who showed beautiful nature photographs, some taken from Africa, Alaska, Galapagos, Maine and other areas where interesting wildlife were apt to be seen. With the help of John Fuller, an original member of Stony Brook, I learned how to attract birds into an area of my yard where I could photograph them. Now, I was hooked on wildlife photography.



After my husband's retirement, we moved to Wellfleet on Cape Cod. This provided me with a chance to photograph birds that were found near water areas, including the shorelines of the Cape. Wellfleet provided an Osprey nesting pole at the town pier, which has attracted a pair of the birds each year for quite a few years at this time. The arrival of the birds is late April or early May, and the pair continues to add to their nest with sticks, marsh grasses and even non-natural materials such as tar paper and plastic mesh bags. Eventually, eggs hatch, and the raising of the young

begins. Nest material is still brought in, but fish is the diet fare for the Osprey family, so this adds to the nature value of photographing these birds. They are also beautiful to see as they fly in and their wing positions vary.

I particularly enjoy the Wellfleet Pier for this photographic opportunity because the part of the pier where people may dry dock their boats, walk their dogs or sit on benches and watch the boats come and go, has water and open sky on both sides. This eliminates trees and buildings as backgrounds for the flying Osprey. Obviously, there are quiet periods when no action seems to be occurring with the birds, but there is plenty of room at the pier to sit on benches or bring a folding chair, a bottle of water, and watch the action around the waterfront. Parking has never been a problem for me either, and there are also restaurants and a lavatory nearby. Somehow, I never tire of spending some time here, meeting friendly people and getting some nice nature images.





For my shooting, I use a 90-300mm lens, continuous focus and shutter release with a shutter speed of 1/1200th of a second. That may be excessive, but it works for me.

Come on down, and enjoy!

DIANE ROBERTSON ~ Remembering back to the age of about 12 years, I wanted to “take pictures”. The reason was to look back at fun times I had with my friends. By saving my 25 cents per week allowance, I bought my first camera, a Kodak Baby Brownie, for \$3.00. A neighbor gave me a film developing tank, and I processed the B&W film, and made a crude attempt to do some contact prints.

After a few years, I felt I needed a camera with a flash to capture indoor party fun. Saving \$12.00 of babysitting money got me a Brownie Hawkeye with the flash attachment and a collection of flash bulbs. { Results, something like an explosion, and those bulbs could be very hot after firing. }

A hand me down Argus C3 got me through motherhood taking pictures of my children with 35 mm slide film, though I still had no idea about f stops and shutter speeds for this 35 mm camera. I think my husband set the camera once, and I never changed it again. What I did about focus is still a mystery, and since the camera disappeared long ago, I can't go back and see just how I made it work, at least so that the children were recognizable.

At middle age, {50} I bought my first SLR at a thrift shop, and, in order to find out what f stops were all about, I took a correspondence course at New York Institute of Photography. It was effective in all respects. Then, along came digital imaging and Photo Shop, and the hobby, which you can work with in a photo program like PS, continues with great joy.



ASTRO-LANDSCAPE PHOTOGRAPHY

- By Karl M. Zuzarte, MD -

Karl is essentially a wildlife photographer who began in 2009. His love for nature made him explore other photographic ways to express this. It was in the summer of 2015 that he got exposed to Astro-landscape photography and has never looked back since then. This article is meant to introduce other wildlife photographers to a different aspect of nature. Please free to connect with him for any thoughts or suggestions.

Our planet Earth lies on the periphery of our galaxy making it possible for us to view what's happening within.

During winter, the Earth is pointing away from the center of the galaxy at night, and you can only see the fainter parts of the Milky Way. Fortunately, the bright galactic center becomes visible again in the spring. In March, it rises shortly before dawn in the Northern Hemisphere. So you will need to stay up all night or get up very early to photograph it. Every day, it rises a little earlier in the night, and by June it will be rising about the same time that the sun sets. The great thing about photographing the Milky Way in the spring and early summer months, is that you can capture the full band of the Milky Way arcing across the sky. By August, the Milky Way will appear too high in the sky, in the Northern Hemisphere, to capture the full arc.

