

Cameras

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 53 (10); October-November



**“What are you Looking At?”
by Guillermo Olaizola**

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2017 NOVEMBER

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

2017 DECEMBER

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
		<i>Holiday Party FAES House</i>				
17	18	19	20	21	22	23
		<i>Travelogue: TBA</i>				
24	25	26	27	28	29	30
31						

President's Chat

October-November 2017

By: Linda Eisenstadt



October 22, 2017 – November, cooler temperatures, lower humidity, fall color, Thanksgiving. A great time of year to get your photography gear out and enjoy the outdoors.

Our competition this month is Details, Details! Our judge is Frank Van Riper, an internationally known photographer, as well as an online photography columnist, Talking Photography. Don't miss this November 14th meeting. Be sure to arrive at 6:30-7:00 for social time, our meeting will begin promptly at 7:00 p.m.

Announcements will be on our web site, newsletters and emails as needed, instead of being mentioned at our meetings. Go to this link for our NIHCC website: <http://www.nihcameraclub.com/>

After a busy 9 days in Pittsburgh for the PSA 79th conference, I'm happy to be home. Dick Sprott received two awards this year at the conference, Associate PSA and Membership Director of the year, for bringing in the most new members to PSA. I was truly surprised when I was told to sit with those getting awards, I received a Service Award. Wow!



Your board met today. We have a lot to do and I must thank our board for their time and effort they've put into improving our club. We should have updated by-laws to be approved by the membership in February. We're planning the rest of this club year and will start planning the 2018-2019 year soon. If you have suggestions for competition topics, speakers, field trips, workshops, send them to me or the other board members. It's your club so put in your 2 cents worth.

Save the Date, Tuesday, December 12th for our annual Holiday Pot Luck Party. Details will come out during November.

Novice photographers, where are you and who are you??? We had no novice entries in monochrome and color print last month and only 15 entries in digital. How is the NIH Camera Club failing you? I am seriously interested to hear from all of the photographers. Please call me or email me. All communication will be confidential.

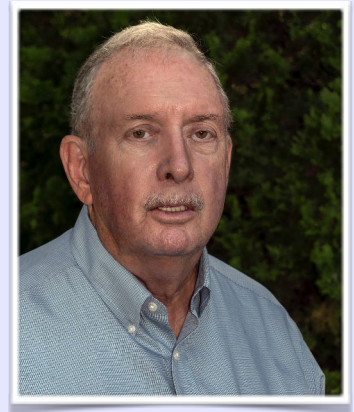
See you on Tuesday, November 14!

Linda Eisenstadt

PSA Rep Rap

October-November 2017

By: Dick Sprott



This has been a great year for NIHCC at PSA. We are active in PSA and have more influence in the organization than our size would suggest. This year NIHCC/PSA members were well recognized.

- Linda Eisenstadt: PSA Service Award, for her years of service facilitating PSA conferences. (Linda really deserved this award. Her service has been incredible)
- Jim Turner and Emma Beatty Howells: PSA website contest small clubs, First place
- Diane Poole: PSA Newsletter contest small clubs, Third place
- Jim Turner: Certificate of Service Recognition, for his service as a Commentator for Digital Dialog Study Groups
- Dick Sprott: Two PSA Membership stars for recruiting more than 40 new PSA members.
Membership Director of the Year
Associate PSA Award (APSA)
3 bronze and one silver Journal editorial stars

We have a new Facebook opportunity for daily image competition. It can be fun. Open to PSA members and *non-members*!

Details for joining the group: Go to Facebook and type in PSA Facebook image competition. You can then click to join. This site has just been activated and already has more than 200 members. One image each day will be selected as the image of the day. Additional “honors” like image of the month or year may be developed. In any case you can have some fun with this. Who knows, you might even decide to join PSA!





See You at the 2017 Nature Visions Photo Expo!

Just a few more days until the 2017 Nature Visions Photo Expo scheduled on November 3rd through the 5th at the Hylton Center for the Performing Arts on the George Mason University—Manassas campus. Hope to see you there!

Some last minute information:

NVPE will open at 8:30 a.m. on Saturday and Sunday instead of 9 a.m. to accommodate photographers. And, don't forget to turn your clocks back one hour at 2 a.m. on Sunday, Nov. 5, when Daylight Saving Time ends.

Photo Competition Results

The NIHCC had a total of 68 images juried into the 2017 Nature Visions Photographic Exposition - 51 in the nature categories and 17 in the photo art category. Thanks to all NIHCC members who entered and congratulations to the members who had entries were juried into the competition. The following NIHCC members were juried into the photo exhibition including those who submitted under another club (*):

David Blass	Dale Lewis	Coriolana Simon
Stan Collyer	John Norvell*	David Terao
Robert Greenberg	Kay Norvell	Jim Turner
Malgorzata Klosek	Guillermo Olaizola*	Douglas Wolters
George Lea	Saul Pleeter	Kate Woodward
Nathanael Lee	Diane Poole	





Competition Winners October

Topic: Plants and/or Animals



Digital - Advanced

Jim Turner	Little Green Pollinator	1
Stan Collyer	Waiting for Spring	2
Diane Poole	At the Market	3
Guillermo Olaizola	What are you Looking At?	HM
Doug Wolters	The Tulip Speaks	HM
Nicolas Raymond	Dandelion Plasma	HM
David Terao	Fireflies	HM
Gosia Klosek	Intensity	HM
John Telford	Grass in the Wind	HM

