

# *Cameras*derie

The Newsletter of the NIH Camera Club, Bethesda, MD . . . Vol. 53 (9); September 2017



**A Different Sunflower Shot**  
**By: Jim Turner**

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# 2017 OCTOBER

| SUN  | MON             | TUE  | WED              | THU                                   | FRI   | SAT   |
|--|-----------------|--|------------------|---------------------------------------|---|---|
| 1  | 2               | 3  | 4                | 5<br><i>Digital Images due online</i> | 6   | 7   |
| 8<br><i>PSA Conference Pittsburgh starts</i> | 9<br><i>PSA</i> | 10<br><i>PSA Competition Plants and or Animals</i>     | 11<br><i>PSA</i> | 12<br><i>PSA</i>                      | 13<br><i>PSA Nature Visions Images Accepted</i> | 14<br><i>PSA Nature Visions collection of Images</i>  |
| 15   | 16              | 17<br><i>Travelogue: Steve Rosenbach New York City</i> | 18               | 19                                    | 20  | 21<br><br><i>Fall Colors Field Trip: Great Falls</i> |
| 22   | 23              | 24   | 25               | 26                                    | 27  | 28<br><i>Nature Visions collection of Images Ends</i>   |
| 29   | 30              | 31   |                  |                                       |   |   |

# 2017 NOVEMBER

| SUN  | MON | TUE  | WED | THU                                   | FRI | SAT  |
|--|-----|--|-----|---------------------------------------|-----|--|
|  |     |  | 1   | 2                                     | 3   | 4<br> |
| 5<br> | 6   | 7  | 8   | 9<br><i>Digital Images due online</i> | 10  | 11   |
| 12   | 13  | 14<br><i>Competition Details, Details</i>      | 15  | 16                                    | 17  | 18   |
| 19   | 20  | 21<br><i>Travelogue: Bob Cox Easter Island</i> | 22  | 23                                    | 24  | 25   |
| 26   | 27  | 28   | 29  | 30                                    |     |  |

# President's Chat

## September 2017

### By: Linda Eisenstadt



September 21, 2017 – Happy Autumn, let's hope for a colorful fall this year.

Our first meeting of the year went well, we met 5 new members, had the current board members stand up in front of the room (almost half of the audience!!!), met a wonderful judge that is new to our club, and had too many announcements! Hey, give me a break, it was our first meeting!

Speaking of announcements, we have decided to keep announcements down at the meeting so everyone must go to our website to see what's happening. Some announcements will be sent via email, some will be in the newsletter but all will be on the web. Go to this link for our NIHCC website: <http://www.nihcameraclub.com/>

We have a field trip scheduled for this month, planned and led by Cathrine Sasek. See the information in this newsletter, it sounds like fun. I'm going! Do you have an idea for a field trip? Let Cathrine and Dale Lewis know what it is. They can guide you through the planning process and what to think about. You don't have to be an experienced photographer to plan a field trip.

We had gorgeous photographs entered in the September competition, glad I wasn't the judge! The subject was Open, a photograph taken in the last 6 months. We had quite a few advanced entries, but Novice photographers, where were your entries? We only had 12 digital entries, 4 color print and 4 monochrome print. Are you not interested in competitions? Do you think your images aren't good enough? I'm truly interested, why aren't you entering the competitions? Please email me at [linstadt@aol.com](mailto:linstadt@aol.com), tell me why. If I don't know, then I can't try new ideas. I don't want our club to become stagnant, boring or only cater to one group of members. Tell me what I can do for you.

I'll be at the PSA (Photographic Society of America) annual conference in Pittsburgh on our October meeting date. Suzanne Dater will also be away, so our wonderful, award winning program chair and newsletter editor, Diane Poole, will be leading the meeting. She'll also be introducing our judge for October, Corey Hilz. Corey has judged at our club before and he specializes in nature and travel. He'll be a perfect judge for this month's competition topic, Plants and/or Animals. If you enter your image, you may find out how to change or improve it. I'm sorry I'll be missing this meeting.

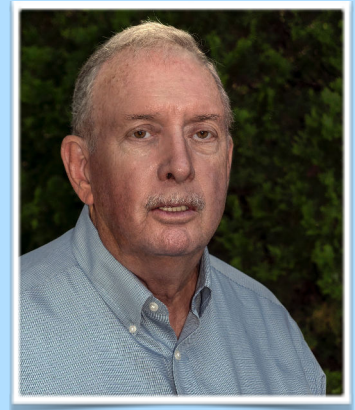
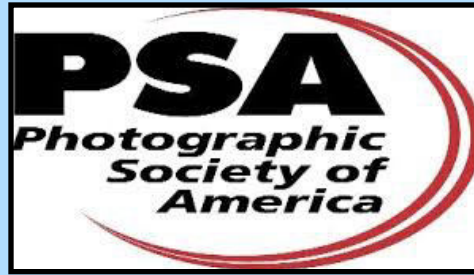
Your board will be meeting on October 22. I haven't planned an agenda yet but we have several topics to discuss: revision of our current By-Laws; our December Holiday Party with a new fun surprise; workshops for 2018; competition topics for 2018-2019 club year; and begin planning for the 2018-2019 club year. If you have any suggestions for workshops, competition topics, etc., again, let me know. Send me an email please. I'm serious. But I do ask, if you have a complaint, please also include a possible solution.

One last thing, I'd like to begin recording our meetings by members submitting photographs they took during our meeting. Everyone has a cell phone. Some of you have iPhones and attended Karen Messick's presentation. Think of the apps you could use! These moments you record can be anything, except don't photograph someone else's picture without permission. Send your photos to Diane Poole and Jim Turner. You may find it in our newsletter or on our website!

Remember, we've asked for our snacks to be delivered by 6:30, so come early and socialize! Let's – **Put "Cameraderie" Back into Our Club!**

Linda Eisenstadt

# PSA Rep Rap September 2017 By: Dick Sprott



As I am composing this column, Margaret and I are driving across Iowa on our way back from a “PSA Fun Trip” in Rocky Mountain National Park (RMNP). RMNP was certainly more photogenic than the interstate highway and corn fields of Iowa (Nebraska wasn’t much better). We drive long distances to these events (this is our second) for several reasons. First, they are wonderful opportunities to make photographs in spectacular locations and meet other interesting PSA members. Second, driving to the events gives us the chance to see and appreciate the beautiful country we live in, corn fields and all. Third, driving to the events allows us to bring along all our cameras, lenses, and gadgets without entrusting them to airplane baggage handlers. Being able to bring extra stuff helps us take advantage of the learning opportunities that “PSA Fun Trips” present.

For example, at the coastal Florida trip we attended in March, we learned a great deal about photographing birds, standing or flying, using a Better Beamer or other flash extension device. On this RMNP trip, the featured learning opportunity was photographing stars from a high vantage point in the park, which required a sturdy tripod, a wide angle lens, a working flashlight and very warm clothes (it’s darn cold at 11,000 feet at midnight). Of course, there were lots of gorgeous scenes, sunrise opportunities, wildlife opportunities and new friends to be made. Sleep was not a priority.



