

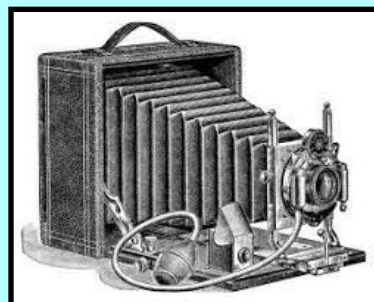
Cameralderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 54 (2); February 2018

**“Powell Reflection”
by John Telford**

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2018 FEBRUARY

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8 <i>Digital Images due online By Midnight</i>	9	10
11 <i>Board Meeting</i>	12	13 <i>Competition "Open" 7pm</i>	14	15	16	17
18	19	20 <i>Jordan Snyder Tangier Island Travelogue</i>	21	22	23	24
25	26	27	28			

2018 MARCH

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8 <i>Digital Images due online By Midnight</i>	9	10
11	12	13 <i>Competition "Shadows" 7pm</i>	14	15  <i>Field Trip Botanical Gardens</i>	16	17
18	19	20 <i>Gosia Klosek Chile:Atacama Desert Travelogue</i>	21	22	23	24
25	26	27	28	29	30	31

President's Chat

February 2018

By: Linda Eisenstadt



February - a short month but full of fun activities! We have: Groundhog Day (who doesn't want to see their shadow?); the Super Bowl (Patriots or Eagles, who will win?), Madri Gras; Pancake Day; Valentine's Day; Chinese New Year; and President's Day!

I have a challenge for all of you this month! What does February mean to you? Send me 1 photo that you've taken in February (2018) that depicts this month to you! **You can only use Lightroom for post processing** - no photoshop, no NIK plug-ins, no Topaz, no software that removes an object, no plug-ins, no nothing except LR. Send them to me no later February 28, 2018 and the winner, chosen by me, will be announced at the March meeting and in the April newsletter. Best of all, you'll win a prize from me! We have 50+ members, I expect 50+ photographs. Use the same settings as you do to submit digital photos to NIHCC. Send them to linstadt1@gmail.com.

Have you changed your copyright date in your cameras, as well as update the copyright date on your website and your watermark? Have you checked your camera for software updates? I haven't so get busy everyone if you are like me.

There is a very informative read about memory cards. Take a moment to check out this site:

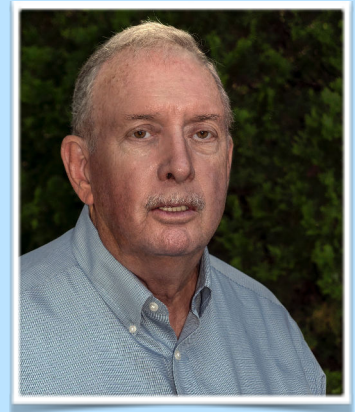
<http://www.diyphotography.net/not-delete-images-memory-card-using-camera/>

Something I found fun and interesting, if you want to know how many shutter clicks your camera has actually taken, you can check it very easily from here: <https://camerashuttercount.com/>. I've taken 17,888 shutter clicks on my Nikon 7100!

Since February is a short month, I'll keep my chat short also. I look forward seeing everyone's interpretation of February!

Linda Eisenstadt

PSA Rep Rap February 2018 By: Dick Sprott



Last month I promised to tell you about PSA's new forums, so here goes. Bear with me. This is not exactly gripping reading, but you may find it useful whether you are a PSA member or not. In the list of forums, I'll put an * by forums that non-members might find useful. PSA members might find any of them interesting (that's my inner nerd speaking).

Current forums:

**Banking Issues*

New PSA Member Clubs & Councils Forum

**Photography, For topics related to the taking of or processing of photography - including equipment, software, and techniques*

PSA Club and Council Forum, For issues related specifically to PSA-member organizations such as Clubs, Councils, and Federations.

**PSA Exhibitions Forum, For specific topics related to hosting or participating in a PSA-approved Exhibition.*

PSA-Related Issues, This forum discusses topics that relate to PSA-specific activities.

**Tax Issues, For questions regarding taxes and similar legalities.*

Volunteering for PSA

Topics within these forums can be quite varied and discussions can be lively and informative (really!).

The forums replace the Photo Editors Group, which no longer exists and are a PSA alternative to Sparkle which does continue to exist, but has no connection to PSA.

If you have read this far I need to tell you how to access PSA forums:

Go the PSA website: <https://psa-photo.org>

Click on the Clubs/Councils tab, and then on Communication-Club & Council in the left column.

Scroll down to Forums: <https://psa-photo.org/index.php?club-forums>

On that page click on <http://psa-forums.org/clubs-and-councils> and then click on Register (registration is required in order to post to a forum).

Complete that page and click on "Complete Sign Up" at the bottom right corner of the page. The moderator (Margaret Sprott) will approve your registration, usually within 72 hours. If you don't receive approval in that time, email her at margaret.sprott@gmail.com.

Now, isn't that easy?

Seriously, this is pretty dense, but it only needs to be done one time and you are registered for all the forums. Even non-PSA members can read all of the forums but you must register in order to post to forums.

There you have it. Remember, it is February and you don't have all that much else to do at this time of year and you might even find out something interesting.