Digital - Novice

Karen Goldman	Osprey Honeymoon Island	1
Nathanael Lee	Entropy	2
Dan Smith	Look Up	3
Linda Eisenstadt	Lily 1	HM

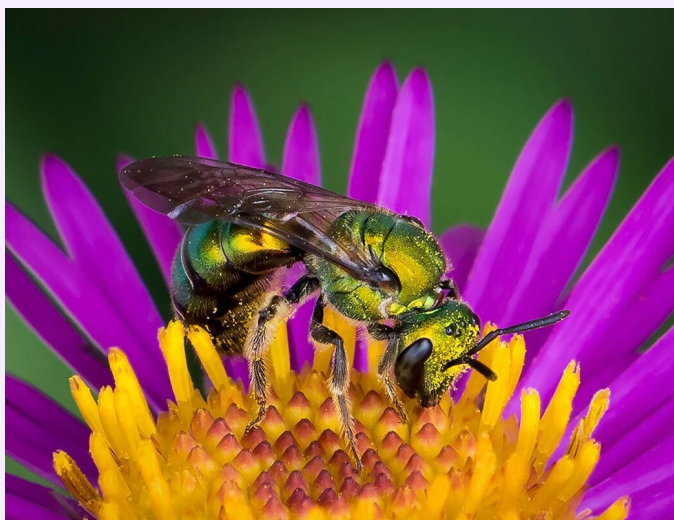
Color - Advanced Print

Gosia Klosek	Just a Sheep	1
Kay Norvell	Desert Lion Cubs	2
Coriolana Simon	Deadly Ballerina	3
George Lea	The Blues	HM
Kay Norvell	Rhino Buddies	HM
Guillermo Olaizola	Giant Panda	HM

Monochrome - Advanced Print

Kay Norvell	Alaskan Caribou	1
David Terao	Raindrop on a Leaf	2
Gosia Klosek	Cranes	3
Diane Poole	Every Which Way But....	HM
Stan Collyer	Mother and Daughter	HM
Nicolas Raymond	Black Bleeding Rose	HM

Digital Advanced Winners



First Place: “Little Green Pollinator”
by Jim Turner

I found this little bee at Brookside Gardens last month. Shot with a Nikon D500 and a Nikon 105mm f/2.8 macro lens at f/11, 1/160 s, 400 ISO.



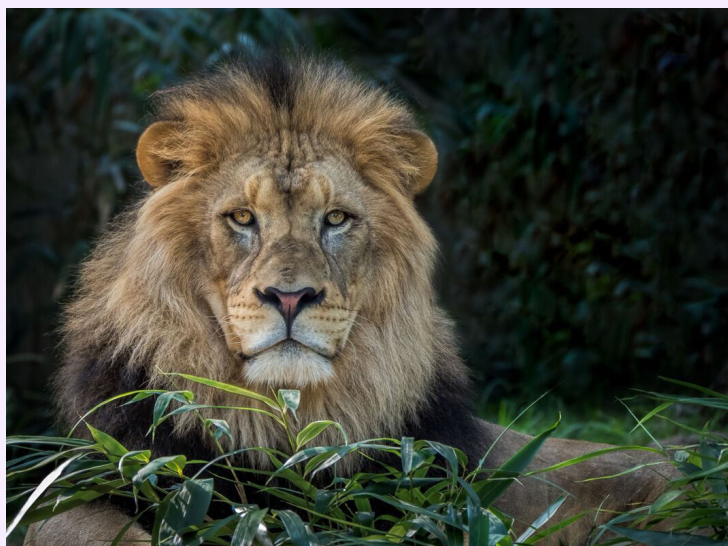
Second Place: “Waiting for Spring”
by Stan Collyer

This bluebird was sitting on a red maple tree near our bird feeder, with his feathers puffed up to provide some insulation. I was able to shoot him while sitting at my desk, in the warm comfort of my house. It doesn't get easier than that! 155mm. f/4.0, 1/400 sec., ISO 1600.



Third Place: “At the Market”
by Diane Poole

Dahlia was taken at the Olney Farmers market one pretty Sunday afternoon. (bracketed and merged in Photoshop) Sony a6000 16-50mm F3.5-5.6, f5-125, ISO 100.



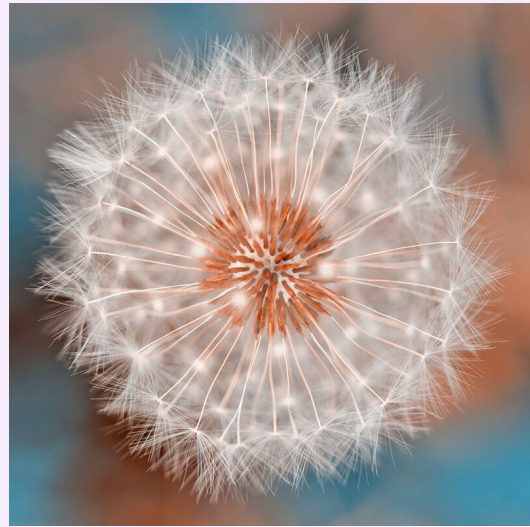
HM: “What are you looking at?”
by Guillermo Olaizola

I shot this photo of a menacing looking lion at the National Zoo in Washington DC, during the NIHCC field trip last August. Shot with a micro 4/3 Olympus OMD EM1 Mark 2 and a Lumix Leica 100-400mm f4-6.3 lens at 400mm, f7.1 ISO 1600.