I hope that this program will continue and give all of you who are PSA members an opportunity to experience one of these events that meets your own needs. I’ll try to keep you informed about future events and as always will be happy to answer any questions you may have about this program or PSA in general.



Photographic Society of Am.  
79th Annual Conference

Conference Registration  
[www.psa-photo.org/Pittsburgh](http://www.psa-photo.org/Pittsburgh)

Hotel Reservations  
[www.psa-photo.org/hotel](http://www.psa-photo.org/hotel)



2017 PSA CONFERENCE  
PITTSBURGH  
PENNSYLVANIA  
CITY OF BRIDGES  
October 8, 2017 - October 14, 2017



## Nature Visions Photo Expo - November 3-5, 2017

### Join Us for the 2017 Nature Visions Photo Expo!

We are almost there! The 2017 Nature Visions Photo Expo is scheduled next month on November 3rd through the 5th at the Hylton Center for the Performing Arts on the George Mason University—Manassas campus. Online ticket sales started on August 1, 2017. Sign up as soon as possible to ensure you get into the session you want. Some sessions are already fully booked. You should have received an email providing club discounts. Use the special code when you sign up at [www.naturevisions.org](http://www.naturevisions.org).

### Hands-on Workshops

This month I want to highlight the hands-on workshops at the Expo that offer opportunities to photograph birds and flowers up close. The first is Photographing Parrots—new this year. Instructors Roman Kurywczak and Dennis Govoni will share tips and techniques before you photograph parrots provided by Ruffled Feathers Sanctuary of Maryland. The second is Photographing Raptors where Joe Sobolefsky will guide you in photographing birds of prey on display outside. The third series of hands-on workshops is Creative Flower Photography with popular instructor Josh Taylor who you might remember has judged some of our photo competitions at NIHCC. He will emphasize creative approaches to flower photography to lift your images beyond the ordinary. Each workshop is offered several times a day, and there is a nominal charge for them.

### Photo Competition Schedule

By now, you should have already submitted your photos to the Photo Competition. Thank you all for representing the NIHCC with your submissions. The next steps are the announcement of accepted images and collection of prints which will occur at the following dates:

October 13th      Announcement of accepted images

October 14th-28th Collection of prints





**Competition Winners September**  
**Topic: Open**



**Digital - Advanced**

|                 |                        |    |
|-----------------|------------------------|----|
| Nicolas Raymond | Iceland Sunset Fantasy | 1  |
| Bob Greenberg   | Her First Eclipse      | 2  |
| Nicolas Raymond | Flying Axe Falls       | 3  |
| Diane Poole     | The Last Supper        | HM |
| Jim Turner      | Girl with Tattoo       | HM |
| Gosia Klosek    | Volcano on Lagoon      | HM |
| Jim Turner      | Cyano Tulip            | HM |
| Kay Norvell     | Palouse Clouds         | HM |

**Digital - Novice**

|               |                           |    |
|---------------|---------------------------|----|
| Nancy Axelrod | With the Greatest of Ease | 1  |
| Nancy Axelrod | Contemplative Clown       | 2  |
| Nathanael Lee | Grand Canyon at Night     | HM |

**Color - Advanced**

|              |                            |    |
|--------------|----------------------------|----|
| David Terao  | Burning Match              | 1  |
| Doug Wolters | In the Hive                | 2  |
| Jim Turner   | Hellebore                  | 3  |
| Jim Turner   | A Different Sunflower Shot | HM |
| Doug Wolters | Poisoned Tips              | HM |
| Stan Collyer | Deep in Thought            | HM |

**Color - Novice**

|             |                    |   |
|-------------|--------------------|---|
| Diane Poole | Making a Statement | 1 |
|-------------|--------------------|---|

**Monochrome - Advanced**

|              |                          |    |
|--------------|--------------------------|----|
| David Terao  | Ballerina                | 1  |
| John Norvell | Palouse Sunset           | 2  |
| John Norvell | Palouse Scene            | 3  |
| Gosia Klosek | Dunes of the Moon Valley | HM |

**Monochrome - Novice**

|           |                   |   |
|-----------|-------------------|---|
| Dan Smith | Oregon Lighthouse | 1 |
|-----------|-------------------|---|

# Digital Advanced Winners

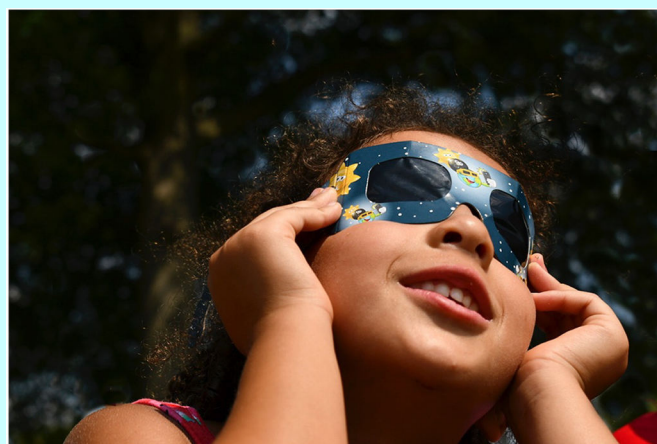


**First Place: “Iceland Sunset Fantasy”  
by Nicolas Raymond**

This Image (as well as my 3rd place image) were captured in Iceland where I visited for 2 weeks last May, and I used a Canon 5D SR. Infamous for its volatile weather, both landscape scenes were originally under dull overcast skies, so I used Photoshop to mask them out and substitute more vibrant sunset skies from my personal archives. Again using Photoshop for better matching color & tonal values between sky & landscape as I wanted a more seamless blend between this image and my 3rd place image “Flying Axe Falls.”



**Third Place: “Flying Axe Falls”  
by Nicolas Raymond**  
(see above for description)



**Second Place: “Her First Eclipse”  
by Bob Greenberg**

This image is an iPhone shot of my granddaughter, Mia, age 5, watching the solar eclipse on August 21, 2017.



**HM: “The Last Supper”  
by Diane Poole**

This image was taken with my iPhone in Rhyolite Nevada. I took many shots of this with my DLSR camera but think my iPhone took a much cooler shot. Here is a link for more information about the location.  
<http://www.ghosttowns.com/states/nv/rhyolite.html>





**HM: “Girl with Tattoo”**

**by Jim Turner**

I saw this young woman sitting in the bleachers watching a trapeze act at the Folklife Festival in DC. I liked the way her tattoo and hair were framed by the scaffolding. Shot with a Nikon D500 and Nikon 70-300 mm f/4.5-5.6 lens at 260 mm, f/5.6, ISO 360, 1/400 sec.



**HM: “Volcano on Lagoon”**

**by Gosia Klosek**

This picture was taken on very still evening in the Atacama Desert region in northern Chile. I made sure that the foreground rocks didn't cover the reflection. I increased the contrast and cropped the image. Nikon 1/200 f8.0 56mm ISO 400.



**HM: “Cyano Tulip”**

**by Jim Turner**

This tulip was shot at Mount Cuba Gardens in Pennsylvania on a field trip organized by the North Bethesda Camera Club. Two frames were focus stacked to produce the final image which was converted to monochrome and given a cyanotype tone using Topaz B&W Effects. The water drops are rain. Shot with a Nikon D500 and Nikon 105 mm f/2.8 macro lens at f/11, ISO 200, 1/100 sec.