NATURE VISIONS REPORT: January 2018 BY DAVID TERAO



For those of you who attended this past year's Nature Visions Photographic Exposition, you probably know that it was quite successful - as in previous years. Sure, there were issues that we need to improve, and that's why your feedback is important. I won't bore you with the details, but let's just say that the Board is continually reviewing your survey results and discussing how to improve Nature Visions to make it a worthwhile event for all levels of photographers – and not only local photographers. This year, we were aware of several photographers who came all the way from upper New York state and Minnesota specifically for the Expo.

This year, the Expo will be held on November 2-4, 2018 at the same location, the Hylton Performing Arts Center in Manassas, Virginia. We will have Julieanne Kost return from 2 years ago as a keynote speaker. For those of you who have heard Ms. Kost speak or seen her Photoshop/Lightroom videos, you know her presentation alone is well worth the cost of admission. She is described as, “a Principal Digital Imaging Evangelist for Adobe Systems, responsible for creating meaningful and inspirational Photoshop and Lightroom instruction.” She is also very entertaining and funny.

Lastly, after 5 years in a probationary status, the NIHCC is now a full-fledged member of the NVPE! We are now the first Maryland photography club to become a full member of the NVPE. Congratulations!



2018 NIHCC Competition Topics and Judges:

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

Please click on this link for specific competition rules:

<https://www.nihcameraclub.com/hidden/competitioncompetition-rules/>



Competition Winners

January 2018

Topic: Reflections



Novice Digital:

First: Linda Eisenstadt "Peggy's Cove Lighthouse"
Second: Rashmi Sinha "Kona Reflection"
Third: Dan Smith "In Narrows of Paria River Utah"
HM: Quentin Fisher "Ibis Fishing at Sunset"
HM: Rashmi Sinha "Milford Sound"

Advanced Digital:

First: Fran Raab "USS Constitution Ticket Booth"
Second: John Telford "Pool Canyon"
Third: Bob Greenberg "Subway Couple"
HM: Dale Lewis "Lake Needwood"
HM: David Terao "Window Reflections"
HM: John Norvell "Iceberg Reflection"
HM: John Telford - "Powell Reflection"
HM: George Lea - "Living Room"

Novice Color Prints:

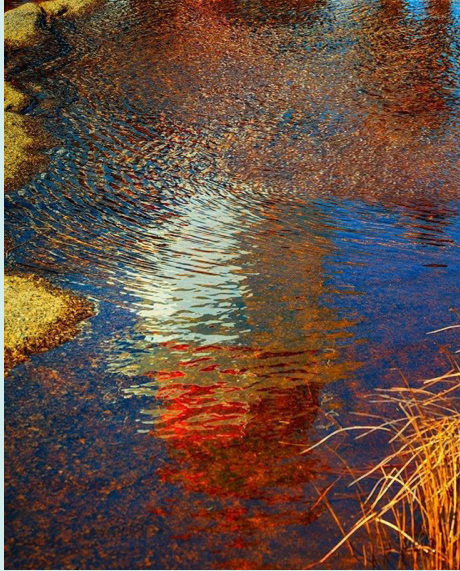
First: Karen Goldman "Pretty in Pink"

Advanced Color Prints:

First: Nicolas Raymond "Autumn Dolly Sods Sunset"
Second: David Terao "Jaguar"
Third: Doug Wolters "Slice of Chrysler"
HM: Suzanne Dater "Milford Sound"
HM: Kay Norvell "Magnolia Garden Bridge"

Advanced Monochrome Prints:

First: David Terao "Moonrise over Colorado River"
Second: George Lea "Douro River"
Third: Gosia Klosek "Atacama Peace"
HM: Nicolas Raymond "Skaftafell Glacier Lake"



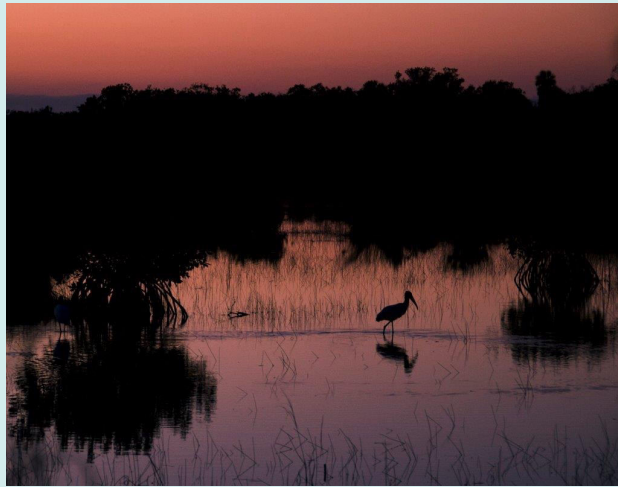
**First Place: “Peggy's Cove Lighthouse”
by Linda Eisenstadt**

I took my photograph while I was visiting Peggy Cove Lighthouse outside of Halifax, Nova Scotia. Everyone takes the same picture of the lighthouse so I went looking for something different. I found this puddle with this great reflection. I used Lightroom for the basic adjustments and edited a little more in NIK Color Efex Pro 4. I wanted to enhance the colors to make them pop. Did a little vignetting back in LR to tone down the left side of sand piles. It looks great printed on metallic photo paper. Nikon D7100, Tamron AF 26-300mm f/3.5-6.3 at 70 mm; ISO 100, f 8; 1/125 sec.



