

# *Camraderie*

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 53 (11); December 2017



**“Hunt Toast”**  
**by Linda Eisenstadt**

## *December 2017 Table of Contents*

CALENDAR OF EVENTS .....	3
PRESIDENT'S CHAT .....	4
PSA REP RAP .....	5
NATURE VISIONS WRAP UP .....	6
COMPETITION WINNERS LIST .....	7
IMAGES AND INFORMATION FROM COMPETITION WINNERS.....	8-14
NIH COMPETITION TOPICS/JUDGES.....	14
DECEMBER PARTY INFO .....	15
FIELD TRIPS .....	16
NIH CAMERA CLUB PROPOSED BY-LAWS .....	17-20
COCO SIMON EXHIBITS STILL LIFE .....	21-22
FAMOUS PHOTOGRAPHER SERIES #24 VIVIAN MAIER.....	23-25
BETTER QUERY SAUL.....	26-27
INTERCLUB COMPETITION/NIH CC NEWSLETTER PLACES FIRST.....	28
MARYLAND PHOTOGRAPHY ALLIANCE .....	29
CALL FOR ENTRIES.....	30
NIH IN-FOCUS SAFETY CONTEST.....	31
WEBSITE INFORMATION.....	32
BOARD MEMBERS AND MEETING INFO .....	33
MEMBERSHIP APPLICATION .....	34

# 2017 DECEMBER

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

# 2017 JANUARY

SUN	MON	TUE	WED	THU	FRI	SAT
1 	2	3	4	5 <i>Digital Images due online</i>	6	7
8	9	10 <i>Competition: Reflections</i>	11	12	13	14
15	16	17 <i>Travelogue: Quilts</i>	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

# President's Chat

## December 2017

### By: Linda Eisenstadt



December 2017 ...

is the time for our Holiday Potluck Party. I look forward to seeing everyone at the FAES House on Tuesday, December 12 by 7:00 p.m. If you couldn't come last year, you'll enjoy our new home for our parties. Come for good food, good drinks and good camaraderie.

We had a great turnout for our November meeting. Frank van Riper was our judge and I personally thought he gave great critiques of our entries. Speaking of entries, I enjoyed seeing the different interpretations of the topic, Details, Details. You'll see the winners as you go through the newsletter, I'll be interested to hear your comments.

Mollie Issacs, *Awake the Light*, shared the following in her newsletter – "If you subscribe to the Netflix streaming service, there is a superb photography program that I highly recommend. It is "Tales by Light," and is a beautifully filmed and narrated series of episodes about nature, wildlife, and culture photography. Each episode highlights a different photographer who talks about their work and what motivates them. It combines superb video and stills, and is highly motivational. Each episode is unique, and each covers a different aspect of photography.

Some of the photographers are famous, like Art Wolfe, and others that may not be household names, but in each case their work is world-class and eye-opening. Each episode is only about 20 minutes long, so it is easy to watch when you have a few spare minutes." Note: This was originally produced in 2015 as a TV series called "**Canon Australia's *Tales By Light***"

Please be sure to read the updated by-laws in the newsletter (pg. 17-20) We'll be voting at the February meeting whether to accept them, so be sure to email or talk to any of your board members if you have questions.

Start thinking of what competition topics, programs and activities you'd like to see in our 2018-2019 club year. Send your ideas to me by mid-January so they can be considered at our board meeting.

Announcements will continue to be shared on our web site and newsletters, as well as emails as needed. Go to this link for our NIHCC website: <http://www.nihcameraclub.com/>

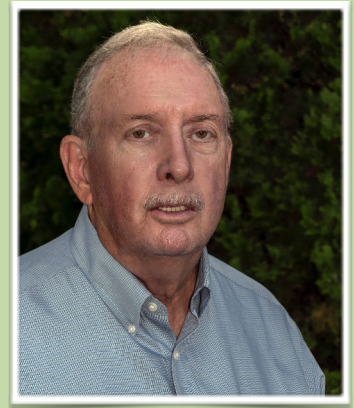
See you Tuesday, December 12!

Linda Eisenstadt

# PSA Rep Rap

## December 2017

By: Dick Sprott

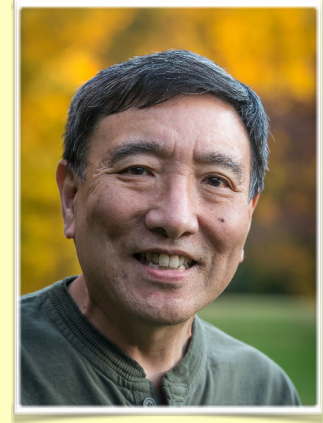


Nature Visions is now over and we can concentrate on NIHCC issues. Right? Well, maybe there are a few other things to think about. PSA competitions for example. Margaret Sprott has been bugging you about the PSA PID (Projected Image Division) Interclub competition. We don't yet know how we fared in the fall competition, but our entries were very strong. The deadline for the winter competition is December 5. Why not have a go at it if you haven't already done so. Check the October/November Newsletter for details on how to enter. As I mentioned last month, our club has more influence in PSA than our size would warrant. That is a reflection of the talents of our members. If you have been hiding your talent for some reason, why not bring it into the open this winter? One of the things I do for PSA is to co-chair the PSA website contest. At this year's PSA website meeting at the annual conference, we heard that the American's with Disabilities Act (ADA) currently applies to websites in the government and commercial sectors. Several very costly settlements have been reached in the private commercial sector for failure to