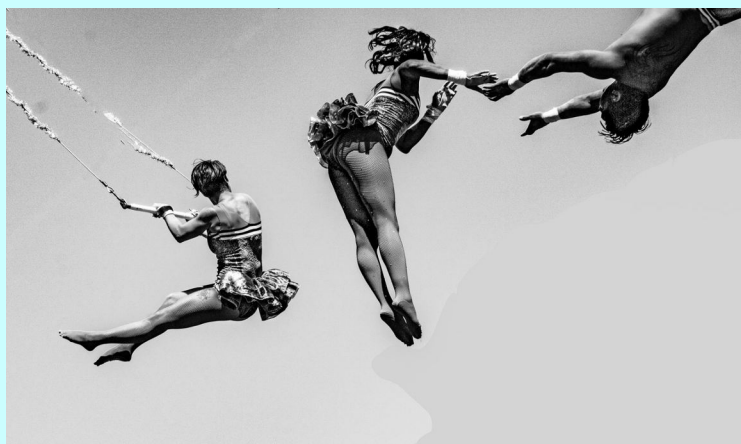


**HM: “Palouse Clouds”**

**by Kay Norvell**

Mid-day photo at Steptoe, Pullman, WA -- Fuji X-T1, 200mm lens at 115 mm, f/8, 1/200 sec, ISO200.

## Digital Novice Winners



### First Place: "With the Greatest of Ease"

by Nancy Axelrod

To freeze the motion of these fast-moving trapeze artists, I tracked them with continuous autofocus, using 6 p/sec burst mode and a shutter speed of 1/1000 of a second. It took many tries, but I was pleased and lucky to obtain this image. The photo was taken with a Sony a6000 camera at 100 mm (with a 55-210 mm lens). The settings were f13 and ISO 125.



### Second Place: "Contemplative Clown"

by Nancy Axelrod

This clown was part of a discussion panel at the Smithsonian Folklife Festival devoted to circuses. I suspect her mind was wandering from what was being said by her fellow clowns. Taken with a Sony a6000 camera and 55-210 mm lens (at 200 mm). Exposure was 1/320 sec @f6.3 and ISO 640.



### HM : "Grand Canyon at Night"

by Nathanael Lee

Milky Way above the North Rim of Grand Canyon. The sky was relatively bright due to the full moon. Taken with Sony a77, 16mm, f/2.8, 30", ISO1600.



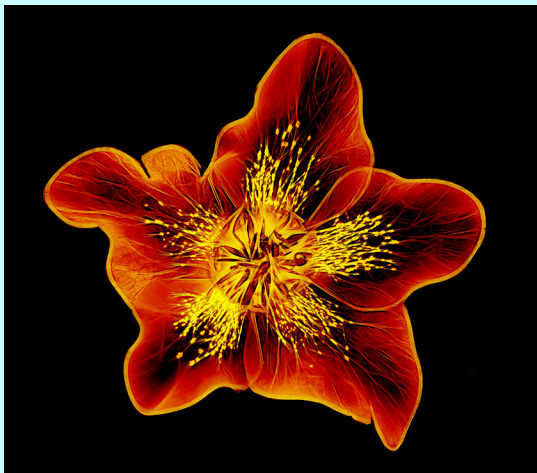
**First Place: “Burning Match”**  
by David Terao

Trying to capture the different colors of the flame, I took about a dozen images, but only this one had the interesting texture in the match head. Taken with an Olympus PEN-F camera and 30mm f/3.5 macro lens. Exposure was 1/13 sec @ f/8.0 and ISO 400 using a black background and window light.



**Second Place: “In the Hive”**  
by Doug Wolters

This is a shot of the Building Museum's mega-exhibit, The Hives. I was struck by endlessly interested patterns of the red-lined silver cylinders, especially if you stood close to the "wall." This was shot with the Olympus 12-40 pro lens mounted on an Olympus OM-D E-M5 Mark II (why such a long name for a small camera?), 1/50th of a second at f / 2.8.



**Third Place: “Hellebore”**  
by Jim Turner

I found this hellebore growing in our garden. I shot it on a light box then inverted the image and used multiple filters from Topaz Glow to get this somewhat bizarre look. Shot with a Nikon D500 and Nikon 105 mm f/2.8 macro lens at f/11, ISO 100, 1/8 sec.



**HM: “A Different Sunflower Shot”**  
by Jim Turner

I shot this sunflower at the McKee Beshers Wildlife Management Area in Poolesville MD. The image was inverted, converted to monochrome and toned using Topaz B&W Effects. Shot with a Nikon D500 and Nikon 105 mm f/2.8 macro lens at f/5.6, ISO 1000, 1/320 sec.



**HM: “Poisoned Tips”  
by Doug Wolters**

This is a shot of a datura, a beautiful (and poisonous) flower that opens at dusk and stays fully open for less a day. It was shot at Brookside Gardens with the Olympus 12-40 pro lens mounted on an Olympus OM-D E-M5 Mark II, 1/400th of a second at f/ 5.0.



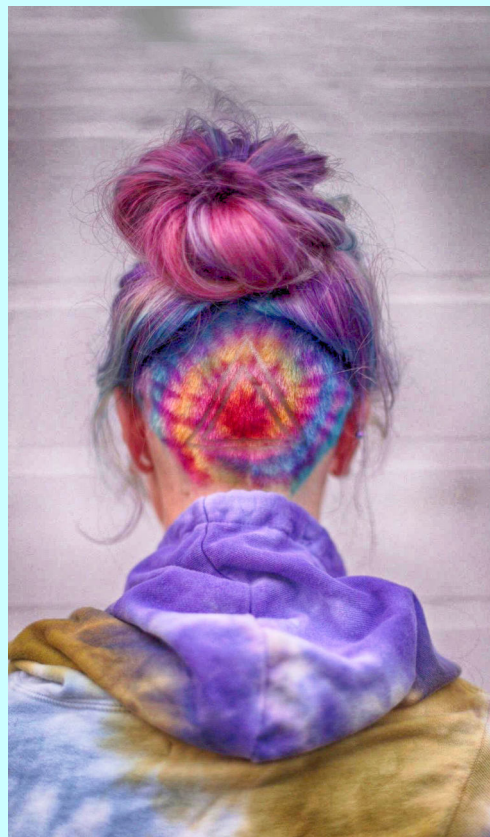
**HM: “Lost in Thought”  
by Stan Collyer**

At our recent field trip to the zoo, this silverback was relaxing in the outdoor enclosure, leaning against a concrete wall. Hoping for a better background, I waited until he leaned forward to examine something in the foliage. To eliminate the wall, I created this unusual composition by severely cropping and then rotating the image. 560mm, f/5.6, 1/160 sec., ISO 800.

**Novice Color Print**

**First Place: “Making a Statement”  
By Diane Poole**

iPhone Image  
Taken at the Nashville Airport.  
I used a Photoshop filter to enhance the photo.