**Third Place: “In Narrows of Paria River
Utah”
by Dan Smith**

The Paria flows from the Bryce Canyon area to the Colorado, in a very deep canyon as it nears the Arizona border. I took this way back in 2008 (on a 15-mile day hike) just after I bought my first digital camera – a very simple point-and-shoot (Canon PowerShot SD1100 IS). Beginner’s luck! I’ve always thought that the cracks in the mud add a lot to the composition. Generally, light was shadowy due to deep canyon walls and it being late



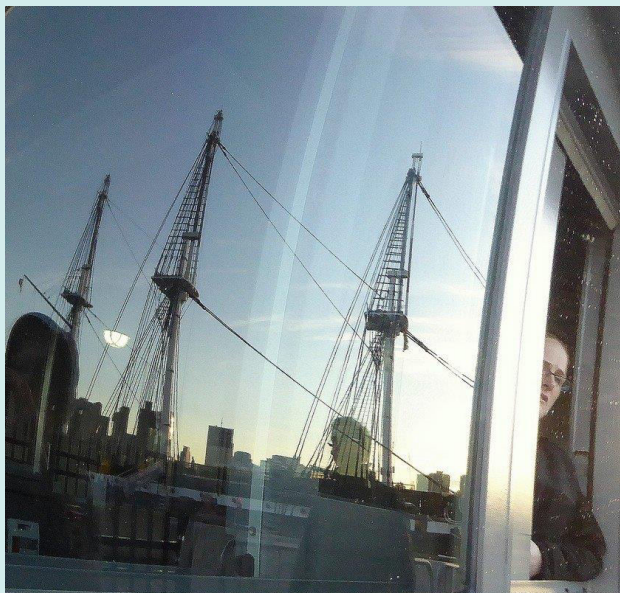
**HM: “Ibis Fishing at Sunset”
by Quentin Fisher**

We were chasing (yet another!) sunset, this time in the Everglades in December. We barely had enough light to eke out this photo at ISO 1000.



**HM: “Milford Sound”
by Rashmi Sinha**

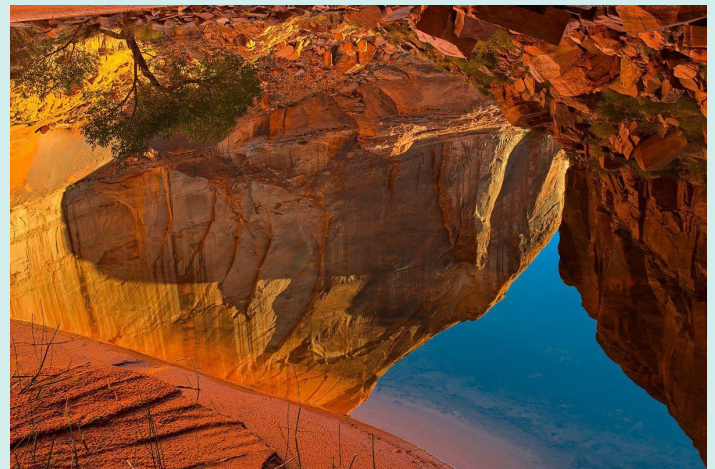
Digital Advanced



**First Place: “USS Constituion Ticket Booth”
by Fran Raab**

I was touring the USS Constitution in Boston with my family the day after Thanksgiving. I had taken several reflection photos of the ship. As we left the shipyard I snapped this photo of the ship's reflection in a circular mirror next to the ticket taker, as my family told me to "hurry up." Panasonic

DMC2S-40. auto exposure. f/3.4. ISO 320.



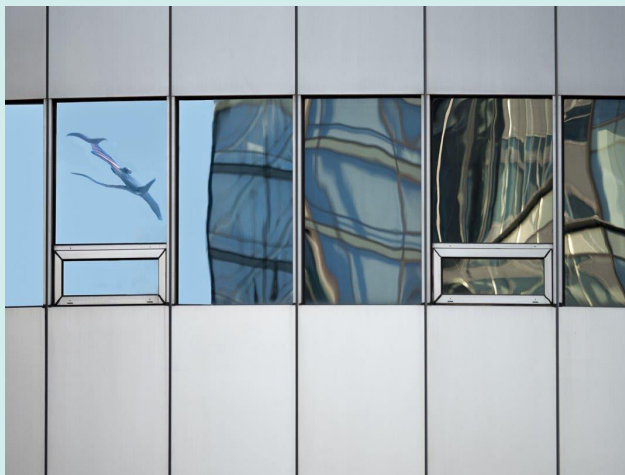
**Second Place: “Pool Canyon”
by John Telford**

This image was taken in mid-afternoon in Pool Canyon which is several miles up Lake Powell with: Nikon D800E camera, Nikon Tilt-Shift 45mm f2.8 lens, Gitzo tripod, at f11, 1/6 second, ISO 100. My intent was to have almost all of the image space occupied by an upside-down reflection of the real scene with only a small amount of image space in the lower left and upper left corners showing the upright world.