Here are examples of what it looks like at different times of the year:

EARLY MAY: Window of Opportunity - _Midnight to 3 am

Arc – 30-50 degrees



SEPTEMBER

Window of Opportunity 10pm to Midnight >>>

OCTOBER

Window of Opportunity ½ hour around 8pm

The Galactic Core gets closer to the horizon

Arc more vertical



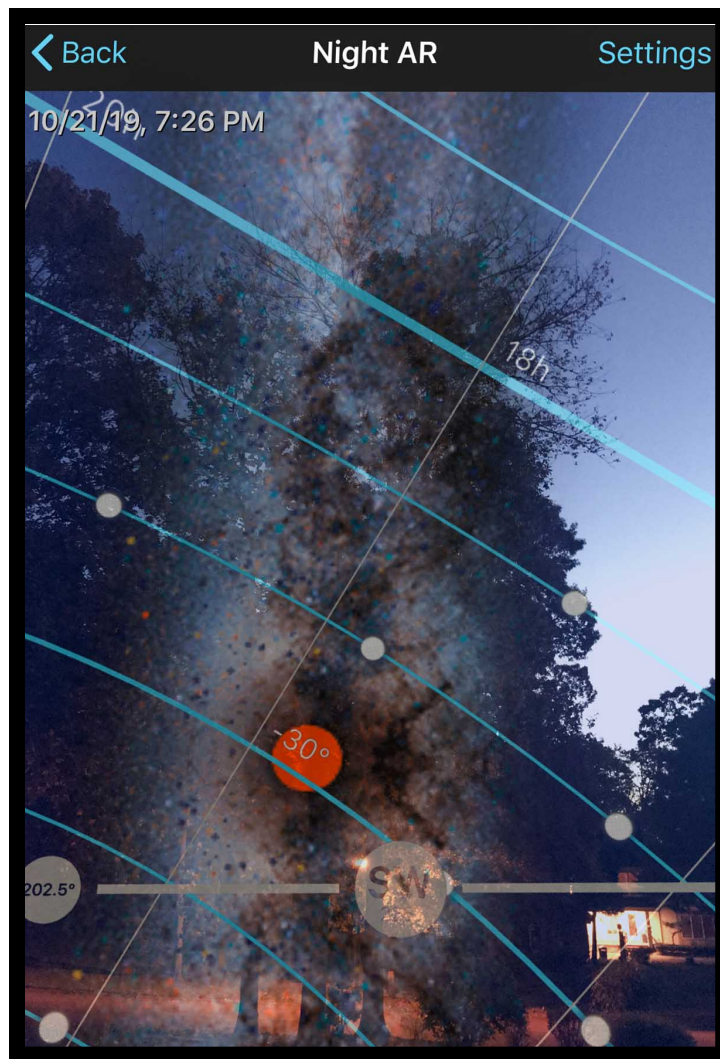
EQUIPMENT

- Wide angle lens – 14 -24 range – F 1.4 to 2.8 (Nikon 14-24 f/2.8 and Sigma 14 f/1.4)(Rokinon 14 f/2.8 – best value for \$)
- Camera (Full Frame preferably) capable of handling ISO 3200+
- Sturdy Tripod
- Cable release
- Bubble leveler – absolutely necessary for panos

PREPARATION

- LOCATION – EAST (Spring) TO SOUTH-WEST (Fall) – depending on the time of year - You can pre-visualize how the Milky Way will appear at any time and location using DESKTOP programs like [Stellarium](#) or TPE (The Photographers Ephemeris). Smart phone apps include [PhotoPills](#) or [Sky Safari](#) or TPE. Photopills is probably the most comprehensive but also has the steepest learning curve.
- Once you know how the Milky Way will appear, and have determined the best time to shoot it, you need to decide where to take your photograph. Although the full band of the Milky Way can be spectacular on its own, your images will be more compelling if you include an interesting foreground. If you're in the Northern Hemisphere, you should find a composition facing east, since that is where the shallow arc of the Milky Way will be visible shortly after it rises. If possible, I recommend arriving before it gets dark to set up your shot. It's much easier to determine the best composition, and focus on a bright star when it's still fairly bright.
- WINDOW of Opportunity on any given day. Programs mentioned above will let you know exactly how the Milky Way will appear
- CLOUD COVER – NOAA – web based but available as app on some smart phones. Less than 20% preferably
- WIND (5mph max) / RAIN – Weather Channel
- MOON PHASE - You will usually want to shoot images of the Milky Way under no moon. If the moon is out, it will obscure the stars, and the Milky Way will not look as impressive. One exception to that, is if you want the moon to illuminate the foreground. You can shoot with a waxing crescent moon that is about 20% illuminated. You'll need the moon to be directly behind you so it obscures the stars as little as possible. TPE is a good program (phone and desktop) that will show you the exact direction of moonlight and how big the moon will be at any given time , date and place.