meet ADA standards. These regulations do not yet apply to websites like ours, but they will at some time in the future. We clearly should be proactive so that we don't have any problems in the future. We should be doing this anyway, as making our communications (website and newsletter) accessible to everyone is just good practice and the right thing to do. So, what does that mean for you as an NIHCC member? For starters, think about those requests to provide information about your winning entries in monthly competitions. For the visitor to our website who is visually impaired and can't see you image well, your provision of information about the image is important. Give it some real thought. As a club we will need to think about how to provide an interface with folks who have handicaps we think might not care about photography. Google "blind photographers" for an eye opening look at that particular issue. Our club reputation is that we are relatively small, but large on acceptance and friendship. That ought to carry over to anyone who wants to join us with or without a disability.



# Nature Visions Wrap Up December 2017 By: David Terao



This year, we had another great Nature Visions Photo Expo with 3 full days of inspirational speakers, excellent hands-on workshops, and an awesome photo exhibit that just gets better every year. This year there were 1148 images submitted into the photo exhibit, and 509 of those images were juried in.

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. This is quite an increase from last year's 49 images. 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	

Of these members, six had top-scoring images in their categories that were candidates for the People's Choice Awards in Nature and Photo Art. And, several NIHCC members were given Special Award ribbons from speakers and vendors including Kay Norvell, David Blass, Jim Turner, and David Terao. Finally, not that we're in any competition with the other 7 member clubs of Nature Visions, but the NIHCC had the highest percentage of images juried into the show. Of the 119 images submitted by NIHCC members, 68 were juried into the show (57% acceptance).

I want to thank all of you who attended and participated in NVPE 2017 for your continuing support and efforts in making it such a success this year.



# Competition Winners October

## Topic: Details, Details



### **Novice Digital:**

First: Karen Goldman "Fleet Feet"  
Second: Nathanael Lee "The Oculus"  
Third: Linda Eisenstadt "Hunt Toast"  
HM: Emma Beatty Howells "Canopy Pattern"  
HM: Grace Park "Make A Wish"  
HM: Quentin Fisher "Reaching"

### **Advanced Digital:**

First: Coriolana Simon "Lily Study"  
Second: David Terao "Dragonfly Eyes"  
Third: Jim Turner "Guy In The Window"  
HM: Doug Wolters "GehryVortex"  
HM: David Terao "Hoverfly On A Water Lily"  
HM: John Telford "Rusty"

### **Novice Color Prints:**

First: Karen Goldman "Floating in Air"

### **Advanced Color Prints:**

First: Kay Norvell "Locomotive Boilers"  
Second: George Lea "A Spot of Light"  
Third: David Terao "Fuzzy Leaf"  
HM: David Terao "Millipede Legs"  
HM: Doug Wolters "Leafscape #13"  
HM: Doug Wolters "Longwood Palm"

### **Advanced Monochrome Prints:**

First: George Lea "Triangles"  
Second: Coriolana Simon "R.O.M. Details"  
Third: Bob Greenberg "Cadillac Lights"  
HM: Nicolas Raymond "Medical Prison Cross"  
HM: Gosia Klosek "White Dream"  
HM: Kay Norvell "Old Door"

## Digital Novice Winners



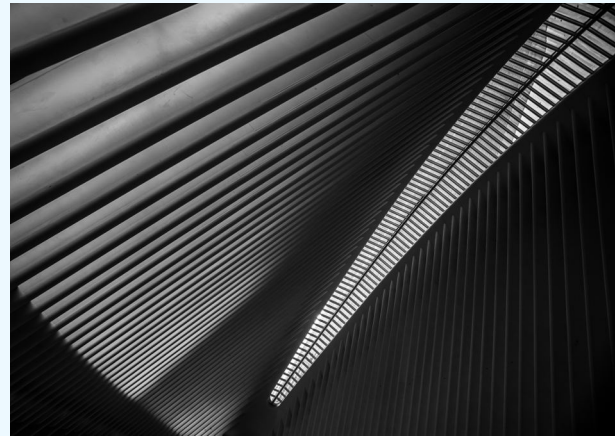
### First Place: "Fleet Feet" by Karen Goldman

Walking at the beach, it occurred to me that a soaring skateboard and the feet on it could be a detail. I returned to the Venice Skatepark (Los Angeles) the next day when the light was right. I photographed from a location near an area where the skateboarders often became airborne. Nikon D7200, AF-S DX Nikkor 50-300mm lens at 135 mm, f/11, 1/1250s, ISO 800. Continuous shooting mode.



### Third Place: "Hunt Toast" by Linda Eisenstadt

Taken on opening day and the Blessing of the Hounds of the Goshen Hunt. There is a toast with Sherry and I noticed this rider with her glass of sherry in her hands while on top of her horse. I cropped the image to put more focus on the details. In Lightroom, I adjusted the normal settings and the contrast and exposure, I wanted the eye to go from the gloved hand to the glass of sherry. Taken with Nikon 7100 and Tamron 16-300mm lens, ISO 400; f/6; 1/400 sec; 300 mm; handheld.



### Second Place: "The Oculus" by Nathanael Lee

This picture was taken inside The Oculus in NYC. Most of the photos I've seen tried to capture the symmetry of the architecture, so I wanted to change it up a bit. ISO 100, f/2.8, 1/80s, 24mm.