HM: “The Tulip Speaks”
by Doug Wolters

In the field, I normally use the Olympus OM-D E-M5 mirrorless camera. However, I wanted to take some Lensbaby shots at Brookside, so I took my Canon 5D Mark III. Walking by a bed of tulips, I noticed that one tulip was turned sideways, as if to lecture the others. This was taken at 1/400 sec., ISO 250, with an f-stop ring of 8. Like almost all Lensbaby shots, I used aperture priority since the Lensbaby equipment does not speak electronically to the camera.



HM: “Dandelion Plasma”
by Nicolas Raymond

Wish I could say it started with a flash of inspiration, but I was doing a simple volunteer assignment working from a check list of places to photograph. If anything I stopped for that dandelion to break away from the routine, on a virtually windless day so I could use my macro lens & tripod to play around with depth of field before going back to my check list. Something that reminded me of a plasma lamp effect, which in turn inspired me to manipulate the colors in post-processing for adding to the surrealism. 1/60, F/3.5 100 mm, ISO 1/ 200.



HM: “Fireflies”
by David Terao

Taken in my backyard at dusk when the fireflies were most active using LiveComposite mode in an Olympus OM-D E-M1 Mk II camera and 12-35mm f/2.8 Panasonic lens. The in-camera composite consisted of multiple exposures at 2.0 sec @ 2.8 and ISO 400 totaling about 20 minutes.



HM: “Intensity”
by Gosia Klosek

This monkey was stealing food offerings at an Indian temple and every passerby was its enemy, hence its severe expression. We locked our eyes long enough for me to snap this picture. In post-processing, I significantly darkened the background, increased the exposure on the right side of its face, and cropped the image to make this portrait. Nikon 200mm 1/400 sec f9.0 ISO 400.



**HM: “Grass in the Wind”
by John Telford**

Found this seasonal grass near Boulder Utah along the Burr Trail, Nikon D810, Sigma 50 mm Art lens (since sold), ISO 400, f8, at 1/800 second, darkened background, added slight abstract effect with Photoshop filter.

Digital Novice Winners



**First Place: “Osprey, Honeymoon Island, FL”
by Karen Goldman**

In December 2016, I hiked the Osprey Trail at Honeymoon Island State Park in Florida, where ospreys were perched at the tops of many trees along the trail. I saw this one first, with its nest below it, as soon as I got out of the car in the parking lot. I took many pictures of ospreys, but I submitted this one because of the profile, motion of the wings and feathers, and lack of distractions in the background. Nikon D7200, Nikkor 300mm Phase Fresnel prime lens, f/8, 1/1000s, ISO 320.



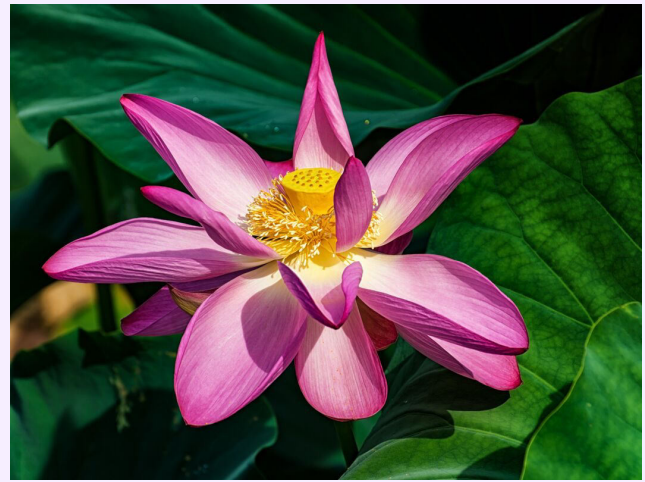
**Second Place: “Entropy”
by Nathanael Lee**

This photo was taken in Atlanta Aquarium using Sony a77i. Setting: 1/60s, f/2.8, ISO 200, 40mm



**Third Place: “Look Up”
by Dan Smith**

This was taken in Claremont CA at my alma mater, Pomona College, in April 2011. Rarely does a square photo work, but here it does. Cropping so that the apex of the trunk is at the center gives visual impact. Also important are the pattern of the fronds against the sky, and the color contrast between the fronds and the trunk. My camera back then was a pocket point-and-and shoot (Canon PowerShot SD1100).
10 mm, f/3.5, 1/160, 80 ISO.



**HM: “Lily 1”
by Linda Eisenstadt**

Taken at Kenilworth Aquatic Gardens. My first time visiting this little gem. I used my Nikon 7100, Tamron 16-300 mm lens, ISO 100, 135 mm, f6 and 1/400 sec on a tripod.