PHOTOPILLS – NIGHT AR

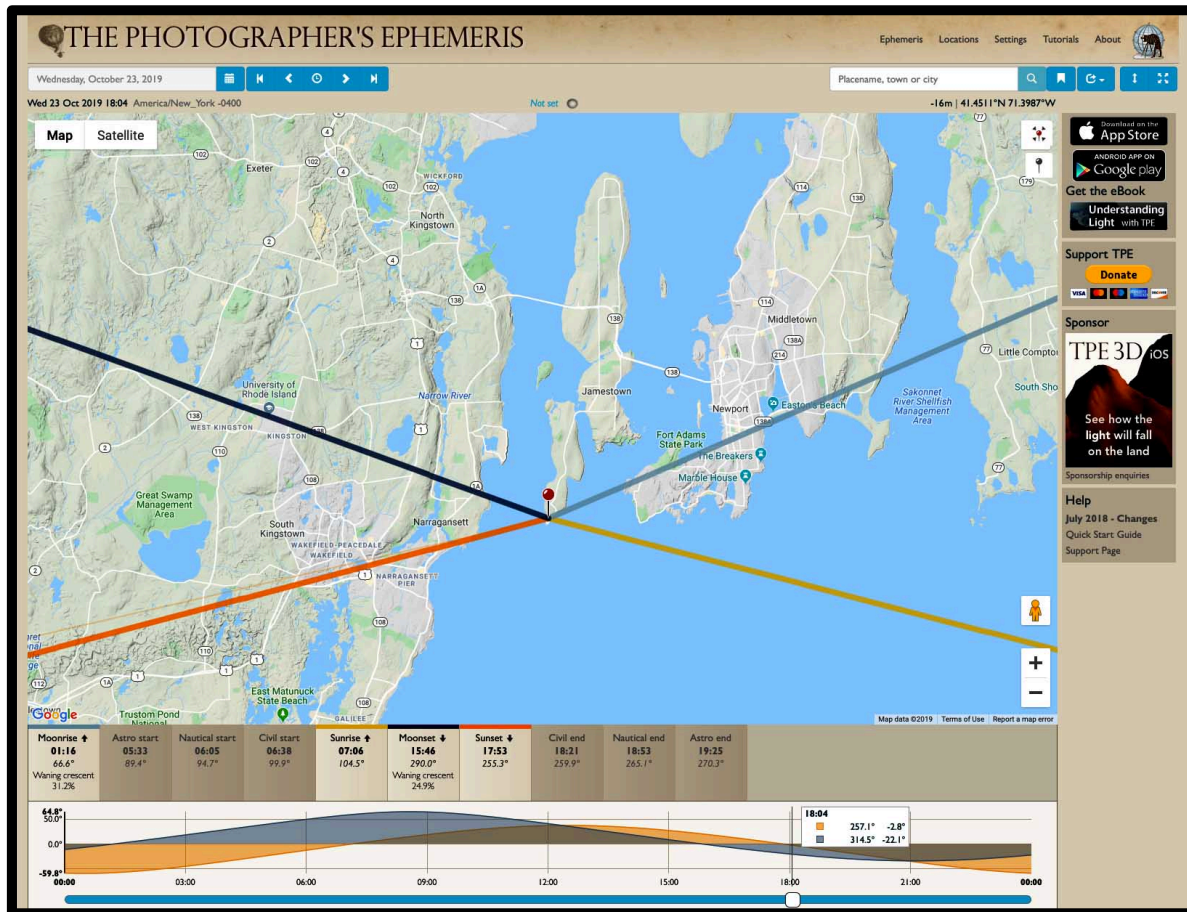


A smart phone extremely comprehensive app which can tell you extremely precise details

Above is a night simulation. The date and time can be dialed in. Besides, one can slide ones fingers on the phone and change the time to see how the Milky Way will look at any given time

This is a screen shot of what the MW looks on Oct 21st at 7.26 pm. You can see it is vertical with the Galactic Core SW and very close to the horizon. Window of opportunity barely a ½ hour at this time of the year

THE PHOTOGRAPHER'S EPHEMERIS



Location can be entered at the top right and the date at the top left. The time can then be scrolled at the bottom

The red pin can then be placed at the location you want to be at and then one can zoom in. The red pin can be moved at any time

The sun and moon rises / sets are color coded with details on the times as well as the phases.