### HM: "Canopy Pattern" by Emma Beatty Howells

Description: This was our second trip to the Caribbean Coast of Costa Rica, a lovely, relatively untouched area of this happy country. I was looking for a way to capture the beauty of the rainforest canopy looking up and managed to find symmetry in this tree. I cropped to cut out distractions and played with the light levels to bring the details out of the shadows. 49mm; f/9.0; 1/160; ISO100; Sony Alpha II.





**HM: “Make A Wish”  
by Grace Park**

Longwood Garden water fountain is a good place to make a wish. The surface of the water appeared to be so calm, but underneath of it was never ending movement with interesting designs. Canon EF-5 28mm, f6.3 1/200, ISO 400.



**HM: “Reaching”  
by Quentin Fisher**

This is a tree fungus we spotted while hiking in Haast Pass to Roaring Billy Falls, on the Western side of New Zealand's South Island. While the climate on the east side tends to be sunny and dry, the western side has rain forest, steep mountains, glaciers, waterfalls, and a lot of great scenery. An astounding amount of climatic and geologic variety is readily accessible within short distances in NZ. Photo: Nikon D7200 18-200Dx at 75mm, ISO 800.

## Digital Advanced Winners



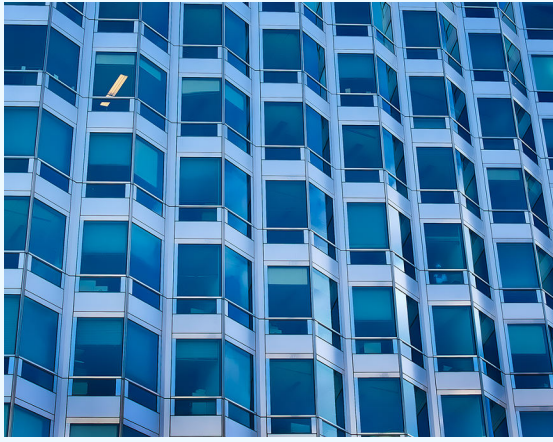
**First Place: “Lily Study”  
by Coriolana Simon**

Lilies can be difficult to photograph because of depth of field problems. However, once I removed all the petals, the stamens and pistil revealed themselves as willing subjects. It was important to catch them when the lily was fresh to get the maximum effect of the pollen. I used natural light from a wall of south-facing windows. Canon 5D Mark II; Canon 180mm macro lens. Exposure: 1.3 sec at f/10; ISO 250. Really Right Stuff tripod and ball head. Panasonic lens. The in-camera composite consisted of multiple exposures at 2.0 sec @ f/2.8 and ISO 400 totaling about 20 minutes.



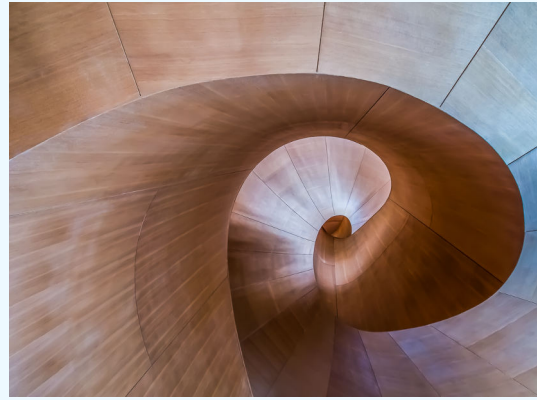
**Second Place: “Dragonfly Eyes”  
by David Terao**

This was shot at Patterson Park in Baltimore; my favorite place for photographing dragonflies. I learned about this place from Middleton Evans' book, "The Miracle Pond." Taken with an Olympus OM-D E-M1 Mk II camera and 300mm lens with 1.4x teleconverter. Exposure was 1/250 sec @ f/5.6 and ISO 400.



**Third Place: “Guy In The Window”  
by Jim Turner**

This picture was taken in DC. I didn't notice the guy until I looked at it later. I thought that the picture looked less static with the building not square to the frame. Taken with a Nikon 24-85mm, f/3.5-4.5 lens at 24mm, ISO 100, f/11, 1/60s.



**HM: “Gehry Vortex”  
by Doug Wolters**

This was shot at the Art Gallery of Ontario in Toronto, Canada. Frank Gehry designed an addition that includes a fantastic wooden spiral staircase that keeps on going two stories higher than the glass roof of the gallery. At every turn one gets a different perspective of the spiral. Shot with an Olympus E-M5 with a Olympus M. Zuiko 9 – 18mm lens, 1/30 sec at f/ 6.3.



**HM: “Hoverfly on a Waterlily”  
by David Terao**

I took this photo at Kenilworth Gardens behind the visitor center where water lilies are cultivated in small ponds. Here you can get close up to the water lilies. I used an Olympus OM-D E-M1 Mk II camera and 300mm lens with 1.4x teleconverter. Exposure was 1/500 sec @ f/8.0 and ISO 200.