Advanced Color Print



**First Place: “Just a Sheep”
by Gosia Klosek**

This female bighorn sheep was waiting in the middle of a trail, looking directly at me, with snot hanging down from her nose. In post-processing, I improved on Nature by removing the snot, darkening the background, and cropping the image. Nikon 300mm
1/320 sec f8.0 ISO 320.



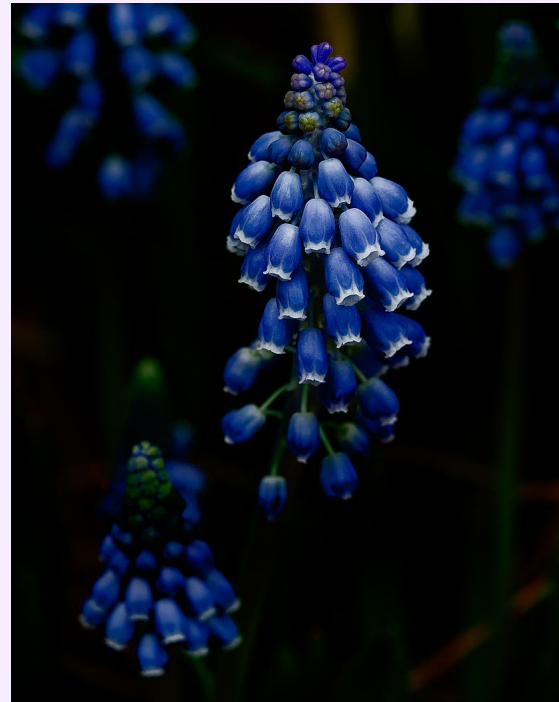
**Second Place: “Desert Lion Cubs”
by Kay Norvell**

Photographed in the Skeleton Coast NP in Namibia. Taken with a Nikon D610 at 400mm, ISO 500, 1/800 @ f10.



HM: "Deadly Ballerina"
by Coriolana Simon

The subject is a datura of the Purple Ballerina variety. Daturas are also known as angel's trumpet, death trumpet, or deadly nightshade. Their nectar, blossoms, leaves, seeds, and roots are all extremely toxic, though they are used by shamans around the world to induce trances. Since they bloom at night (and wilt the following day), I photograph them at night, lighting them with a small hand-held LED panel. This double beauty was shot with my Canon 5D Mark II and Canon 100mm macro lens. Exposure: 1.3 sec at f/32; ISO 400. Tripod and head: Really Right Stuff.



HM: "The Blues"
by George Lea

Taken at the National Arboretum, 50mm/f1.8 macro Switar, Ricoh GXR/A12-M, ISO-200, f4, 1/20sec; Ps+Nik



HM: "Rhino Buddies"
by Kay Norvell

two white rhinos in Etosha NP in Namibia. Taken with Nikon D610 at 400mm, ISO 6400, 1/640 @ f16.



HM: "Giant Panda"
by Guillermo Olaizola

I shot this photo of a panda bear eating bamboo shoots at the National Zoo in Washington DC, during the NIHCC field trip last August. Shot with a micro 4/3 Olympus OMD EM1 Mark 2 and a Lumix Leica 100-400mm f4-6.3 lens at 400mm, f6.3 ISO 800.

Advanced Monochrome Print



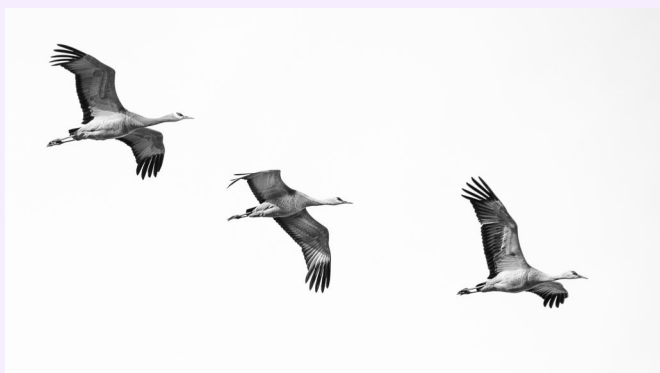
First Place: “Alaskan Caribou”
by Kay Norvell

Caribou photographed in Denali NP in August of 2016.
Converted to monochrome with Silver Efex Pro. Taken with a
Nikon D7100 at 300mm, ISO 800,
1/125 @ F16.



Second Place: “Raindrops on a Leaf”
by David Terao

Taken in Mount Cuba Center near Wilmington,
Delaware after a rainy morning using a Canon
5D Mk III camera with 180mm f/3.5 macro lens.
Exposure was 0.6 sec @ f/22 and ISO 100.



HM: “Cranes”
by Gosia Klosek

We were in Southern Colorado where cranes gather during
Spring and Fall migrations. It was a gray morning with low
clouds and this weather reflected the birds' moods: no dancing or
other activities. Eventually, these 3 birds came flying by; I was
ready with the continuous release mode and fast shutter speed. I
increased the exposure and cropped the image in post-
processing. Nikon 300mm 1/2000 sec f8.0 ISO 320.



HM: “Every Which Way But.....”
by Diane Poole

This image was taken at the National Zoo on Easter
Sunday. I waited for this cute guy to put his face
through the circle part of the structure. He reminded
me of the orangutan for the Clint Eastwood movies.
Sony a6000 Sony E 55-210mm F4.5-6.3 OSS, f/9,
1/200, ISO 250.