Whilst up to 20% moon is preferable, pay attention to whether the moon will actually be up when you are shooting – may be able to shoot with a brighter moon

CAMERA SETTINGS

- **EVERYTHING MANUAL**
- **Exposure Time: 400 Rule** – 400 divided by the focal length of the lens you use determines the maximum time you can leave your shutter open before stars become trails visibly in your image (Full Frame) (Cropped Sensors – apply the inverse of the crop factor)
Focusing:
- Autofocusing on the moon if it is out, or by focusing on a very distant object before it gets dark. Switch to manual focus afterwards to make sure the focus stays set at infinity. Alternatively, if you have Live View on your camera, you can use it to zoom-in on a star on your LCD screen, then adjust the focus manually until the star appears as a small, sharp point of light. Don't rely solely on the infinity marker on your lens, as it isn't always accurate – in fact almost never 😊.
- **White Balance:** I've found that a white balance of about 3800K works well at night with no moon out. However, as long as you're shooting in RAW (or if you do not have the K setting on your camera), you can set it to Daylight and adjust the white balance later.
- **LENR** - Turn off Long Exposure Noise Reduction, as it can take too long, causing the stars to move too much between the exposures, and making it difficult to stitch the images together seamlessly.

ACTUAL PHOTOGRAPHY

- You will need to make sure that your camera is straight, using a bubble level or your camera's built-in leveling feature. Ideally, you'll also want to make sure your tripod head is mounted on a level surface by using a bubble level on top of your tripod legs, or a leveling head. This will ensure that your camera remains level as you turn it.
-
- **Starting Point** – ISO 3200 – 4500, 20 secs, F/2.8 – adjust accordingly
- **PANOS** - I always recommend capturing a wider view of the scene than you want in your final image. You'll have to crop the image afterwards, since the stitched images will never be perfectly rectangular. So it's always better to capture more of the scene, than too little. 25 – 30% image overlap
You can stitch images within LR. Simply select all of the images you want to stitch, right-click on them, and select Photomerge > Panorama. Lightroom will then attempt to stitch the images. Can be done in PS too. Sometimes manual stitching is required. Occasionally, Lightroom will be unable to stitch them together. If this happens, try a free program for PCs called Image Composite Editor

SCHOODIC PENINSULA – 18 secs / f 2.8 / ISO 4000



PANO AT CHIMNEY ROCK IN CAPITOL REEF, UTAH

20% Moonlit – 2 layers, 6 images each



STAR POINTS

- FOCUS accurately to begin with
- The shorter the exposure, the sharper the stars (means wider Aperture +/- Higher ISO)
- External devices to counteract the earth's rotation (i-Optron) - An advanced option
- Take multiple High ISO images of 10 seconds each and stack them in an external program like Stary Landscape Stacker

NOISE REDUCTION

- The higher the no of megapixels, the higher the chances of noise being a significant factor. Better to have a sharp noisy image than a blurry noiseless one
- Modern cameras, especially the mirrorless ones are ahead of the curve. Full frame 15-20 MP cameras probably the best
- Multiple High ISO (10,000) images put together in SLS +/- Black frame
- Star Stax with Black frame – disadvantage is this uses JPG only files but is free 😊
- Low ISO / longer exposure – use a device that counteracts the earth movement

And now Examples with a Purpose.....