**HM: “Rusty”  
by John Telford**

Located at Duncan Trucking in Virginia, Nikon D800E, Nikon PC-E 45 mm lens, f16, 1/50, ISO 100, natural light of late afternoon, Gitzo tripod and

## Novice Color Print



**First Place: “Floating in Air”  
by Karen Goldman**

I photographed the skateboarders for about an hour, beginning at 1 PM. Many performed fantastic jumps and were very fast. The shadows add to the perception of them being airborne. Nikon D7200, AF-S DX Nikkor 50-300mm lens at 92 mm, f/11, 1/1250s, ISO 720. Continuous shooting

## Advanced Color Print



**First Place: “Locomotive Boilers”  
by Kay Norvell**

The details of the engine was photographed at the B&O Train Museum in Baltimore with a Fuji XT1, ISO 200, 1/2 sec. on a tripod at f 5.3, at 36mm.



**Second Place: “A Spot of Light”  
by George Lea**

Spot of Light is a painted wooden floor of the old Central Post Office in Saigon that also served as the international telephone exchange. The technique of painting hard edges to simulate deep shadows can also be found on the Vatican windowsills. Sony A7R, Leitz Summicron symmetric, 35mm/f2, RAW, X-Rite white balance.



**Third Place: “Fuzzy Leaf”  
by David Terao**

I saw a small potted plant with fuzzy leaves sitting on our window sill. It is some kind of succulence plant. The leaf was backlit using continuous lighting against a black background. Taken with an Olympus OM-D E-M1 Mk II camera and 30mm f/3.5 macro lens. Exposure was 1/4 sec @ f/8.0 and ISO 200.



**HM: "Millipede Legs"**  
**by David Terao**

I found this large millipede while walking my dog, and took it home. It was still alive, but moving very slowly due to the cold morning. I shot it with a Canon 5D Mk III and 100mm f/2.8 macro lens. Exposure was 4.0 sec @ f/22 and ISO 200.



**HM: "Leafscape 13"**  
**by Doug Wolters**

This image of a hosta leaf was among the first of my ongoing Leafscape project. Shot with a Canon Rebel T2i, with a 180 Tamron macro Lens, 13 seconds at f 25.



**HM: "Longwood Palm"**  
**by Doug Wolters**

Longwood Gardens is an inexhaustible source of wonder – and photographs. I found this section of palm trunk in the tropical palm room. Shot with a Canon 5D Mark III with 180 Tamron macro lens, 1/8 second at f/18.



**First Place: “Triangles”  
by George Lea**

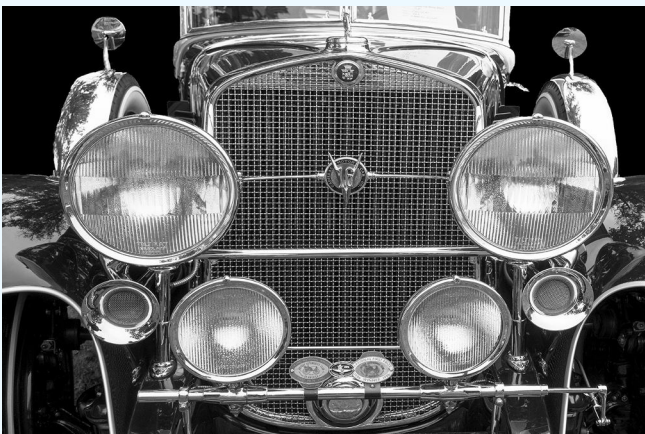
Triangles is the ceiling of a shopping arcade in Porto, Portugal. It is a series aluminum panels with openings for natural lighting of the arcade. I have recomposed by rotating the image 180°.

Sony A7R, Leitz 35mm/f2, RAW, X-Rite white balance.



**Second Place: “R.O.M. Details”  
by Coriolana Simon**

The addition to the Royal Ontario Museum in Toronto is designed to resemble five interlocking crystals. This view gives an idea of the abstractions formed by the play of light and shadow in the spaces between the “crystals” that house the galleries. Olympus OM-D EM-5 body, micro 4/3; Leica DG Summilux 25mm lens. Exposure: 1/10 sec at f/ 11; ISO 800.

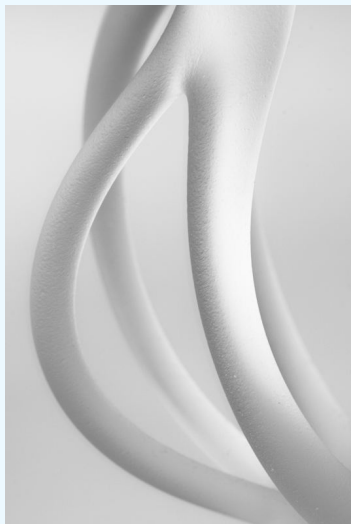


**Third Place: “Cadillac Lights”  
by Bob Greenberg**



**HM: “Medical Prison Cross”  
by Nicolas Raymond**

Black & white close-up of a rusted medical cross symbol from the Eastern State Penitentiary in Philadelphia. One of my favourite places for urbex photography, not necessarily for the grim subject matter; although I find it goes a long way for providing dramatic impact ripe with rich textural variations, and breaking outside my comfort zone of capturing postcard pretty landscapes. Shutter Speed: 1/25 seconds at base exposure, otherwise bracketed on tripod for HDR processing between 1/400 seconds & 0.6 seconds across 5 separate exposures Aperture: F/4 Focal Length: 47 mm ISO 100.



**HM: “White Dream”  
by Gosia Klosek**

This is a detail of a vase made of frosted white glass. Side lighting and the white fuzzy background diffuse the light and create soft shadows. Nikon 2sec f22 ISO100 300mm.