**Third Place: “Subway Couple”
by Bob Greenberg**

It was taken on the subway in NYC. The two young people were totally absorbed by each other, oblivious to others around them. I took several images and caught this one of the window reflection capturing the young woman's expression. Camera: Sony a7rII, 35 mm lens, ISO 6400, f/4 @ 1/125 sec.



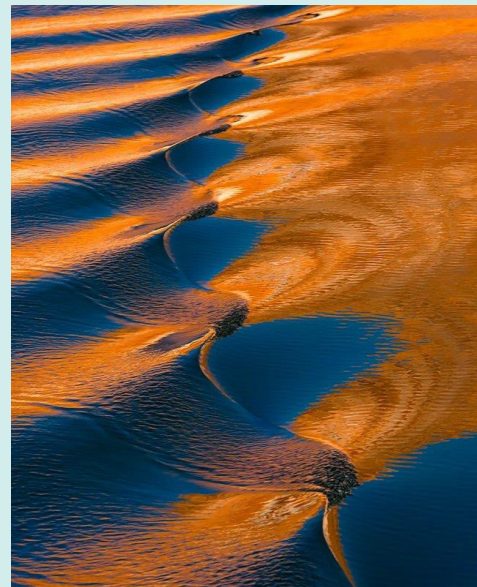
**HM: “Window Reflections”
by David Terao**

I shot this in Rosslyn, VA during the Marine Corps Marathon. While walking back to the Metro station, I saw low-flying jets that were going to and coming from National airport being reflected in the office building windows. I shot the image with an Olympus OM-D E-M1 Mk II camera and 40-150mm lens. Exposure was 1/640 sec @f/2.8 and ISO 200.



**HM: “Lake Needwood”
by Dale Lewis**

This photo of Lake Needwood was taken in Redland, MD on October 29, 2017 at 7:51 a.m. I love the foliage and reflection at Lake Needwood in the Fall. Camera setting: Canon 6D, Lens 24-70 mm (f/2.8L, II, USM) at ISO 100, f/16, 90 sec, 24 mm. I used the Little Stopper (1.8 Neutral Density filter) for the first time. This stopper reduces the exposure by 6-stops (Part of the LEE Filter System). I also added a circular polarizer filter at the front of the system and a 0.6 ND between the Little Stopper and polarizer. The 0.6 ND has a medium line with the upper half (ND, reduces 2 stops) and lower half is clear to align the horizontal between two areas of different density in light.



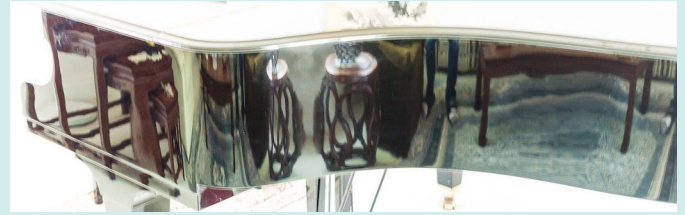
**HM: “Powell Reflection”
by John Telford**

This image was taken in mid-afternoon on Lake Powell from the upper deck of a house boat with: Nikon D4, Nikon 70-200mm f2.8 lens at 165mm, handheld, f8, 1/250 second, ISO 200. While the house boat glided along making small waves in the blue water, the sun reflected off the nearby sandstone canyon walls creating the orange color, and a slight breeze created the ripples adding texture. Although it sounds easy and relaxed, you have about 1/2 second to compose and shoot an image.



**HM: “Iceberg Refelction”
by John Norvell**

We were on a tour of Antarctica and I photographed this large iceberg in the fading light.
Fuji X-T1, 18-135mm lens at 20mm, 1/160 sec., f/8, ISO 200.



**HM: “Living Room”
by George Lea**

Furniture had to be rearranged while the piano received a new set of hammers. The arrangements seemed an interesting representation in reflection. Sony A7R, Zeiss Biogon ZM f2.8/25mm; ESO 200, AP, f5.6. Cropped to simulate panorama and fill the print of “reflections”.

Novice Color Print



**First Place: “Pretty in Pink”
by Karen Goldman**

At the end of the day, a small group of Roseate Spoonbills was roosting near the Indigo Trail at J.N. “Ding” Darling National Wildlife Refuge, FL, in Dec. 2016. Yellow “do not cross” tape blocked access, so it was hard to get a clear view. I chose this photo because the bird’s eyes and other details are visible in its reflection. Nikon D7200, Nikkor 300mm Phase Fresnel. prime lens, f/4, 1/250s, ISO 1250.



First Place: “Autumn Dolly Sods Sunset” by Nicolas Raymond

Autumn marsh sunset scene from the Dolly Sods Wilderness in West Virginia. I was originally drawn to this place wanting to find something out of the ordinary, notably vibrant red leaves carpeting the ground in autumn. Definitely worth the visit for anyone wanting to experience that magic autumn factor, I would just advise caution driving up some rough patches of winding & often narrow forest roads. Shutter Speed: 0.3 seconds at base exposure, otherwise bracketed on tripod for HDR processing between 1/50 seconds & 5 seconds across 5 separate exposures
f/14, 24mm, ISO: 100



Second Place: “Jaguar” by David Terao

I took this image of a vintage Jaguar hood ornament early in the morning at the Great Falls car show. I liked the way the sunrise reflected off the car's dark hood and chrome. Taken with a Panasonic GX7 and 12-35/f2.8 lens. Exposure was 1/250 sec @ f/3.5 and ISO 200.