FOREGROUND EMPHASIS

Sky – 20 secs / f 2.8 / ISO 4000 >>>

Foreground – separately exposed for sharpness and better dynamic range



FOREGROUND EMPHASIS

<< Black and White



STAR TRAILS

North facing – circular >>

20 exposures of 4 minutes each

Jordan's Pond, Acadia ME

LONG EXPOSURE FOREGROUND at LITTLE HUNTERS BEACH, ACADIA

5 Minutes foreground blended with a standard sky exposure



**GALACTIC EXPLOSION AT THUNDERHOLE,
ACADIA, ME**

Lens zoomed out during a 25 second exposure
Foreground 5 minutes blended in



Contrast, Clarity and Texture

- By Rick Cloran, HonPSA, HonNEC, GMPSA -

Those of you who use the current versions (CC 2019) Lightroom (Classic) or Photoshop may have noticed that on a recent update a new slider called Texture appeared in the section containing Clarity and Dehaze. I will try to provide some insight into where this fits in to the grand scheme of things.

If we ignore Dehaze as a specialized function, there are now three contrast controls in Lightroom and ACR. They are Contrast, Clarity, and Texture.

Contrast

This is the global adjustment we are all familiar with. It is more of a big hammer and tends to apply to everything equally, somewhat like increasing the steepness of a curve. If you aren't using it in combination with the Blend If controls in Photoshop, it tends to best be used in small amounts when you need to add pop to an image. Quite honestly, there are often better ways to get where you might want to go, such as using a layer set to Soft Light or Overlay and then controlling the opacity and/or using a layer mask. Seriously, if you have never tried it, add a basic Levels adjustment layer to an image and change the Blend Mode to Soft Light with no adjustment to the Levels values themselves. Poof, instant contrast. Use the Opacity slider to modify the overall amount of added contrast to taste and the mask to eliminate it where you don't want it. Need more contrast? Use the Overlay Blend mode instead.

Over and above these simple tricks, there are a raft of plug-ins that will give you the ability to handle basic contrast adjustments more effectively than dialing up the Contrast slider.

Clarity

This control has become a favorite of many folks for boosting the mid tone contrast in an image. I say mid tone, because that is where it has the most

effect. However, it tends to work more like Vibrance (versus Saturation). It amplifies contrast at all levels, but has most of the effect in the middle tones and less effect in low contrast and high contrast areas. Just like Vibrance, if you push it too hard, you can get some nasty looking results. The thing to remember is that here too, the adjustment is pushing on larger tonal ranges, so small differences such as subtle shading in fur or feathers can become exaggerated fairly quickly.

Many have regretted the lack of a Clarity adjustment layer, but taken some solace in the fact that it was available under the Camera Raw Filter in Photoshop or as one of the settings on the Adjustment Brush and other tools in Lightroom. There are also many plug-ins that have been released to do much the same thing and often to do it with fewer side effects. The topaz Clarity plug-in or the Pro Contrast filter in Nik Color Effex Pro or Topaz Studio's Precision Contrast adjustment are some examples.

Texture

One of the things that we have seen over the past two years is the release of plug-in adjustments, such as those mentioned above, with a "Micro Contrast" control. Newer programs, such as DxO Lab 2, also provide a Micro Contrast adjustment in their develop controls. These controls work on very fine edge contrast, much like traditional sharpening. The definition of what is an edge is buried in the algorithm behind the adjustment, rather than exposed as it is in the older sharpening tools (i.e., Radius and Threshold), but that doesn't impair their effectiveness. This is where the new Texture slider comes in. Adobe has now implemented a new algorithm to give us fine edge control as part of the development process.

Texture works at a very fine level. I won't call it Micro Contrast, because I feel it is better than that. It will amplify edges cleanly, with fewer side effects (call it "bloom") than Clarity but without the exaggeration

of small structure (noise) in open areas such as sky. (Or at least with much less of an effect than you see with the typical Micro Contrast adjustment.) This is now the control you will want to be using when trying to bring out fine feather and fur detail or similar fine structure in other objects. If you work in Photoshop, try using it as a Smart Filter so that you can just double click on it to refine the effect rather than having to delete a layer and try again. In other words, make your layer a Smart Object and then run the Camera Raw Filter on it (aka Smart Filter) and adjust Texture within the Camera Raw Filter.