**HM: “Old Door”  
by Kay Norvell**

The Old Door was taken in a Tuscan village with a Nikon 7100, ISO 400, 1/160 sec at f5.3, at 66mm. It was converted to black and white with Silver Efex Pro.

## 2017-2018 NIHCC Competition Topics and Judges: Topics and Schedule

2017

December: Holiday Party

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

NIH CAMERA CLUB  
HOLIDAY POTLUCK PARTY  
DATE  
DECEMBER 12, 2017  
7:00-9:30 P.M. (accessible by 6)



PLEASE BRING FOOD TO SHARE OF WHAT YOU  
WOULD LIKE TO EAT AND THINK THE CLUB  
WOULD ALSO LIKE  
Ready to serve by 7 P.M.  
Family and Significant Others Welcome

The 2<sup>nd</sup> floor bar will serve beer and wine at no cost to you.

WHERE: FAES Social & Academic Center  
9101 Old Georgetown Road,  
Bethesda, Maryland 20814  
Corner of Cedar Lane & Old Georgetown Rd.

Questions, please email:

Margaret Sprott: [margaret.sprott@gmail.com](mailto:margaret.sprott@gmail.com)

Dot Hartley: [dotquilt@verizon.net](mailto:dotquilt@verizon.net)

# 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))





# PROPOSED

## NIH CAMERA CLUB BY-LAWS

### ARTICLE I - NAME

The name of the Club shall be National Institutes of Health Camera Club, hereinafter referred to as NIH Camera Club.

### ARTICLE II - PURPOSE

The NIH Camera Club is a non-profit organization. Its purpose is to encourage its members to increase their knowledge, skills, and enjoyment of photography by holding meetings, classes, lectures, and demonstrations of the various phases of photography, and conducting photographic competitions, workshops, and other photography related activities.

### ARTICLE III - MEMBERSHIP

#### Section 1. Qualifications

Membership shall be open to all persons, not only NIH employees, and shall be unrestricted by nationality, race, life style, color, sex or sexual orientation, religion, age, or handicap.

#### Section 2. Dues

Annual membership dues shall be due and payable by the first regular NIH Camera Club meeting in September of each year.

Proposals for a change in dues must be published in the NIH Camera Club newsletter at least one month prior to a vote by the membership at a regular or special meeting. With a quorum present, a simple majority vote is required to approve any change in dues.

Any change in dues shall become effective at the beginning of the next fiscal year and after notification to the membership via the newsletter.

#### Section 3. Rights and Responsibilities

A member is defined as a person who has paid and is current with their membership dues.

Only members are eligible to compete in the regular monthly competitions.

People who have not paid their membership dues may be maintained on the mailing list through the third regular meeting of the fiscal year, but are not eligible to vote on Club business.

Members are expected to abide by the rules of competition, available on the Club website.

### ARTICLE IV - OFFICERS AND BOARD

#### Section 1. Board and Officer Positions

There shall be four elected officers: President, Vice-President, Secretary, and Treasurer. As soon as possible after the June election, the President will review and approve standing committees. The President will appoint the chairpersons of the Nominating Committee and all standing committees. Standing committees typically include Website Committee, Newsletter Committee, Membership Committee, Publicity Committee, Program Committee, Workshop and Education Committee, Field Trip Committee, Social Committee. The elected officers, chairpersons of the standing committees, and the immediate past president will constitute the Board. The Board will appoint representatives to outside organizations such as PSA or Nature Visions, as needed. These representatives will also become members of the Board.

The Board shall announce the standing committees and their chairpersons in the newsletter as soon as chairpersons are confirmed.

## **Section 2. Terms of Office**

The elected officers shall serve for a term of two years and shall not be eligible to serve more than two full consecutive terms in the same office. The Board, at its discretion, may waive this limitation for the office of Treasurer. In the event of a vacancy occurring in the office of President, the Vice-President shall succeed to the vacant office. All other vacancies shall be filled by Board appointments.

## **Section 3. Duties of Elected Officers**

### **President**

1. Preside at all official NIH Camera Club meetings, including Board meetings.
2. Direct the affairs of the Club.
3. Appoint Committee Chairpersons.

### **Vice-President**

1. Substitute in the absence of the President as required and carry out such responsibilities as the President directs.
2. Serve as President, if the President retires or leaves the office.

### **Secretary**

1. Record minutes of Board meetings.
2. Assure compliance with the published rules of competition.
3. Maintain records of competition results.

### **Treasurer**

1. Maintain the financial records and present reports at Board meetings.
2. Pay financial obligations, previously approved by the Treasurer or the Board.
3. Collect annual dues.

## **Section 4. Board Functions**

Board meetings will be held as necessary, but no fewer than three times a fiscal year.

The President or three members of the Board may call additional meetings as necessary upon notice to all Board members at least one week in advance of the meeting.

All Board meetings shall be open to the general membership. Members not on the Board may speak before the Board and are entitled to submit questions to the Board, but shall not have a vote in its business.

Board functions include:

1. Supervising the affairs of the NIH Camera Club, coordinating the activities of the various committees, and approving the significant expenditure of funds.
2. Approving competition categories and topics for future fiscal years and setting competition dates.
3. Determining compensation for judges and speakers.
4. Defining duties of the appointed Board members in Standard Operating Procedures (SOPs); explanatory documents that describe SOPs are found on the NIH Camera Club website.