**HM: “Mother and Daughter”
by Stan Collyer**

This cute pair was photographed on a recent trip to southwestern Alaska (Lake Clark National Park). I converted the image to B&W in Lightroom, and used the sliders to adjust the brightness of the different colors, to get the look I was after. 420mm, f/8.0, 1/640 sec., ISO 800.



The NIH Camera Club is looking for someone to show their travelogue for December 19th at 8pm. Please contact Larry Clare for further information and scheduling larryclare@aol.com

2017-2018 NIHCC Competition Topics and Judges

2017

November: 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 [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.

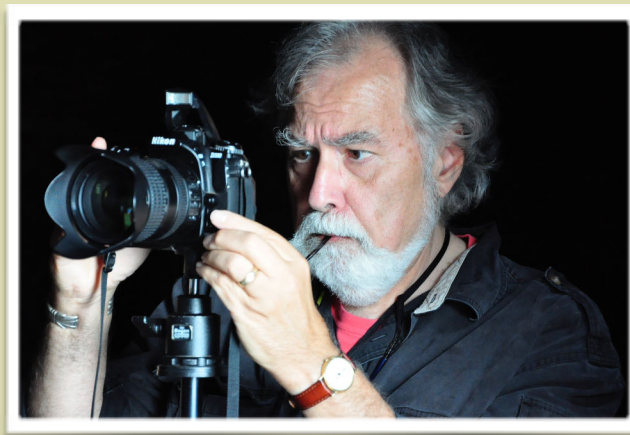
Judge: [Greg Holden](#)

May: Critique Session

June: End of Year Competition

November Judge

Frank Van Riper
“Details, Details” -



We are honored to have Frank Van Riper judge our competition for November on the theme, “Details, Details.” Van Riper is a nationally known documentary and commercial photographer, author, lecturer and columnist. Author of several best-selling books, his work is in the permanent collections of the National Portrait Gallery, the Smithsonian American Art Museum, and the Portland Museum of Art, as well as the photography collections of the University of Maine at Machias and the University of Maryland, Baltimore County (UMBC). For 19 years, Van Riper was the photography columnist of the Washington Post.

A former journalist and 1979 Nieman Fellow at Harvard, Van Riper is a popular teacher and lecturer and leads photography workshops in Maine, Umbria and Venice. He leads the Maine workshops with his wife and professional partner, Judith Goodman. Most recently, they were co-authors of the internationally bestselling book, *Serenissima: Venice in Winter*. For more than a decade Van Riper has been on the

faculty of Photoworks at Glen Echo Park, where, in addition to teaching, he created—and curated for 9 years—the critically acclaimed ‘Mirror to the World’ annual exhibition of documentary photography.

Before leaving daily journalism for photography in 1987, Van Riper was an award-winning White House correspondent, national political correspondent, and Washington Bureau news editor for the New York Daily News. In 2011 he was inducted into the City College of New York’s Communications Alumni Hall of Fame. Four years earlier, he was the commencement speaker at the University of Maine at Machias, where he received its Distinguished Achievement Award for his “outstanding career in photography and journalism.”

Van Riper and his wife, Judith, live in Washington, DC and Lubec, Maine.

Links to his workshops include:

www.veniceinwinter.com

www.TalkingPhotography.com

www.SummerKeys.com

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) & Dale (dale2wis@gmail.com)



travelogue

November 21
Community Room at 8 pm
Easter Island: Echoes from a Tiny Civilization
Presented by Robert Cox

The most famous things on Easter Island are the hundreds of giant stone statues erected to commune with the spirits of ancestors and gods. The island (Rapa Nui in the native tongue) is also beautiful, formed from volcanoes and covered in long grass. Photos of the statues, other remnants of the civilization that built them, and the landscape of this very remote place will be shown.



Famous Photographers Series #23

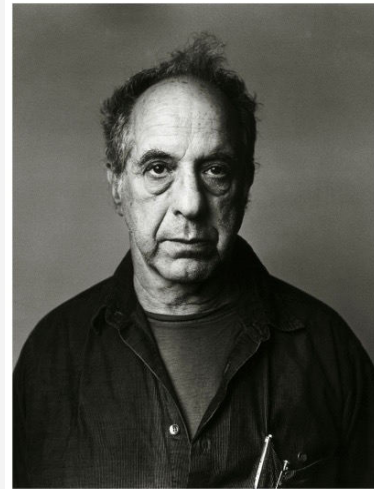
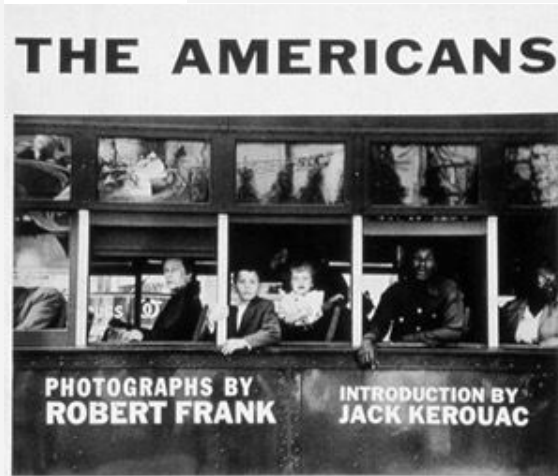
Robert Frank (1924-)