**First Place: “Ballerina”  
by David Terao**

Taken with a Canon 5D Mark III camera and 24-105mm f/4 lens (35mm focal length) using two strobe lights to the right and left of the ballerina. Exposure was 1/125 sec @ f/8.0 and ISO 100.



**Second Place: “Palouse Sunset”  
by John Norvell**

Sunset photo at Steptoe, Pullman, WA, Fuji X-Pro2, 100-400mm lens at 140mm, 1/250 sec, f/8, ISO200, converted to B&W with Silver Efex Pro2.



**Third Place: “A Palouse Scene”  
by John Norvell**

Mid-day photo taken near Pullman, WA -- Fuji X-Pro2, 18-135mm lens at 60 mm, 1/160 sec, f/11, ISO200, converted to B&W with Silver Efex Pro2.



**HM: “Dunes of the Moon Valley”  
by Gosia Klosek**

The image of sand and rocks, taken in color, was almost monochrome; converted to B&W it is more dramatic. I cropped it to get rid of some "boring" plain sand in the shadow of the big dune. Nikon 1/250 f9.0 210mm ISO 200.

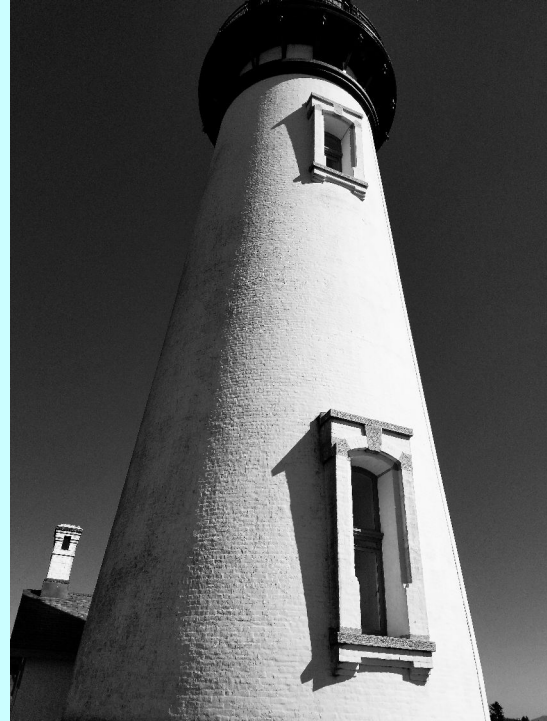
## Novice Monochrome Print

### First Place: "Oregon Lighthouse"

by Dan Smith

This is Yaquina Head Lighthouse, near Newport Oregon. The main thing that attracted my eye was the gradation from full sunlight to full shade caused by the curve of the tower. Later, I noticed the visual interest added by the chimney in the lower left corner.

Finally, excluding the tower's peak and sky above created a visual boundary that keeps the eye from "running off" the top of the page, concentrating the eye on the windows and the chimney. As always, there was a little luck involved, since when I took the picture, I don't think I gave full thought to the roles of the chimney and of excluding the peak. Details: 26 mm. focal length, 1/5728 speed, f/1.7, and ISO 50.



**NIH Camera Club is pleased to welcome Our new members:**



Nancy Axelrod  
David Blass  
Bob Greenberg  
Raymond Nicolas  
Guillermo Olaizola  
Coriolana (Coco) Simon  
John Telford  
Douglas Wolters

# 2017-2018 NIHCC Competition Topics and Judges

## 2017

October: Plants and/or Animals-Images of living, non-human organisms (plants and/or animals), either wild, captive, or cultivated.

Judge: [Corey Hilz](#)

November: Details Details-Images of objects (buildings, vehicles, animals, trees, etc.) in which details are emphasized (shapes, decorative elements, patterns, etc.) instead of showing the entire object.

Judge: [Frank Van Riper](#)

December: Holiday Party and Exciting new Competition [TBA](#)

## 2018

January: Reflections-Images in which a reflection is included as an important element.

Judge: [Iwan Bagus](#)

February: Open

Judge: [Dick Sprott](#)

March: Shadows-Images in which one or more shadows are important elements. The object creating the shadow may or may not be shown.

Judge: [David Blecman](#)

April: Old Everything-Images that clearly depict the advanced age of humans, animals, or objects.

Judge: [Greg Holden](#)

May: Critique Session

June: End of Year Competition

# October Judge Corey Hilz

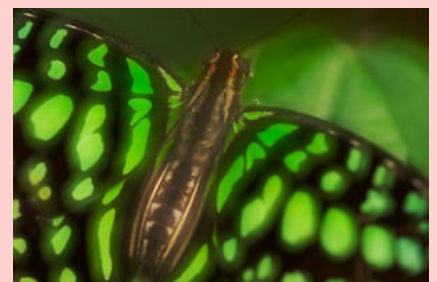
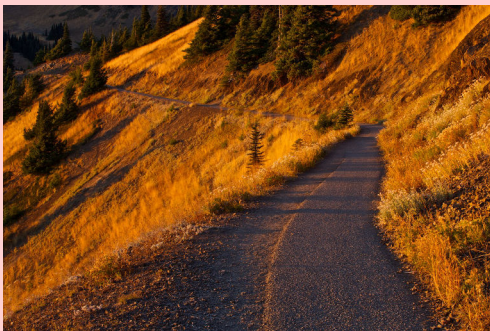


## About Corey

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 find 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 leads workshops to locations in the United States and abroad, plus offers photography classes and software training.





# NIH Camera Club Field Trips



We received lots of suggestions for field trips on the survey that was conducted in May. There was a good mix of urban, nature, etc. among the list. Thanks for the feedback!

We are now planning field trips for the 2017-2018 camera club year and we're hoping that you might be able to organize a field trip to the place(s) that you included on the list. If you can, please let us know!

Organizing field trips is fairly easy. Decide on a day and time, then submit your suggestion to Cathrine Sasek and Dale Lewis. We will make sure that there isn't another field trip already planned for that day. Also, send a brief description of the field trip to Cathrine and Dale. We will send it out to the entire camera club. In the description, please include:

- Time and location
- Directions to the site
- Phone number of organizer so attendees have a contact if they are late or lost
- Whether there will be someone on the field trip who can answer photography questions, help with camera settings, etc. (not necessary, but can be helpful)
- Whether bathrooms or food or drink are close by

- Whether there will be a meeting prior to the field trip to discuss photo ideas (not necessary, but can be helpful)

After the field trip, we would like to know how many club members went, whether the site and facilities were good or bad and whether you would recommend the site for future field trips.

And that's all you need to do!

If you don't have time to organize a field trip but have a specific site and approximate date that you think would be particularly good, let us know and we will see if we can find someone to organize the field trip for the club.

We're looking forward to lots of field trips this year!

Cathrine ([chloe.hayley@gmail.com](mailto:chloe.hayley@gmail.com)) & Dale ([dale2wis@gmail.com](mailto:dale2wis@gmail.com))



# Field Trip to Great Falls Virginia



Everyone is invited to a field trip to Great Falls Virginia (<https://www.nps.gov/grfa/index.htm>) on Saturday, October 21st at 4:45 pm to photograph the falls in late day light.