Any recommendations regarding the rules of competition will be discussed by the Board, published in a newsletter, and then taken to the general membership for a vote. With a quorum present, only a simple majority vote is required to enact changes to the rules of competition.

## **ARTICLE V - MEETINGS**

### **Section 1.**

Regular meetings of the general membership shall be held on the second Tuesday of each month from September through June. Business may be conducted at any regular meeting. Conduct of business

requiring a vote shall be in accordance with Robert's Rules of Order. To the extent feasible, the Club will hold additional monthly meetings, as determined by the Board.

### **Section 2.**

Competitions will be held during the regular meetings. The Club will typically hold monthly competitions for members at various levels of experience, and in various categories (e.g. digital, print, color, monochrome). Competitions in special categories, or regular meetings without competitions, may be held periodically at the discretion of the Board.

## **ARTICLE VI - QUORUM**

### **Section 1.**

A quorum for the transaction of business requiring a vote at a regular meeting shall be one-third of the paid-up membership.

### **Section 2.**

A quorum of the Board shall be a simple majority of the Board members, two of whom must be elected officers. If one person holds more than one board position, that person will still only have one vote.

## **ARTICLE VII – OFFICIAL PUBLICATION**

### **Section 1.**

The official publication of the NIH Camera Club shall be a newsletter named *Cameraderie*. This newsletter shall contain all notifications of Club business as required by these Bylaws plus any other related items of interest to the members.

### **Section 2.**

The newsletter shall be published monthly from September to June and once in the summer (July - August). The newsletter will be posted on the Club website and a publication announcement will be sent by e-mail to all members. Reasonable efforts shall be made to see that the newsletter reaches the members at least one week before each regular meeting. Special issues may be published as deemed necessary by the Board.

### **Section 3.**

Members are welcome to submit photography-related items for publication in the newsletter, provided they are not derogatory, derisive, or otherwise contrary to the well-being of the Club. Any uncertainty about the appropriateness for the newsletter of a submitted item shall be resolved by the president, by exercise of his/her discretion.

## **Article VIII – FISCAL YEAR**

The fiscal year of the NIH Camera Club shall begin July 1 of each year and extend through the following June 30.

## **ARTICLE IX - ELECTIONS**

### **Section 1.**

The Chairperson of the Nominating Committee shall convene meetings of the committee as necessary to prepare a slate.

The Nominating Committee shall present a slate of candidates to the Board by the regular April membership meeting. The positions for President and Vice-President will be filled in odd years and for Secretary and Treasurer in even years. Preferably two candidates for each position will be submitted.

After presentation to the Board, the slate will be published in the May and June newsletters.

**Section 2.**

Elections will be conducted by the Nominating Committee at the regular June meeting. After presentation of the slate, the committee shall solicit and accept nominations from the floor. Neither the slate nor floor nominations need a second. However, each candidate must state a willingness to serve.

**Section 3.**

Whenever there is more than one candidate for an office, election shall be by written ballot. If a position is uncontested, a voice vote may be taken.

**Section 4.**

Winners of the election will be announced by the end of the June meeting and will assume their duties as of July 1st.

**ARTICLE X – SPECIAL AWARDS**

A special award was created in honor of Lorraine Lasko, an exemplary, well-loved member who died in 2013 after serving as the Program Chairperson for over ten years. The award is called the NIH Camera Club Lorraine Lasko Service Award. The Board will decide the nomination process, its conduct, and the award amount.

**ARTICLE XI - AMENDMENTS**

These Bylaws may be amended at any regular meeting of the NIH Camera Club, with a quorum present, by a two-thirds vote of the members voting, provided the proposed amendments and time of the vote have been published in at least the two previous newsletters. Amendments may be proposed by the Board or any club member. Unless specifically proposed otherwise and not related to changes in competition rules, approved amendments will become effective at the beginning of the next regular Club meeting.

**ARTICLE XII – EFFECTIVE DATE**

These Bylaws of the NIH Camera Club, as set forth in the Articles I through XI, supersede and entirely replace all prior versions and amendments. The effective date of these Bylaws shall be February 13, 2018.

The current version of Bylaws should be posted on the Club website and be available to the club membership and general public.

**We'll be voting at the February (Tuesday February 13, 2018) meeting whether to accept the updated by-laws, so be sure to email or talk to any of your board members if you have questions.**

# COCO SIMON EXHIBITS STILL LIFE

## NATURE DOMESTICATED:

### Re-interpreting 17<sup>th</sup> century Dutch Still Life Paintings

Coriolana Simon of TimePoints Photography announces a new exhibit of her still lifes:

“Nature Domesticated – Re-interpreting 17<sup>th</sup> century Dutch Still Life Paintings.” The exhibit takes place in the Visitors’ Center atrium at Brookside Gardens in Wheaton.

Opening date for the exhibit is December 11, and it runs through January 21, 2018.

Brookside’s art gallery is open every day from 9:00AM to 5:00PM; during the holiday light show, the gallery is open until 9:00PM.

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For many decades, Coriolana has admired the still life paintings by Dutch artists of the 17<sup>th</sup> century. Not only do they give us a detailed view of Dutch culture, but many were painted in a style as realistic as photographs. While never copying a painting, Coriolana re-interprets the original themes with her camera and applies classic composition and lighting techniques to arrangements of her historic objects (both antiques and reproductions). The tulip vases, pewter plates, Chinese porcelain, and traditional roemer wine glasses all seem to spring right out of the Dutch still lifes. To give depth to the project, Coriolana has studied hundreds of paintings and read widely on Dutch cultural, political, economic, social, religious, and military history.