Article By: Stephen Levitas



#23 October 2017 *Cameraderie*

Robert Frank (1924-) and *The Americans*



This is about one man, Robert Frank, and one book of photographs he produced, *The Americans*, in 1958, in a French edition. Jack Kerouac wrote the introduction to the American edition of 1959, ending with this sentence: "That little ole lonely elevator girl looking up sighing in an elevator full of blurred demons, what's her name & address?" Here is the elevator girl photograph from *The Americans*:



Frank, A Swiss who settled in America, received a Guggenheim Foundation grant to photograph America in 1955-6. Note that this was the period immediately after *The Family of Man* exhibition that I discussed last month. Remember that I mentioned the “grand conversation” that Edward Steichen started with *The Family of Man*. Now let’s continue that conversation with *The Americans*.

First of all, what is going on with Frank’s approach to photography? *The Americans* is full of blurry, grainy, and strangely-composed images—nothing like the beautiful and dramatic images in *The Family of Man*. Frank is out-rightly rejecting that approach. He is trying to capture feelings, not images, and express a different viewpoint. It is “an enduring contrast to Steichen’s exhibition.”

Here is the Wikipedia entry on *The Americans*: [https://en.wikipedia.org/wiki/The_Americans_\(photography\)](https://en.wikipedia.org/wiki/The_Americans_(photography))

From the article:

The Americans, by Robert Frank, was a highly influential book in post-war American photography. It was first published in France in 1958, and the following year in the United States. The photographs were notable for their distanced view of both high and low strata of American society. The book as a whole created a complicated portrait of the period that was viewed as skeptical of contemporary values and evocative of ubiquitous loneliness.

Sean O'Hagan, writing in *The Guardian*, said "Swiss-born Frank set out to do something new and unconstrained by commercial diktats. His aim was to photograph America as it unfolded before his somewhat somber outsider's eye. From the start, Frank defined himself against the traditional Life magazine school of romantic reportage."

Sociologist Howard S. Becker has written about *The Americans* as social analysis: "Robert Frank's enormously influential *The Americans* is in ways reminiscent both of [Alexis de] Tocqueville's analysis of American institutions and of the analysis of cultural themes by Margaret Mead and Ruth Benedict. Frank presents photographs made in scattered places around the country, returning again and again to such themes as the flag, the automobile, race, restaurants—eventually turning those artifacts, by the weight of the associations in which he embeds them, into profound and meaningful symbols of American culture."

Here is the Wikipedia article on Frank himself, should you want to know more about him, other than *The Americans* project: https://en.wikipedia.org/wiki/Robert_Frank

From the article:

The irony that Frank found in the gloss of American culture and wealth gave his photographs a clear contrast to those of most contemporary American photojournalists, as did his use of unusual focus, low lighting and cropping that deviated from accepted photographic techniques.

This divergence from contemporary photographic standards gave Frank difficulty at first in securing an American publisher. *Les Américains* was first published in 1958 by Robert Delpire in Paris with texts by Simone de Beauvoir, Erskine Caldwell, William Faulkner, Henry Miller, and John Steinbeck that Delpire positioned opposite Frank's photographs. It was finally published in 1959 in the United States, without the texts, by Grove Press, where it initially received substantial criticism. Popular Photography, for one, derided Frank's images as "meaningless blur, grain, muddy exposures, drunken horizons and general sloppiness." Though sales were also poor at first, the fact that the introduction was by the popular Kerouac helped it reach a larger audience. Over time and through its inspiration of later artists, *The Americans* became a seminal work in American photography and art history, and is the work with which Frank is most clearly identified. Critic Sean O'Hagan, writing in *The Guardian* in 2014, said "it is impossible to imagine photography's recent past and overwhelmingly confusing present without its lingeringly pervasive presence." and that "*The Americans* changed the nature of photography, what it could say and how it could say it. It remains perhaps the most influential photography book of the 20th century."

Here are several of the images from *The Americans*:

Parade – Hoboken, New Jersey



Think what it means that the American flag cuts off the identity of a viewer.

Bar – Las Vegas, Nevada



This is about loneliness.

Drug Store – Detroit



Notice in 1955-6 that the patrons are all white males and the servers are all black

Public Park - Ann Arbor, Michigan



Does this derive socially and photographically from Manet's *The Luncheon on the Grass*.

Frank spent two years photographing for *The Americans*. He took 28,000 shots, and reduced them to just 83 images for the book. Many, if not most, were out of focus, un-level, shot from strange points of view, and composed with odd arrangements of subject matter. They were *nothing* like what went before. This was Frank's contribution to the "grand conversation" with Steichen.

Not a single photo in *The Americans* "celebrates" America. But every photo *reveals* America. As Kerouac also said in his introduction, in his second to last sentence, "To Robert Frank, I now give this message: You got eyes."

Better Query Saul

A Different Way to Bracket



I remember asking my brother why his camera would click 5 times every time he touched the shutter. His answer was that he always brackets all his shots. “Why do you bracket?” I asked. “Because I want to make sure I get the correct exposure!”