Third Place: “Slice of Chrysler” by Doug Wolters

Coco & I were on 42nd Street, in and out of shops. I was idly opening & closing the glass door of one of the shops, looking at the reflections. Suddenly, there was the Chrysler building! I wasted no time getting my camera out. Shot with an Olympus E-PM1 with the Olympus M. 14 – 42, 1/100 sec. at f / 7.1, ISO 400.



**HM: “Milford Sound”
by Suzanne Dater**

October 20, 2017, South Island, New Zealand, I was sailing on Milford Sound toward the Tasman Sea. The day was perfect; no wind made this reflection of Mitre Peak and surrounding mountains and clouds on calm waters. Camera Nikon D810, 24-85mm lens f/2.8-4, at 24 mm ISO 160, 1/40 sec, f/11.



**HM: “Magnolia Garden Bridge”
by Kay Norvell**

Photographed at Magnolia Gardens, south of Charleston, SC.
Fuji X-T1, 18-135mm lens at 30mm, 1/160 sec.f/16, ISO 400.

Advanced Monochrome Prints



**First Place: “Moonrise over Colorado River”
by David Terao**

This image was taken near Moab, Utah from a road that runs along the Colorado River. Fortunately, the moon was just rising over the mountains. I converted the image to B&W using Photoshop and Nik/Google's Silver Efex Pro plug-in. Taken with an Olympus OM-D E-M1 Mk II camera with Panasonic 12-35mm/f/2.8 lens. Exposure was 1/160 sec @ f/5.6 and ISO 200.



**Second: “Douro River”
by George Lea**

Image was captured during our August-September cruise on the Douro River in Portugal. This was taken near high noon under bright sun with harsh shadows and interesting moving cloud formations. Waited at the bow until the reflections morphed into an interesting scene. The challenge during printing was protecting the shadows while not burning out the extreme high lights. Sony A7R, Leitz Summicron f2/35mm, B+H polarizer; ESO 100, AP, f5.6. Cropped, so that 2/3 of the print illustrates “reflections.”



**Third Place “Atacama Peace”
by Gosia Klosek**

The picture shows a mountain range of Chile's Atacama desert region, reflected in a salt-water lagoon. That evening was so calm that there were no ripples on the water and reflections of the mountains were perfect. The foreground rocks are shown to "prove" that the image is real, not composed of the original and its rotated copy. I turned the image to B&W to direct the viewer's attention on this reflection. Nikon D750 and 28-300mm f3.5-5.6 lens at f/8.0 ISO 400, 1/160 sec.



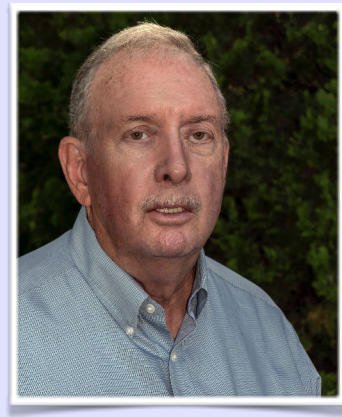
**HM “Skaftafell Glacier Lake”
by Nicolas Raymond**

Cloudy glacier lake from Skaftafell, Iceland. Barring the unpredictable bouts of rain, Iceland definitely ranks up there among my favorites for photogenic landscapes. It was very cloudy on this day with muted colors to begin with, so processing the scene in black & white felt like a no brainer in order to focus on pure contrast & textural variations. 0.6 seconds at base exposure, otherwise bracketed on tripod for HDR processing between 1/6 seconds & 2.5 seconds across 5 separate exposures f/16, 24 mm, ISO 100.

February's Judge:

Dick Sprott

Competition Topic: Open

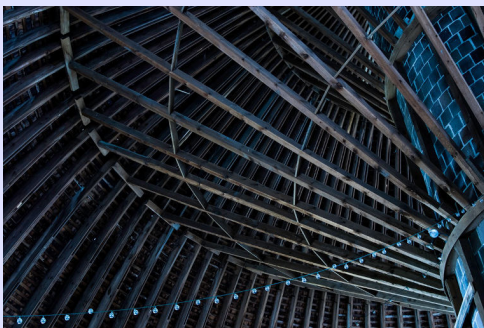


Dick Sprott is a Ph.D Behavior Geneticist who spent 15 years at the Jackson Laboratory in Bar Harbor, Maine before moving to Bethesda to head the Biology of Aging division of the National Institute on aging. During that time he obtained an Associate Degree in photography and taught photography at the National Institutes of Health for 14 years. During those years he earned Master status in the NIH Camera Club and served as its president for 5 years. He served as NIHCC president again in 2013-2014. He is a graduate of the PSA Image Evaluation Course which certifies PSA judges and has judged for area camera clubs and the PSA Mid-Atlantic Chapter.