The original paintings serve as a window for us into Dutch “golden age” culture, giving us, at one level, a detailed view of life inside the home, around the dining table. We see the apples and peaches, cheeses, oysters, even the

beer that represented abundant local staples in the phenomenally wealthy Dutch economy.

But we also see the proud display of exotic treats and treasures brought home by the masters of the mid-17<sup>th</sup> century global economy: lemons and oranges, pomegranates, figs, and olives from the Mediterranean, pipe tobacco from Virginia and Maryland, sugar from Brazil, pepper and spices from the East Indies, and rugs from Ottoman lands.

The window into Dutch society created by the paintings also serves as a mirror and gives us food for thought about our own way of life. How much of the moral warnings symbolized in the paintings hold true for us today? The Dutch worried deeply that overindulgence in material things would lead to divine retribution. As a result, they tried as individuals – and as a people – to keep their life balanced and moderate. In our time of plenty, do we harbor any parallel fears? How do we respond to the obvious impermanence of all things? Do we panic at the ticking of the clock? Do we ever wonder why we accumulated so much stuff?

Re-considering the art of another culture in another era – and making it relevant for us today – is a complex idea to bring to one’s photographs. In her exhibits, Coriolana hopes she can re-interpret not only the styles but also the spirit of the 17<sup>th</sup> century Dutch – and, through them, create a reflection back onto our own culture.

**NATURE DOMESTICATED:  
Re-interpreting 17<sup>th</sup> century Dutch Still Life Paintings**

**Photography Exhibit by Coriolana Simon**

**December 11 – January 21**

**Visitors' Center at Brookside Gardens  
1800 Glenallan Avenue  
Wheaton, MD 20902**

**Gallery hours: Daily 9:00-5:00; until 9:00PM during holiday light show**



# Famous Photographers #24

## Vivian Maier (1926-2009)

### Article By: Stephen Levitas



Vivian Maier. This is a photographer of entirely different stripes than any other great photographer I or anyone else has ever discussed. First of all, she was almost entirely unknown and unrecognized during her lifetime. She began to be discovered in the last two years of her life and became posthumously celebrated as one of the great twentieth-century photographers. She did child-care work most of her life in Chicago, and quietly carried out her personal photography project, often with her young charges in tow. You can read her story in the Wikipedia article, here:

[https://en.wikipedia.org/wiki/Vivian\\_Maier](https://en.wikipedia.org/wiki/Vivian_Maier)

You can (and really must) browse galleries of her work at this website:

<http://www.vivianmaier.com/>

Maier shot mostly with a twin-lens roll-film camera, a Rolleiflex, and her images are rich in detail because roll-film is 2.4 inches wide. I believe the necessity of looking down at a ground-glass viewing screen contributed to making her images carefully composed.

Maier has been critically analyzed as somewhat of a ghostly-photographer-creature (my term), floating around at the edges of the real world, half-injecting herself into some images with her trade-mark self-shadow, and taking off tangentially from the work of past photographers. I am going to compare her to Robert Frank, from last month, since Maier also has a somber view of the street life she photographed (although always in focus). This comparison is not original to me. Here is a quote from the Wikipedia article:

Photography critic Allan Sekula has suggested that the fact that Maier spent much of her early life in France sharpened her visual appreciation of American cities and society. Sekula compared her work with the photography of Swiss-born Robert Frank: "I find myself imagining her as a female Robert Frank, without a Guggenheim grant, unknown and working ... [at child-care] to get by. I also think she showed the world of women and children in a way that is pretty much unprecedented."

I might add that in contrast to Frank, Maier's eye is sometimes ironic and gently humorous. (Also, Mr. Sekula should have said "I find myself imagining her as another Robert Frank," because her gender has nothing to do with the photographic remark, except to diminish Maier as a photographer by pointing out she is "female.")

I have started this article off with four of Maier's self-portraits, but I greatly urge you to go to the website (<http://www.vivianmaier.com/>) and look at all the posted self-portraits, and then we can ask ourselves several questions. Who is this person? What is she thinking? Who is she taking these photographs for? What did all this photography work do for her self-development? Can we read any of that out of her self-portraits?

I put Maier's body of work forth as a contribution to the "grand conversation" of what photography can do and say. Recall that I discussed this about Steichen's The Family of Man exhibition two months ago, and Robert Frank's book, The Americans, last month.



Here are some of Maier's other images:

1956



New York, 1954



New York, 1954



New York, 1953



Chicago, 1950s



New York, 1953



# Better Query Saul

## Hyperfocal Distance



Suppose you are in Zion National Park in the springtime. There are beautiful wild flowers in front of you and snowcapped peaks in the background. You picture the perfect shot, take out your 24mm lens and shoot. But when you look in the viewfinder you see that the flowers are in focus, but the mountains in the background are not or the mountains are in focus but the flowers are not. What should you do?

One answer is to look to hyperfocal distance. Hyperfocal distance is the closest distance at which a lens should be focused to while having everything far away (at infinity) still in focus. For example with a 24mm lens and a full-frame sensor, I could set my aperture to f/11 and, referring to a table of hyperfocal distance, the hyperfocal distance is listed at 6 feet. Everything from 3 feet to infinity will be in focus.