Great Falls is where the Potomac River flows over a series of steep rocks on its way through Mather Gorge. This area of the Potomac River actually consists of many separate falls that can be photographed all in one photo or, using a telephoto lens, as individual falls. Although you can photograph the falls from both the Virginia and Maryland side, and both can result in wonderful photos, this field trip will be from the Virginia side.

There are three overlooks where you can photograph but the best of the three (in my opinion!) is the first one, closest to the parking area and visitor center. So for this trip, we'll plan on photographing from that overlook. But, the other two are close so if you are interested in photographing from one of those overlooks, you can feel free to explore there as well.

Let's **meet at the visitor's center at 4:45** and from there we can walk the short distance to the first overlook.

Please **contact Cathrine Sasek** ([chloe.hayley@gmail.com](mailto:chloe.hayley@gmail.com); 301-540-7558), **if you plan to attend.**

## Recommended equipment:

- Camera body
- Lenses of multiple lengths: wide angle-telephoto
- Polarizer
- Tripod
- Extra battery
- Snacks

## Directions:

The directions to Great Falls can be found at:

<https://www.nps.gov/grfa/planyourvisit/directions.htm>

## Fees

A Great Falls Park Vehicle Permit is \$10. This will allow you to enter the park on three consecutive days.

## Carpooling

If possible, lets try to carpool. Note that the \$10 fee admits all passengers in a vehicle, so if we carpool, we can save on the cost of the entrance fee. Also, anyone who is 62 or older can purchase a lifetime pass for \$10.



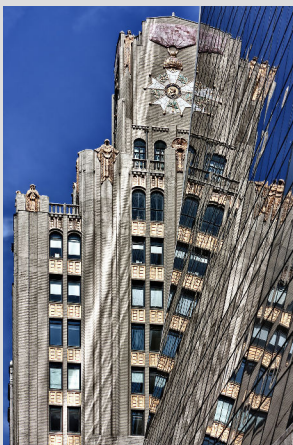
*Photo by: Cathrine Sasek*

# TRAVELOGUE

Steve Rosenbach will be presenting a travelogue of photos from New York City:

Tuesday October 17th, at 8pm, in the Community Room of the Five Star Premier Residences

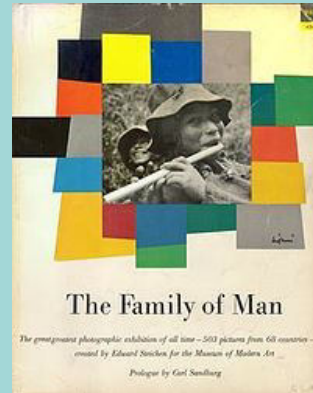
For over twenty years, Steve has used his camera to document some of the most interesting places of NYC, both the iconic and the obscure, as well as the people who flow through these spaces. His keen eye for composition makes these images all the more compelling.



# The Family of Man Exhibition: Steichen at MOMA Article By: Stephen Levitas



Soft cover book catalogue of The Family of Man, designed by Leo Lionni, (Piper photo by Eugene Harris, 1954). First issued for \$1.00 in 1955 by Ridge Press, 4 million have sold and it is still in print.



Who does not remember or know of *The Family of Man* exhibition at the Museum of Modern Art (MOMA) in New York City in 1955—its fame, its world-wide influence, the book? Please, read the Wikipedia story here: [https://en.wikipedia.org/wiki/The\\_Family\\_of\\_Man](https://en.wikipedia.org/wiki/The_Family_of_Man).

Curated by Edward Steichen, the director of MOMA's Department of Photography, the *Exhibition* brought together 503 photos from 68 countries, the work of 273 photographers (there were 163 Americans and 70 Europeans). I have mentioned Steichen repeatedly in these articles—I devoted my article #9 in *Cameraderie*, September 2013, to him. He viewed *The Family of Man* exhibition as the culmination of his life's work.

*The Family of Man*, despite the gender-insensitivity of its mid-twentieth century framework, and a certain neglect of Eastern and of controversial points of view, was perhaps the greatest photo exhibition every presented by a major museum until that time. Given that it was presented by an art museum, Steichen fulfilled Alfred Stieglitz's (#2, *Cameraderie*, January 2013) promise that photography would stand equal to painting as an art form.

Dorothea Lange, (#4, *Cameraderie*, March 2013) helped Steichen gather the photographs and Carl Sandburg wrote texts for the *Exhibition*. The *Exhibition* toured the world for many years, and was eventually permanently settled at a museum in Clervaux, Luxembourg, since Steichen was born in Luxembourg. A Clervaux press release stated that "the exhibition was meant as a manifesto for peace and the fundamental equality of mankind, expressed through the humanist photography of the post-war years."

Here is a complete list of the photo categories, in the original order in MOMA's inventory of the *Exhibition*; there was a separate room or area for each topic:

Prologue, Lovers, Marriage, Pregnancy, Childbirth, Nursing Mothers, Births, Mothers and Babies, Children 1, Family Activities, Children 2, Fathers and Sons, Family Groups, Land, Work 1, Work 2, Woman's Work, Adult Play, Classical Music, Jazz and Blues, Dance, Folk Music, Food, Ring Around the Rosy, Relationships, Learning, Death, Religious Expression, Aloneness and Compassion, Aspirations, Hard Times, Famine, Inhumanities, Revolt, Teens, Man's Judgment, Voting, Government, Faces, Bomb, Couples, Childhood Magic.

Here are a few lines from Sandburg's many texts for the *Exhibition*:

"There is only one man in the world and his name is All Men.  
There is only one woman in the world and her name is All Women.  
There is only one child in the world and the child's name is All Children."

Steichen's theme was unity and commonality among all humans. In this, the *Exhibition* was a success, but it had an interesting and lasting legacy. If you read through the full Wikipedia article, you will be surprised to see much space is devoted to successor exhibitions. Many of these exhibitions proposed alternative viewpoints for such great exhibitions, focusing on differences, conflicts, and class. Basically, Steichen started a "grand conversation" that continued for many decades. (I will pick up this "grand conversation" in future articles.) Please think about what Steichen's *Exhibition* does and does not say as you look through some of its images. If you own the book, you can browse through it again. Else, go to the following websites to view some of the images and their presentation:

- Review of the *Exhibition* officially opening at Clervaux, together with several images from the *Exhibition*: <http://www.photography-now.com/exhibition/92024>.
- The museum at Clervaux, Luxembourg, showing the presentation of the entire *Exhibition*, permanently housed there: <http://www.destination-clervaux.lu/activities-art-culture/family-man/family-of-man/>.

Several of the photographs I have shown in this series of articles were in the *Exhibition*. Here are some that I can remember and find images for:

Dorothea Lange (#4, *Cameraderie*, March 2013):  
*Migrant Mother*, 1936



W. Eugene Smith (#19, *Cameraderie*, June 2017)  
*The Walk to Paradise Garden*, 1946  
 (back cover image of the *Exhibition* catalog)



Here is a shot from Clervaux, showing a small area of the *Exhibition*. Visible on the upper left is Alfred Eisenstaedt's [future article] *Drum Major*, 1950.