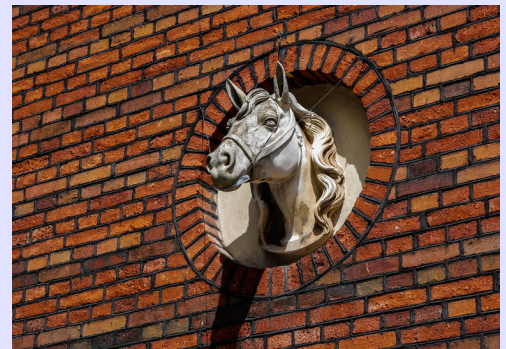
Dick has a Certificate in Photography from Montgomery College. He served as the President of the NIH Camera Club twice, and holds its Master of Photography rating. He taught four courses in photography for the FAES on the NIH campus for 15 years..

His photographic “philosophy” is based on the fact that he has always been a visual responder. Throughout his career as a ‘bench scientist’ he was only able to understand data after he converted it to graphic form. Tables of numbers did nothing for him. As a scientist, he derived his greatest satisfaction from creating order out of complexity. In his next career as a scientific administrator, he found satisfaction by solving complex problems with many of the same skills he used in the laboratory. But how does one ‘see’ an elegant administrative result?

The creation of a fine picture requires the same compulsive skills in the darkroom that are required in the lab, and the same organizing vision to create the image as is required when solving other complex problems. It also requires that the maker **put some real part of him or herself into the image**. As a bonus, the end product is visible to oneself and to others. Success or failure is there for everyone to see.



Images by Dick Sprott



TRAVELOGUE

Exploring the Magical Island of Tangier on the Chesapeake Bay

Presented by: Jordan Snyder

Tuesday February 20th 8-9pm

Community Room of the Five Star Premier Residence of Chevy Chase

There are islands and villages in the Chesapeake Bay that have been forgotten by time. These islands are so remote that the locals speak their own unique English dialect. Where beaches and shorelines are pristine and undeveloped. Where the local people lead simple lives, work unbelievably hard and are incredibly friendly. And their roots, livelihood and future success depend on their harvests from the Chesapeake Bay waters. Where time moves at a slower, more peaceful and meaningful pace. Please join for a photography travelogue of Tangier Island aboard our 31' sailboat called Base Camp.



NEW MEMBER PROFILE: DOUG WOLTERS

Carl Orff is known for (among other things, composing *Carmina Burana*) writing the world's shortest autobiography: "Carl Orff, born 1895 in Munich. Still living there."

Well, I was not quite born in the Washington area, but I've been living here since fourth grade. I did go to Boston once, to attend the New England Conservatory. In college, I had a double major in Performance (cello) and Music Education. So, after graduating, I began my double life: by day, a music teacher for 37 years in the Fairfax County School System (elementary stringed instruments); by night, a professional musician. Along the way, I was assistant principal cellist in the Fairfax Symphony, performed in many recitals and chamber music concerts, and founded the early music ensemble, *L'Arabesque Baroque*. In addition, I'm a founding faculty member of the nationally recognized summer workshop for adult cellists, *Cellospeak*. My favorite review by the *Washington Post* after one of my performances reads: "Playing with exceptional eloquence and understanding..." Currently, I am co-principal cellist in the Gettysburg Chamber Orchestra.

For many years, I studied T'ai Chi Ch'uan, which is a Chinese movement discipline that looks somewhat like slow-motion kung-fu. It focuses on equilibrium and relaxation. My interest in teaching has led me to explore the relationship between the principles of T'ai Chi and cello playing. Actually, what I've been exploring is equally applicable to all stringed instruments. Last year, the magazine *Strings* published an article that I wrote on this subject. Since then, I've been doing research expanding and deepening this work. Recently, the director of the stringed instrument training program at Ohio State University, the largest in the US, expressed interest in my work. Very exciting for me!

As Coco noted in her recent profile in the newsletter, after I retired from teaching, she dragged me into photography. I was very willing! Very often

photography pushes everything else aside. However, even after almost a decade of shooting, I still often feel more like a novice – even though I've had a solo exhibit and won numerous awards. I've also participated in duo exhibits with Coco and had my work shown in a number of group exhibits. But there's always so much more to learn!

One abiding interest for me has been macro photography – especially decaying / aging leaves. Along with Coco, I'm a regular photographer for the Friends of Brookside Gardens web site. I especially love to capture roses at Brookside from just before dusk to almost dark. Tulips are another passion of mine.

Besides macro photography, my other favorite subject is abstracts. I've regularly entered images in the Joseph Miller International Abstract Competition. In a four-year period, eight of my images were chosen for the show, and two were chosen for special merit.

Perhaps photographically unique are my abstract "transformations." One day I was just playing with some pictures in Lightroom, and *voila*, abstracts began to emerge. Some my transformed images are the result of variations in over 200 virtual copies of one single file! I sent some of these images to Victoria Bampton, who wrote *Lightroom – The missing FAQ*. She responded that she had never seen anything like these, transformed using only Lightroom. Last year, I had a solo exhibit of these "transformations" at Glenview Mansion and sold four pieces at the opening!

One very exciting outcome of my interest in photography has been changes in how I see things. As a musician, my primary sense has always been hearing, but now my eyes have a new life. Wonderfully lit tops of trees, the beauty of mature roses, unusual reflections and shadows, patterns in nature, interesting architectural details – all these I see so much more vividly now.