Hyperfocal distance varies with the type of lens and the camera's sensor. If I had opted for a 16mm lens, the hyperfocal distance would have been 3 feet. A camera with an APS-C sensor (with a crop factor of 1.5) and the same 16mm lens, would double the hyperfocal distance to 6 feet. Changing the aperture would also produce a change in the hyperfocal distance,

The table below provides information on hyperfocal distances by f-stop and lens:

Hyperfocal Distance Chart (Intended for full-frame cameras; values in feet.)							
	<i>f/2.8</i>	<i>f/4</i>	<i>f/5.6</i>	<i>f/8</i>	<i>f/11</i>	<i>f/16</i>	<i>f/22</i>
16mm	10	7	5	3.6	2.5	1.8	1.3
20mm	15.5	11	7.8	5.5	3.9	2.8	2
24mm	22.3	15.8	11.2	8	5.7	4	2.9
28mm	30.4	21.5	15.2	10.8	7.7	5.5	3.9
35mm	47.5	33.6	23.8	17	12	8.5	6
50mm	96.8	68.5	48.5	34.3	24.3	17.3	12.2
85mm	280	198	140	99	70	49.7	35.2

Hyperfocal distance is only useful when you have objects that are close to you and far away that need to be *acceptably* sharp. Notice that I used the term acceptably, rather than perfectly, sharp.

How do you use hyperfocal distance for landscapes? My recommendation is to set your aperture to f/11 or f/16 and your focus to manual focus. Look up the hyperfocal distance for your camera and lens – for example – a Nikon 810 is a full frame camera and with a 24mm lens, the hyperfocal distance would be about 6 feet. I would set the focus on my lens to 6 feet and then shoot away. If all I were doing is landscapes, I would probably leave my settings untouched for the rest of the day.

If your hyperfocal distance is 6 feet and some objects are 2 feet away, they will not be in focus. You could increase your f-stop to f/22 with that same 24mm lens to get everything you wanted in focus. Another option would be to move farther away, while a third option would be *focus-stacking* – a much more complicated procedure that involves taking multiple photos focused at various distances and stitching them together.

Although the table and the concept of hyperfocal distance may seem daunting, in practice it is quite easy to use. What lens do you typically use when shooting landscapes? Go to the table provided, look across to where your lens and f/11 intersect and that is the number to remember. Set the camera to manual focus, set the aperture to f/11 and set the focus distance to the number in the table. Easy!

### Example: Hyperfocal Distance for Landscapes: “Dolomites”



<sup>1</sup>All the older lenses allowed you to focus by distance. Some newer lenses don't have distance scale marked. In those cases I would just approximate the distance.

<sup>2</sup>I hope to further explain focus-stacking in a later article.

# PSA's Interclub Competitions

## By: Margaret Sprott



### Second Round of PID Interclub Competition

December 5, 2017 is fast approaching but you still have time to submit your image for the second round of the PID Interclub Competition. If you have not already done so, please send one image for this competition. You do not have to be a PSA member to enter and the topic is always "Open" which allows you to just find one of your great images and send it to me.

Nicholas Raymond, one of our newer members, has offered to help run this competition so you will soon be hearing from him too. I have not heard the result of the first round but will let you know those results as soon as I receive them.

Deadline: December 5, 2017

Size: 1024 x 768 pixels

Format: jpg; preferably sRGB color space

Images already submitted in Round 1 are not eligible.

E-mail image to: [margaret.sprott@gmail.com](mailto:margaret.sprott@gmail.com)

Questions? Call or e-mail Margaret Sprott (301-299-6805)



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."

# Maryland Photography Alliance: Results By: Jim Turner



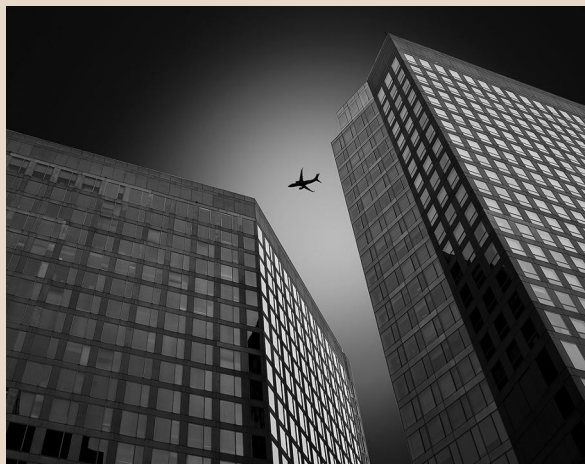
In the recent competition held by the Maryland Photography Alliance, NIHCC members David Terao placed first in the Wildlife category, Guillermo Olaizola placed first in the Landscape category, and Jim Turner placed second in the Street Photography category. There were 245 submissions in all from 11 Maryland photography clubs. You can see these and approximately 70 other submissions to the competition at the Columbia Art Center, 6100 Foreland Garth, Columbia MD 21045, November 9-30, after which they will be on display in the Maryland House of Representatives in Annapolis until the end of March 2018.



*David Terao*



*Guillermo Olaizola*



*Jim Turner*



## 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](http://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](mailto:Infocus@mail.nih.gov)  
or Upload to: <https://go.usa.gov/xNVmU>



## 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>



## 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/>