Events like *The Family of Man* are major milestones in the history of photography, stating a point of view about the subject and meaning of photography, and spreading their influence across many ensuing years. Compare the impact of this *Exhibition* to that of the great Armory Show of modern art in 1913 (#6, *Cameraderie*, May 2013).

The Following pages showcase our members that entered and won awards at the 2017 Montgomery County Fair Congratulations!



Save the dates for next year

## *Stan Collyer*



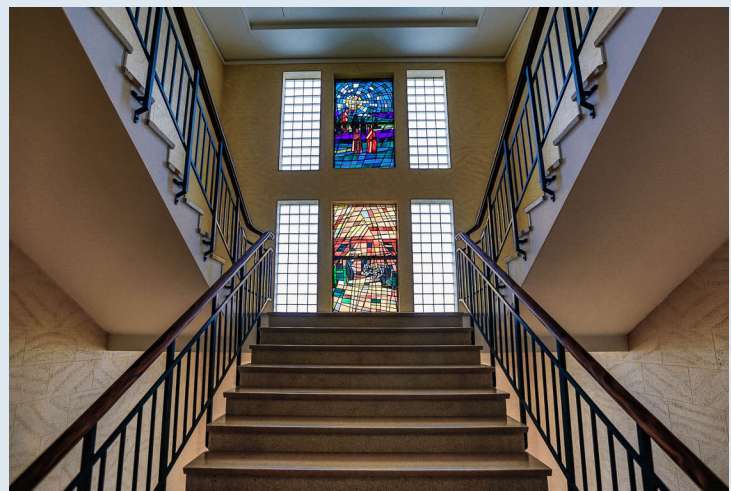
**“Palouse Falls” First Place  
B&W-Waterfall**



**“Gannets Galore” Second Place  
Color-Seascape**



**“Coat Hanger Bridge” Third Place,  
B&W Architectural-Exterior**



**“Museum Windows” Third Place,  
Color Architectural-Interior**

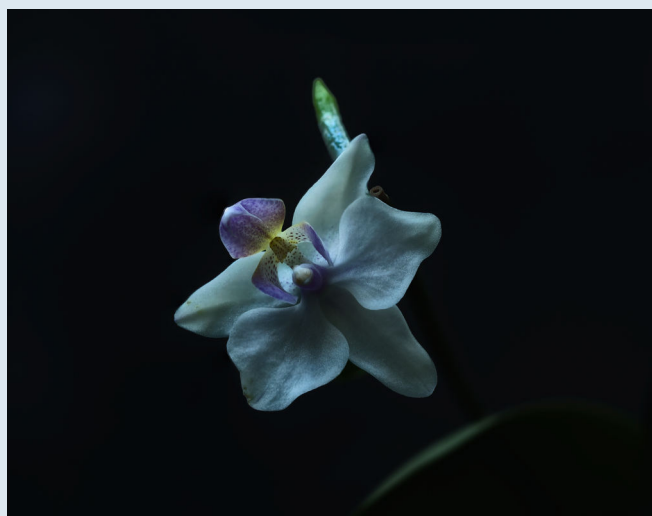
# George Lea



**“Hangshan” First Place and Champion Rosette  
Landscape-Color**



**“Bridge Over Rhine” First Place  
Exterior-Architecture**



**“Espresso Orchard” Fifth Place  
Flower-White-Color**



**“Abstract I” Fifth Place  
Abstract**

# *John Norvell*



**“C&O Lighthouse” First Place  
B&W-Montgomery County**



**“Namibian Desert” Second Place  
Color-Landscape**



**“Colonial Jail” Fifth Place  
Color-Still Life**



**“Baby Penguins” HM  
Color-Birds**



# *Kay Norvell*



**“Wonder Lake” First Place  
B&W-Landscape**



**“Window Washers” First Place  
Color-Activities**



**“Desert Adapted Lions” Third Place  
Color-Mammals**



**“Pelicans and Boat” Fourth Place  
Color-Birds**

# Better Query Saul

## Dynamic Range: The Photographer's Dilemma



My last article is about why dynamic range should be a concern for photographers. Essentially the problem is that your eye has a greater dynamic range than the sensor on your camera (8-10 f-stops), and if you are printing the photo, the dynamic range of the photo paper (6 or 7 f-stops). If the dynamic range of the scene is greater than the dynamic range of your camera's sensor (or film), you either have to deal with a compression of tones, or somehow enhance the dynamic range of your output. This is where we left off last article.

One method that landscape photographers frequently use is a graduated neutral density or simply a neutral density filter.



A graduated neutral density filter – shown above - is essentially a piece of glass that is partly clear and partly shaded – for example, it can be used to decrease the luminance of the sky while maintaining the luminance of the land. This device compresses the upper (lightest tones) range of the tonal scale while leaving the lower (darkest tones) untouched – in effect reducing the dynamic range of the scene.

A neutral density (ND) filter – like the image shown below– simply darkens the image – it darkens all of the tonal values. The ND filter comes in differing abilities to darken, different f-stops of darkening, so it is possible to use a 1-stop, 2-stop, or 10-stop filter. If the image has light tones that have almost lost all detail and the dark tones still have detail, the ND filter will shift the entire histogram to the left– not just the highlights.

Another benefit of using the ND filter is to enable the photographer to use slower shutter speeds on a bright day. Milky waterfalls would be a good example of this use.



For scenes that have extreme dark and light tonal values, photographers may use a flash, a reflector or external lighting directed toward the darkest tones that will, in effect, move the dark tonal values of the histogram to the right. Depending upon the scene and the particular lighting device, some of the light tones may also increase. Care must be taken to avoid ‘blowing out’ light tones that were not blown out before.

Another popular technique that affects both ends of the luminance spectrum is HDR – high dynamic range -techniques. For a typical HDR session, the photographer would take anywhere from 3 to 9 photographs of the same scene with each exposure varying by 1 or 2 (or a fraction of one) f-stop(s). A simple example is to take 3 shots of a scene with aperture of f 5.6, ISO 100, and shutter speeds of 1/60, 1/125, and 1/30. One shot would be the ‘correct’ exposure, the next underexposes by one or two f-stops and the third overexposes by one or two f-stops. A computer program then takes the average luminance value of each pixel and maps that average into a condensed scale. Essentially it tries to take the detail of the dark tones as shown in the overexposed photos and the detail in the light tones that appear in the underexposed values, while leaving the middle tones alone. This mapping seemingly enhances the dynamic range of the photo by reducing or eliminating the ‘clustering’ at the extremes of the histogram.

One problem with HDR, the reason some photographers refuse to use it, is the way in which some computer programs ‘adjust’ the tonal values. The program may overlap zones or tonal areas producing images that appear unrealistic or ‘cartoonish’ especially in color. The photo below (thanks to Stan Collyer!) is an example of that look.



Both Lightroom and Photoshop have HDR routines. In Lightroom in the Develop module hit Photo, Photo Merge and HDR. In Photoshop, under the File menu, it would be Automate, Merge to HDR Pro. In addition there are many programs like Photomatix and Aurora that do HDR.

One last thing to mention, many cameras have a built-in HDR feature. All of the adjustments are typically handled within camera and a JPEG HDR photo is produced. If you haven’t used HDR before and this feature is available in your camera, it probably is something you should explore.