Images of Doug, “doing what he loves”



Famous Photographers

By Stephen Levitas

#26 Salvador Dali (1904-1989)



Dali by Philippe Halsman

The artist Salvador Dali posed for and collaborated in the composition of a number of notable photographs. This article is about Dali himself, his art, and a photograph of Dali that mimics his art. There is actually a famous photographer involved, but he is not the main focus today. (I will write about Philippe Halsman more fully another time, including his 37-year friendship and collaboration with Dali.)

Dali was a flamboyant person in every way—his appearance, his art and its symbolism, his public presentation and self-promotion. See Halsman’s photo of him at the top of this article. It is from their joint book, *Dali’s Mustache*.

Dali’s biography is readily available in Wikipedia, and many websites about Dali, should you wish to read further.

Dali was intensely interested in injecting science and math into his work. One of his notable artistic efforts was to model in art the concept that atomic and sub-atomic particles do not actually touch each other (like billiard balls), but are separated by space (the Rutherford model) and keep their positions and relationships due to electrical and atomic forces. Dali expressed this very notably in his famous “Leda Atomica” painting, using his wife Gala as his model, as he frequently did. Dali himself wrote:

Dali shows us the hierarchized libidinous emotion, suspended and as though hanging in midair; in accordance with the modern 'nothing touches' theory of intra-atomic physics. Leda does not touch the swan; Leda does not touch the pedestal; the pedestal does not touch the base; the base does not touch the sea; the sea does not touch the shore...

Now enters Halsman, collaborating with Dali, seeking to make a kindly satire of “Leda Atomica” with Dali himself in the photograph, titled “Dali Atomicus.” Now we have the same concepts of nothing touching anything else. Dali paints “Leda Atomica” but does not touch the painting. He does not touch the floor. The paintings do not rest on the easels, and the easels do not rest on the floor. Water is suspended everywhere. And three cats fly through the scene—I suspect they are references to Schrodinger(?!).

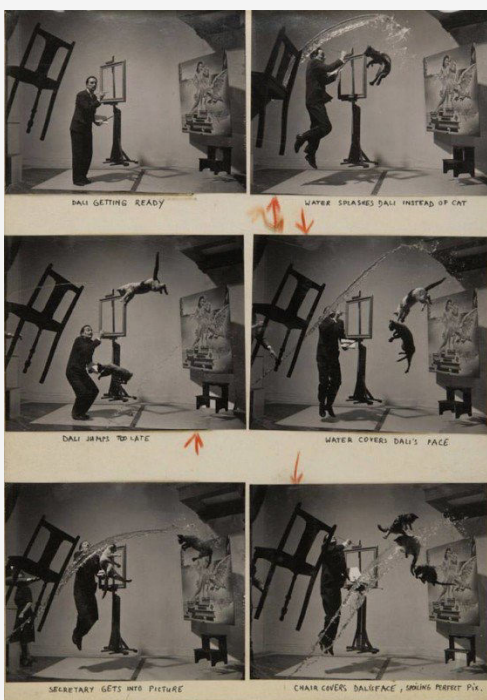


Leda Atomica by Dali, 1949



Dali Atomicus by Philippe Halsman, 1948

The amount of work that went into this image is incredible. All the solid floating objects were suspended by wires on a lighted set. Dali had to leap in the air for every trial shot. Helpers had to simultaneously toss a bucket of water into the scene, and hurl three live cats as well. There were 26 takes made in order to get a satisfactory image.



Here is a cute article about re-creating the image:

<https://petapixel.com/2017/11/08/photographer-recreates-iconic-photo-dali-atomicus/>

The recreated “Dali Atomicus” is by photographer Karl Taylor. Note the replacement of the cats by a toaster with art popping out of it, and Dali’s soft watch in the stream of water.



Better Query Saul Lenses and Cameras By: Saul Pleeter

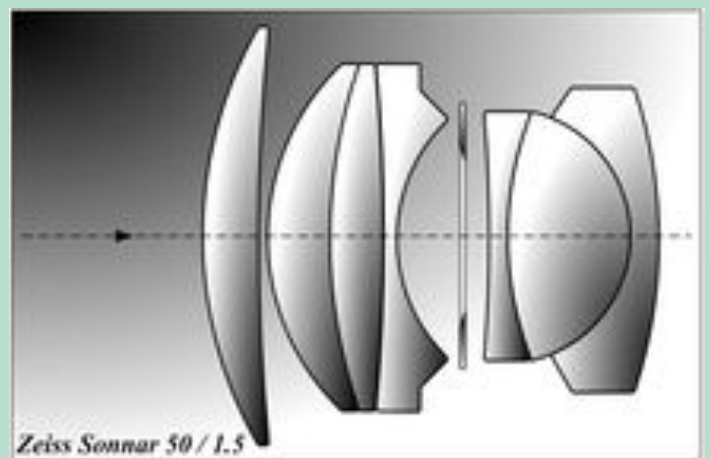


Most of us, I believe, use our camera's autofocus feature. The degree of 'sharpness' that is produced is a product of both the camera and the lens. The camera's autofocus procedure and equipment for achieving focus is complex and will be the subject of a future column.