Bottom Line

I can tell you the new Texture adjustment will become one of your favorites, but as is often the case, the proof

is in seeing it yourself. Open an image with good feather or fur detail, duplicate the layer in Photoshop or make a Virtual Copy in Lightroom, and apply Clarity at a fairly strong level (say 30) but feel free to run the slider to both the plus and minus extremes to get a good sense of when it becomes objectionable. Turn that layer off and create another copy of the original or just create a new virtual copy in Lightroom. Now run the Texture adjustment at the same level. Again, try running the slider the full gamut to see what the effect is when pushed to the max. I have little doubt as to your final decision, because that is what I have finished doing on multiple images with differing structure in them.

Trust me. You are going to like this new addition to the contrast controls in Lightroom and Photoshop.



***Rick Cloran** has been a member of the Greater Lynn Photographic Association since 1975 and PSA (the Photographic Society of America) since 1976. He was welcomed into CamNats in the 80's. He is a past-Chariman and Steering Committee member. Rick is well known in the New England area as a judge and lecturer. Perhaps less well known is that he also provides judging / commentary service for clubs as far away as Hawaii. He is currently the Treasurer for NECCC and serves as the Lead Trustee for the PSA Endowment Funds, as a member of PSA's*

Investment and Financial Strategic Planning Committees, as a commentator for the PSA Nature Division's Study Group and one of the PSA Print Division American Portfolio Groups, as the Nature Division's Director of Subject Identification and on a few other committees to boot. Since he was first exposed to it in the late 70's, Rick's main photographic love has been nature photography. His main driver these days is to pass on what he has learned over the years so that others can have as much enjoyment when observing and photographing nature as he has.

***Breaking News:** At this year's PSA Conference (2019), Rick was awarded PSA's "**Lifetime Achievement Award**", one of the Society's most prestigious awards and the highest award to a member for a combination of service to photography and photographic achievement. Please read Page 19 for more information.*

WELCOME New Members!

Anthony Monteiro and Doris Monteiro

Seeing that their interests are so very similar and that they have been a couple for nearly fifty years, Tony and Doris have decided to combine their bios rather than present them individually. Their passion for photography began in the early 1970s when they gifted each other with their first 35mm cameras. These Minoltas



accompanied them on trips to the White Mountains, Cape Cod and other locations where they camped and hiked all along taking photos of their adventures and of the natural world.

Tony and Doris belong to various camera clubs. Joining the Assabet Valley Camera Club in the early 1990s, they quickly rose to the top level of proficiency in color slide competitions and later made the transition to digital photography. Having achieved the top class in both digital and print, Tony and Doris regularly serve as judges at other camera clubs in Central Massachusetts. The Monteiros are also members of the Greater Lynn Photographic Association where they habitually compete in the digital nature division. As members

of the Sudbury Valley Nature Photographers, they frequently present digital images of birds at their monthly meetings and are always willing to share their knowledge of the species and the locations where the images were taken.

Over the years, Tony and Doris have held various offices and responsibilities in the Assabet Valley Camera Club. They have presented workshops on judging as well as travelogue programs. They are members of the Model Committee at Greater Lynn Photographic Association and at the New England Camera Club Council Conference.

Always willing to share their knowledge and to provide service to the organizations in which they hold membership, the Monteiros support the education of nature photography and promote a greater appreciation of the natural world. Doris and Tony collaborated on an article entitled “Paddle Photography” which was published in Greater Lynn’s June 2018 *Filter* magazine. This feature combined two of the Monteiros’ passions ... kayaking and bird photography. The article provided the reader with images of flora and fauna found along the rivers they travel as well as tips on how to successfully combine these two hobbies.



Retirement has provided Doris and Tony with many opportunities to travel to national parks and nature preserves. Their travel focuses on taking pictures of natural landscapes, wild animals and their favorite subject ... birds. Having been members of the Massachusetts Audubon Society they support the education of the natural world and the conservation efforts needed to keep it healthy for years to come.

Sally Chisholm

I have lived in New England all my life. Retired with my husband and dog, we have traveled all over the country by camper van and along the coast by boat. This has given me the opportunity to bring three passions together — adventure, wildlife and photography.

To capture the detail, behavior and personality of a living creature in their natural habitat and create a story through photography is such an exciting learning experience for me.

My hope is to share these photographic stories to inspire others to understand and appreciate the power, beauty, balance and fragility of nature and our world as a whole. Our journey continues.