If you want to try HDR outside of your camera, find the ‘bracketing’ feature of your camera, select the number of photos (try 3 to begin with) and the variation in f-stops (+2 and – 2 is a good initial value) and then use Lightroom or Photoshop to produce the HDR image.

# Congratulations to John Norvell for his Honorable Mention in the travel section of the Washington Post Image Title “Baboon Tree”

## Travel

### The 2017 Washington Post Travel photo contest winners and finalists



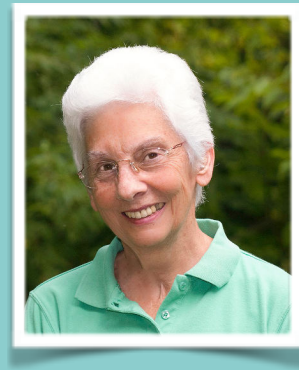
John Norvell, North Bethesda, Md.

Norvell, 77, snapped this playful image on Halloween at Namib-Naukluft National Park, the largest nature reserve in Namibia, during a 10-day photo vacation. On his way back to camp, after a day of shooting in extreme heat (the temperature reached 118 degrees), he noticed a small troop of baboons congregating near a tree. Intrigued, he began clicking away with his handheld Fujifilm mirrorless camera, coupled with a 200 mm lens. As they were about to leave, a noise made by a couple traveling down the canyon frightened the animals and prompted them to rapidly climb the tree’s branches. “For only a brief second, they stood on guard, frozen at the sound, and looked in the same direction,” said Norvell, a retired National Institutes of Health assistant director. Mimicking their same steely focus, he took only a few pictures before the animals dispersed — but that was all he needed.

Link to the page [https://www.washingtonpost.com/lifestyle/travel/the-2017-washington-post-travel-photo-contest-winners-and-finalists/2017/09/05/f6bc6dac-8843-11e7-a50f-e0d4e6ec070a\\_story.html?utm\\_term=.7f52e7767b7b](https://www.washingtonpost.com/lifestyle/travel/the-2017-washington-post-travel-photo-contest-winners-and-finalists/2017/09/05/f6bc6dac-8843-11e7-a50f-e0d4e6ec070a_story.html?utm_term=.7f52e7767b7b)



## Interclub Competition Margaret Sprott, APSA



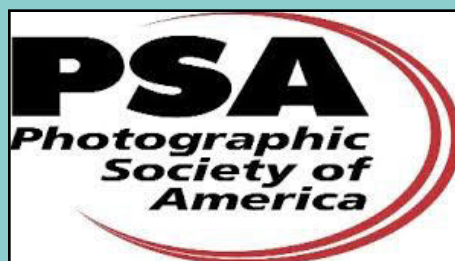
I have registered our club to participate in PSA's Interclub Competition in the Projected Image Division (PID). You may enter even if you are not a PSA member but you may only participate for one club. All you must do is send me one or two digital images four times a year. From these entries six images from six different people will be submitted.

The deadlines for each round are November 1, 2017, January 1, 2018, March 1, 2018, and May 1, 2018. I will send a notice each time for the date I will need your images. We will be in Group E since we are a new club participating in this competition. In each round ten percent of entries receive an award and ten percent receive an Honorable Mention. Images will be scored 1 to 5 and each club has a total score and the clubs in each group are ranked. Each year certain clubs move to a different group based on accumulated points.

This is an open competition so any images are allowed. The maximum size for each image is 1024 pixels wide and 768 pixels tall but there is no limit to the file size. Save your images in jpeg format, preferably using sRGB color space.

If you enter a portrait and it receives an award, it will not be published in the PSA Journal or on the PSA website if you do not have a model release. Go to <https://psa-photo.org/index.php?pid-interclub-competition> to find a sample Model Release Form as well as more detailed rules about this competition.

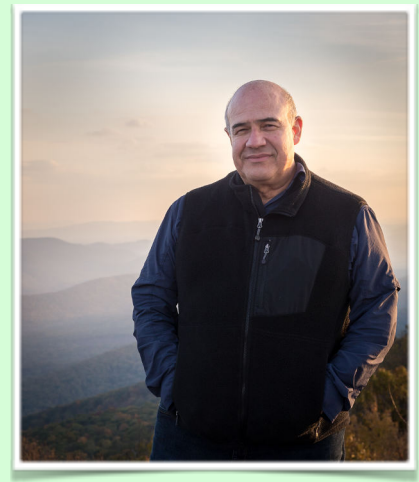
Start looking for your best images and watch for my message about when



# NIH Camera Club

## Member Profile:

### Guillermo Olaizola



Guillermo Olaizola is a retired engineer and businessman, who developed a serious interest in photography around 2013 after getting his first digital SRL camera, a Sony A 380, and processing his RAW images in Lightroom. Before then, he essentially shot with small point and shoot, and always in jpeg.

Guillermo was born in Caracas, Venezuela and is the oldest in a family of six children. He received his bachelor degree at the “Simón Bolívar” university as an Engineer in Electronics in 1976. He worked as a design engineer of telephony and telecommunication products for two years, and later started a small engineering company with a group of partners in a friend’s house. This small startup grew in 13 years to become a group of three companies with 35 engineers and 250 employees.

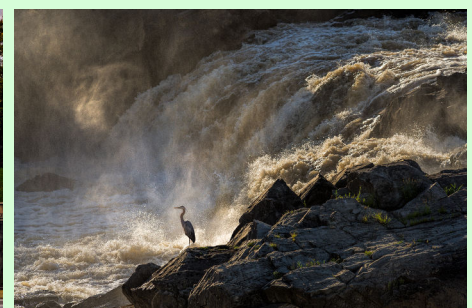
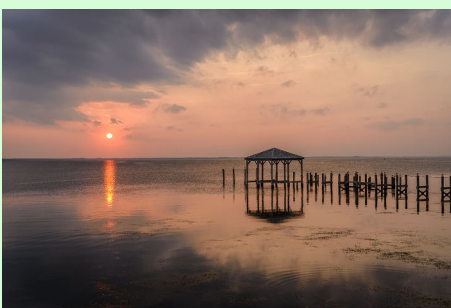
By 1989, Guillermo started with other investors another group of companies that included a metallic products manufacturing plant, a couple of telecommunication engineering companies, and one of the first Internet service providers in Venezuela. In 1990, he became an advisor to the team that privatized and restructured the telecommunication services market in Venezuela, bringing competition and private investment to this depressed sector that was under a government-owned monopoly at that time. This privatization process was highly successful and brought several large international players to the market, leading to a huge expansion and modernization of the country’s telecommunications infrastructure.

The military coup attempts launched by Venezuelan politician Hugo Chavez in 1992 started a spiral of decline of the economic and social conditions in the country that eventually led Guillermo and his family to leave Venezuela in 2002. This decision was not easy for Guillermo because he was at the peak of his career as an engineer and businessman, occupying the position of CEO and president of one of the largest wireless telecommunication companies in the country. However, Guillermo, who had married in 1982 and already had two children, feared for their safety and their future. In 2002, he and his family moved to Bethesda, MD, where he purchased a small company which he later sold in 2010. He occasionally still works as a consultant. He became a US Citizen in 2011, and feels proud to be part of this vibrant country.