Bracketing is a procedure whereby the photographer takes multiple exposures of the same scene at different exposure values. For some cameras, bracketing is a menu option so that, if selected, you only have to press the shutter once and the camera will take multiple images. My Sony a7RII, for example, has an option in the menu for bracketing. I select the number of images and the difference in exposure value between the images. If I select 2.0EV 3 Images, and I have set my camera to an aperture of f4.0, shutter speed of 1/125 and ISO of 400, the camera will take the next shot at f4.0, 1/30 and ISO 400 – this will be the brighter exposure – and the last shot at f4.0, 1/500 and ISO 400 – the darker shot¹. There are many reasons why a photographer would want to do this – to apply HDR techniques, not sure of the correct exposure, or simply exploring how the image would look over- and under-exposed. A photographer could try doing this manually by simply varying the shutter speed - assuming the camera is in the same position so that camera movement does not corrupt the results.

Notice that ‘bracketing’ in the example just described is accomplished by varying shutter speeds. Some camera models do not have this feature while others have only limited bracketing options in terms of the number of exposures and EV. Where this feature is available, the typical menu-driven option is to vary shutter speed.

Bracketing by shutter speed, as described by the parameters above, might create a problem. While a shutter speed of 1/125 might be sufficient to avoid motion blur, 1/30 may not. In the above example a 3.0 EV would lead to a 1/15 shutter speed and depending on the subject might lead to blurring. If you were bracketing a nighttime exposure, a motion problem would be even more likely to appear. If the ‘correct’ exposure called for a shutter speed of 1/4, 2.0 EVs brighter would require a 1 second exposure. Even if the subject were stationary, the nighttime sky may reflect motion.

If varying shutter speeds can lead to a bracketing problem, can you vary f-stops? Some camera models will allow you to set shutter priority and then, when using the bracketing feature, the aperture will adjust². The same 2.0 EV variations would result in an aperture of 2.0 and 8.0 for the brighter and darker exposures. With shutter speed constant,

¹The order in which the camera takes this multiple images can be set in your camera’s menu in many cases.

²Apertures could, of course, be changed manually if no bracketing option were available.

you would no longer have motion issues, but you would get very different depths of field – the background would be blurry at f 2.0 and sharp at f 8.0.

A third, and in my mind a preferred option in many circumstances, would be to vary the ISO. In the above example, the darker exposure would call for ISO 100 and the brighter exposure, ISO 1600. While shutter speed bracketing can cause blurring, and aperture bracketing results in depth of field differences – with ISO the issue is noise. Noise in digital photographs is visual distortion – either the photo looks grainy or there is color distortion. Noise tends to get worse the higher the ISO setting and the darker is the image photographed.

There are programs, including a noise reduction slider in Lightroom, to handle digital noise, but none of the remedies is perfect.

How bad does noise have to be before it becomes an obvious problem? That depends on the camera. Sensors are getting better and better with the newest ones allowing ISO settings of over 100,000! Of course, shooting at ISO 100,000 would be extremely

noisy. I have no problems shooting at ISO 6400 for my Sony.

Another issue with varying the ISO is a minimum ISO. Most cameras have a minimum of around 100. If that were the case, then the initial ISO setting would have to be ISO 400 in order to decrease exposure by 2 EVs.

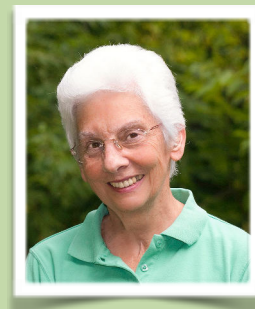
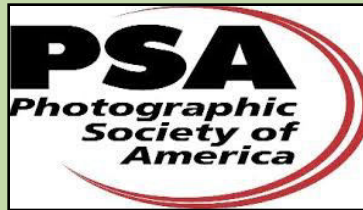
How do you set up and use ISO bracketing?

Assuming this option is not available in the menu, you would first determine the ‘correct’ aperture and shutter speeds at some base ISO, e.g. ISO 400. Set ISO to Automatic. Most cameras will allow you to set minimum and maximum values for ISO. Set the minimum to the camera’s minimum, e.g., ISO 100. I set the maximum value to ISO 6400 - you may not be comfortable with that. I would experiment and find a maximum value that you can live with. Then set the exposure mode to M for manual and set aperture and shutter speed as determined above. This would result in the ‘correct’ exposure. Now vary the exposure compensation by + and then - , 1 or 2 EVs. This should yield the over- and under-exposed exposures.



PSA's Interclub Competitions

By: Margaret Sprott



PSA is made up of six divisions, each of which has one or two interclub competitions. They are open to any camera club that belongs to PSA but members of those clubs do not need to belong to PSA (of course, I wish you would belong). The Projected Image Division (PID) has two interclub competitions: Open and Creative. The first couple of members of our club who expressed an interest in these competitions thought we should start with PID Open because that would allow us to enter any of our good images, manipulated or not.

Each division has different rules for their interclub competitions. Nature, Travel, and Photojournalism do not allow anything that changes what was taken – no cloning, adding subjects, etc. Techniques that enhance the photo without changing the content of it are allowed. If you want to see all the detailed rules for other divisions, go to <https://psa-photo.org> to check them out. If and when we ever decide to participate in the interclubs of other divisions, I will give more details about these rules.