Editor's Note

Warning: This newsletter issue contains 19 pages! :-)

Much appreciation goes to **Diane Robertson** for the delightful photo-essay on one of her favorite locations in lovely Cape Cod; to **Karl Zuzarte** for the how-to manual(!) of astro-landscape photography; to **Rick Cloran** who will continue to provide post-processing tips and tricks for our benefit.

Thank you, **Doris and Tony Monteiro**, and **Sally Chisholm**, for helping us know you better through this bulletin. We will be happy to continue to publish new member information. So please keep them coming. :-)

Breaking News: **Rick Cloran** was awarded PSA's "Lifetime Achievement Award" at the 2019 PSA Conference. Congratulations! Please see the following page for more information.

Mary Doo
Camnats.news@gmail.com
(401)595-6341

Photographic Society of America 2019 Conference Honorees & Awards

At this year's recent Photographic Society of America's (PSA) annual conference in Spokane several New England Photographers were honored with very prestigious honors and awards.

Congratulations to Massachusetts photographers and speakers **Shiv Verma, APSA, MNEC, and Rick Cloran HonPSA, GMPSA, HonNEC**, of the Greater Lynn PA who were presenters at this year's conference.

New England was well represented at the conference with members receiving 4 major awards. Three of the awards were presented at Wednesday's opening ceremony and the last award was presented at the Saturday night Honors Banquet to GLPA member, current Treasurer of NECCC and a Vice President on the Board of Directors; **Rick Cloran, HonPSA, GMPSA, HonNEC**. Rick received PSA's "**Lifetime Achievement Award**", one of the Society's most prestigious awards and the Society's highest award to a member for a combination of service to photography and photographic achievement. The recipient must be a long-time member of the Society. Rick is only the eighth member so honored. A PSA member for over 40 years, Rick has provided significant, long time, valuable service to the Society, including service as Chairman of the Nominating Committee, Chairman of the Honors Committee, Chairman of the Nature Division, Chairman of the Investments Committee and as the Lead Trustee of the PSA Endowment Fund Board of Trustees. Rick is also an outstanding photographer having earned the GMPSA distinction. In addition, he is well known for his willingness and ability to share his photographic expertise as evidenced by his receiving two prestigious Society recognition Awards-The PSA Appreciation Award for Teaching and the Ashbrook Award for Digital Imaging Instruction. On a local level, Rick's bio also reads past president and treasurer of the Greater Lynn PA and the current Chairman of the GLPA BOD. **Rick is also a member and past chairman of the Massachusetts Camera Naturalists –CamNats- a by invitation only organization dedicated to the art and teaching of natural history photography.** He has lectured and judged photographic exhibitions throughout the United States and Canada and is an internationally recognized exhibitor who has had his work accepted over 2500 times in international photographic exhibitions. An experienced exhibitor at all levels; Rick has achieved a multiple star rating in exhibitions and competes in GLPA's Masters Class both in Prints and Projected Images. Known throughout the New England Area as a top judge and lecturer, he is highly sought after for his photographic knowledge and skills. Rick was also asked to present at the conference as part of the award and his presentation "A Journey Enjoyed" was a retrospective walk down memory lane on how he got started in photography and the different things he has enjoyed over the years.

At the Wednesday opening ceremony meeting **Dan Charbonnet, HonPSA, EPSA, HonNEC**, also a member of Greater Lynn received the "**Scales Award**" for long time service to PSA. The award is presented annually to a member who has provided long service to PSA and to photography. Organizational work in the Society is important. Dan received the award for his 45 years of service to PSA. The Nature Division was his main area of service by holding several positions in the division including two times as the Division Chairman and currently the coordinator of the Nature Photo Naturalist Ratings. He has also served on many PSA Committees including the Honors Committee, Exhibition Standards Comm. Chair, Ethics Review Board and is currently in the EAMS Team (Acceptance Management System) and is a vice Chair of the Portfolios Distinctions Committee. He was also the international Exhibitions Services Vice President from 2011-2017. On the local level he is the current Past President of the NECCC BOD, and a well known judge and commenter. **He is also a member and past chair of the Massachusetts Camera Naturlists-CamNats and is also a skilled photographer competing at the Masters level who has also achieved a multiple star rating in PSA exhibitions.**

We in New England are very lucky to have such dedicated photographers in our clubs and councils. We congratulate them all on their accomplishments and thank them for all that they do for the photographic community whether locally or internationally.