His son Guillermo Jr. is an engineer with degrees from the University of Michigan and Harvard Business School. His daughter, Mariana, graduated from Princeton University in Politics and now is pursuing a law degree at Yale Law School.

Guillermo currently shoots with a Nikon D600 full frame camera and an Olympus Micro 4/3.

He is also a member of the North Bethesda Camera Club, where he met members of the NIH Camera Club that invited him to join.



A few of Guillermo’s favorite photos

# Picture This MONTGOMERY

**MONTGOMERY**  
M A G A Z I N E



The NIH  
CAMERA  
CLUB



## Montgomery Magazine Photo Contest Rules

### PURPOSE AND DATES

*Montgomery Magazine*, along with the Gaithersburg Camera Club and the NIH Camera Club, is sponsoring an annual photographic contest – Picture This Montgomery – with photographs of Montgomery County by residents of Montgomery County. There is no cost to enter and all ages are welcome.

Winning entries will be published in *Montgomery Magazine* in its December/January 2018 issue and at [montgomerymag.com](http://montgomerymag.com). Winning entries will consist of first, second and third place winners for each category. Dates of submission are: April 1, 2017, through October 1, 2017. Judging will begin October 10, 2017, and winners will be announced November 1, 2017.

### COPYRIGHT AND OWNERSHIP CONSIDERATIONS

The photographer retains copyright ownership, but grants *Montgomery Magazine* the rights and license to use the winning photo only in its publication and online for the Picture This Montgomery photographic contest. If photographs are to be used for other purposes, permission of the creator is required.

### OTHER CONSIDERATIONS

Photographs cannot be lewd and must be suitable for public display. Judges will make the final determination.

Images may be electronically altered by the entrant; they may not be modified by anyone other than the owner of the image.

Entries will be judged by a panel of professional photographers selected by *Montgomery Magazine* and participating camera clubs. The decision of the judges is final.

### PRIZES

Prizes will be awarded to winners and runners-up in each category. Winners will receive \$250 and runners-up will receive \$100. Additional prizes may also be added.

### RULES FOR SUBMISSION

Entries cannot be older than two years and must be submitted electronically as .jpg file format to [photos@montgomerymag.com](mailto:photos@montgomerymag.com)

along with an entry form. The image should conform to the following specifications:

1. 1024 pixels on longest dimension and no larger than 1.5 MB at 72 ppi.
2. Use sRGB colorspace.
3. Entries should be titled with Category, Name of Submitter and Titles separated by underscores. Example: People\_Joe\_Montgomery\_Sunrise.jpg.
4. Participants can submit two photos to each category noted above.
5. Include in the email a description of each entry submitted and your full name, address and email address.
6. Winning entries will be required to be resubmitted to *Montgomery Magazine* in jpg or tiff format with a minimum of 3000 pixels.

### CATEGORIES

Submitted photos can be of any the following four categories:

1. People\*\*
2. Landscape
3. Agricultural
4. Street Scenes\*\*

\*\* Entrants must submit a signed release from anyone, including minors, who is recognizable in any submitted photo.



## *Education Night: Wrap Up* *By Jim Turner*

On Tuesday September 5, 2017 from 7-9pm, the final event of the NIHCC 2017 Summer Program was held as an informal Question and Answer session on various image processing software programs. Knowledgeable club members were available to answer questions and give tips on Photoshop, LightRoom, Topaz, Nik and Helicon Focus. This session was intended for members who are already familiar with, and working with, Photoshop and/or LightRoom.

Stan Collyer, John Norvell, David Terao and Jim Turner helped members with questions by manning Q&A stations that were set up in the Art Room of the Five Star Residence.



John Norvell helps show new member Bob Greenberg a few tips and tricks.



David Terao shows new members, Nancy Axelrod, Coco Simon and Doug Wolters a few Lightroom tips.



Jim Turner shows Jordan Snyder, Martina Sestakova (guest), and Kay Norvell his techniques using Photoshop.



Stan Collyer helps Gosia Klosek with questions about her image using Lightroom software.





## **WORKSHOP ON CAMERA CLUB JUDGING**

**(in two required sessions)**

PRESENTED by Joseph Miller & Matthew G. Schmidt with the assistance of Amie Tannenbaum.

at the Joseph Miller Center for the Photographic Arts  
4811 Catharpin Road, Gainesville, Va, 20155

Session 1: SATURDAY OCTOBER 14, 1:00 - 5:00 pm

Session 2: SATURDAY NOVEMBER 11, 1:00 - 5:00 pm

Who should attend:

- Those who currently compete
  - Those who someday might compete
  - Those who currently judge
  - Those who someday might want to judge
  - Those who want to know more about camera club judging
- Registration Fee for both sessions \$80.00. Sign up early as places are limited.

<http://nvacc.org/home/classes>

Thanks,

Matthew G. Schmidt

*In-Focus Photo Contest is for NIH Employees only*

The image shows a smartphone screen displaying a poster for the 'IN-FOCUS PHOTO CONTEST 2017'. The poster has a green top section with the title in large blue letters. Below the title, a blue banner contains the text 'CAPTURE YOUR IMAGE OF WORKPLACE SAFETY' and 'Submit all entries June 28 through December 31, 2017'. The main body of the poster is yellow and features three numbered steps: 1. Find a safe worker (with a collage of photos), 2. Photograph your safe worker (with icons of a camera and phone), and 3. Enter photos (with contact information and a laptop icon). A QR code is located at the bottom left of the poster. The phone's status bar at the top shows signal strength, Wi-Fi, and the time 4:44 pm.

IN-FOCUS PHOTO CONTEST 2017

CAPTURE YOUR IMAGE OF WORKPLACE SAFETY  
in our 9th Annual In-Focus Photo Contest

Submit all entries  
June 28 through  
December 31, 2017

So easy to enter!

1 Find a safe worker

2 Photograph your safe worker

3 Enter photos  
Email: [Infocus@mail.nih.gov](mailto:Infocus@mail.nih.gov)  
Upload: <https://go.usa.gov/xNVmU>

Please read official rules before submitting photos: <https://go.usa.gov/xNVmU>



Email your photos to: [Infocus@mail.nih.gov](mailto:Infocus@mail.nih.gov)  
or Upload to: <https://go.usa.gov/xNVmU>

# The NIH CAMERA CLUB

## Register on the NIHCC Website

Our Webmaster Jim Turner is working very hard to make our website awesome. If you haven't registered yet, please do! If you have any questions about the way things work, please feel free to e mail Jim and he will be able to help you with the easy process.

<http://www.nihcameraclub.com>



The NIH Camera Club website placed **FIRST** in this year's PSA competition for small clubs! Congratulations to our Webmasters Emma Beatty Howells and Jim Turner! One of the judges commented "I want to move up there and join your club! Well done."



## Silver Spring Camera Club

**You might be interested to see what our sister club, the Silver Spring Camera Club, is up to! Here is a link to their site. They also publish a newsletter, Cable Release, and it is available here.**

<http://www.sscphotography.org/>