The PID Open Interclub Competitions are held four times a year. There are five groups of clubs participating and last year there were from 22 to 33 clubs in each group. New clubs are always placed in Group E and at the end of each year some clubs are moved to a different group. The results of each round are posted on the PSA website and published in the *PSA Journal*. Clubs are ranked according to total scores in the round and at the end of the year according to totals from all four rounds. Last year clubs in Group E were from many different states plus the United Kingdom, Australia, and Gibraltar. Many other

European countries and Canada are well represented in other groups.

The deadlines for this year are: November 1, 2017 and January 1, March 1, and May 1, 2018. Each of these rounds requires a maximum of six entries from six different makers. I need the images in advance of those dates so that the winners can be selected and sent to PID by the deadlines. For this first round Dick Sprott, a PSA certified judge, rated them without knowing the maker's names but knowing the titles. I am hoping to set up a system for having all club members judge the entries. I will send the information about that in a message on the list serv once the details are known.

Because of the holidays, I must make the deadline for the January round December 5. I am also asking that each member send only one image. If you need help deciding which one to send, you can consult with Dick or me. Because only one image per member can be entered, it will make the voting by the membership easier so that there cannot be more than one image selected for each member.

I was delighted with the response for the first round. We had 22 entries from nine different members. Dick rated the images based on impact, artistic value, demonstration of mastery of photographic craft and a best guess at the likelihood of scoring well with PSA judges. Below are the images selected for entry by the November 1st deadline.

Maker	Image Title
Nancy Axelrod	Tango
Nick Raymond	Iceland Sunset Motion Fantasy
Stan Collyer	Popcorn for Sale
Coriolana Simon	Still Life with Currants and Nautilus Goblet
David Terao	Blue Dasher Dragonfly
Doug Wolters	In the Hive



NIH Camera Club Member Profile: by Karen Goldman



I am an attorney in the Federal Trade Commission's Office of Policy Planning, where I work on competition issues involving health care. I commute to the FTC by bicycle for exercise, relaxation, and the environment (and to avoid breakdowns on Metro!). Law is a second career for me. Before joining the FTC in 2005, I held a number of legal and postdoctoral positions at the National Institutes of Health, the National Science Foundation, and the California Institute of Technology. I am originally from California, but have lived in Bethesda, Maryland, for many years.

My interest in photography stems from my experience in light and electron microscopy during my first career as a biologist/neuroscientist, which laid the foundation for my current interest in nature photography. Unfortunately, for many years I had little time for personal photography due to work, law school, and two daughters. Advances in digital cameras, however, have rekindled my interest in photography. For the last decade, this involved a series of lightweight point-and-shoot cameras, including two "travel zooms."

In 2016, I went on a safari tour in Kenya and Tanzania, so I bought a Nikon D7200 to photograph wildlife. In keeping with my interest in walking, hiking, and traveling without carrying heavy lenses and tripods, I also bought a Nikkor 300mm Phase Fresnel prime lens, which according to Nikon is the "world's lightest 300mm full-frame AF lens." Sometimes I would like greater reach, but at least the camera and lens are light enough that I take them with me! I also bought an Olympus TG-4 waterproof point-and-shoot camera for snorkeling with manatees in Florida. I took it on a recent scuba and snorkeling trip, but only used it while snorkeling because I did not feel comfortable using scuba gear and a camera at the same time. Perhaps that will change.

By joining the NIH Camera Club, I would like to broaden and improve my photography skills, including the use of programs such as Photoshop and Lightroom; and go on field trips. I will continue to enjoy nature photography and attend the meetings of the Friends of the National Zoo Photography Club, where I have presented my photos during 2017.





Call for Entries

Eighth Annual Joseph Miller Abstract Photography Exhibit

May 5 – May 28, 2018

The Joseph Miller Center for the Photographic Arts takes great pride in announcing its eighth annual juried abstract exhibit. ALL interested photographers are invited to submit entries for this much anticipated spring event. Submissions to the First Annual JM Abstract Exhibit were limited to local NVACC-related clubs; however, over the years, because of the influence these exhibits have had in encouraging and promoting abstract photography and due to their reputation, recent JM Abstract Exhibits have been attracting entries from national as well as international photographic artists.

The Joseph Miller Center will begin accepting entries for the upcoming Eighth Annual Exhibit on **Saturday, December 23, 2017**.

The deadline for submissions will be **Friday, February 23, 2018**.

A detailed [prospectus](#) containing all relevant information regarding the exhibit can be found on the Northern Virginia Alliance of Camera Clubs website @ nvacc.org

8th Annual Joseph Miller Abstract Photography Exhibit

Open from [12:00 pm - 5:00 pm Saturdays and Sundays](#) in May.

[2:00 pm 6 May 2017 - Abstract Artist's Reception.](#)

[12:00 pm - 5:00 pm Monday, 28 May 2017](#) - Last day of the exhibit.

Don't forget to mark your calendars!

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 red banner at the bottom of the poster says 'Please read official rules before submitting photos: https://go.usa.gov/xNVmU'. The smartphone's status bar at the top shows signal strength, Wi-Fi, and the time 4:44 pm.



Email your photos to: 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/>