The other part of the autofocus procedure is the lens. In theory, a simple pinhole or convex piece of glass could serve as a photographic lens for your camera. A small pinhole allows a minimal amount of light to enter the camera and will produce a sharp image. Unfortunately, if you needed more light, a larger pinhole was not an option since it would produce a blurry image.

A convex piece of glass can allow more light to enter and still produce a sharp image –if you ever used a Brownie or box camera, this is what you were using. But the problem with the single piece of glass

is that it was frequently blurry at the edges, not critically sharp and didn't faithfully reproduce colors. To correct for these deficiencies requires that a lens have more than one optical element. In practice almost all quality photographic lenses are compound lenses – they are an assembly of optical lens elements that are the lens designer's formula for dealing with the many optical aberrations (distortion, chromatic aberration, etc.) inherent in any lens system. The choice of optical components, the number of such elements and their assembly are all part of a lens designer's approach to achieving technical goals subject to necessary compromises that reduce optical aberrations. In other words, lenses are complex pieces of equipment. A diagram that illustrates this construction is given below:



This diagram of the Zeiss Sonnar 50mm f1.5 has 7 optical elements in 3 groups. The Sonnar was first introduced in the 1930s and was known for

its sharpness and light weight. Some variable focal length lenses have as many as 20 elements!

The issue with complex lenses and cameras are their variability. All of today's popular lenses and cameras are mass-produced and subject to quality controls that ensure manufacturer-specified tolerances are met. However, even within these statistical limits variability can produce noticeable differences in your photographs. Variability in the lens added to variability in the camera can compound the problem! What is the manifestation of this variability -- autofocusing that produces 'soft' images. How do I know if this is a problem? Put your camera on a tripod and take a photo of something that is relatively simple and somewhat contrasty. Blow the photo up to about 10x its size. If the focus looks soft or if you think you could improve on the focus by manual adjustment, then you have an issue that needs correction. If the autofocus appears to be in front of the object that you selected, you are said to have a front-focusing problem. If the focus is to the rear of your object, you have a back-focusing problem.

Canon, Nikon, Sony and Pentax¹ all have included in their menus for some of their cameras, a feature for correcting this autofocusing problem – its called AF micro adjustment. If you look at this menu item, you can counter both front and back focusing by increasing or decreasing this item. How much should you increase or decrease the AF micro adjustment? There are a number of ways to do this. Either on your own, by purchasing a micro-adjustment tool², or paying a professional.³

Try this procedure:

1. Put your camera on a tripod
2. Focus on an object that is at least 50 times the focal length of your lens. For example, a 50mm lens should be about 2.5 meters from the object.
3. The object should be relatively simple, well-lit, facing the camera and easily discovered by the autofocus system. There are a number of focusing diagrams that are helpful. Search the web for

autofocus chart or try http://regex.info/i/JEF_024811.jpg

- 4 Set the lens for autofocus, ISO =100, aperture=widest, spot focus with the spot on the very center.
5. Use the self –timer, mirror up, image stabilization off.
6. Vary the microadjustment settings in your camera. For example, my Nikon 810 has settings from -20 to +20⁴. Take three sets of images at microadjustment settings E.g. on my Nikon, -10, 0 and +10, i.e, three consecutive images at -10, three consecutive images at 0, and three consecutive images at +10⁵.
7. Look at the images on your screen at 100% magnification. If the camera is focusing in front of your target, your correction should be on the positive side. By trial and error, adjust the AF microsettings to find the optimal one. If, for example, the +10 setting appears to be sharper than the rest, try +5 and +15.
8. Unfortunately, you will have to repeat this procedure for each lens!

¹Mostly in their newer, more costly models.

²LensAlign is one commercial product.

³There is usually a person at Nature Visions that will do this.

⁴I believe Canon has -5 to +5.

⁵Three shots just in case one or two are out of focus for a reason other than the microadjustment.



Field Trip to the US Botanical Gardens Orchids Exhibit

Have you ever wanted to photograph rare orchids from around the world? If so, you will be interested in this camera club field trip! On March 15, from 12:00-3:00 pm the camera club will sponsor a field trip for all skill levels to the US Botanical Gardens to photograph orchids (<https://www.usbg.gov/exhibits>). The Botanical Gardens Orchid Spectrum will include thousands of orchids of every shape, color, and size, including many that are rarely seen. You will have the opportunity to not only see these many orchids, but to also make beautiful photographs. Since we will be going on a weekday, there should hopefully be relatively few people viewing the orchids, which will make photography and viewing easier.

We are limited to a **maximum of 6 people** with tripods, so if you are interested in going, let Cathrine Sasek know as soon as possible. Also, since parking is tight, those who plan to drive should try to carpool. If you would like to carpool and can drive, please let Cathrine know. If you can't drive, but would like to carpool, let Cathrine know that as well. For those taking metro, the closest station is Federal Center SW.

We will meet at the entrance to the US Botanical Gardens Conservatory at 11:45 noon (a map can be found at: <https://www.usbg.gov/sites/default/files/images/areamap.jpg>). Note that we will need to check in to bring our tripods into the botanical garden. The address for the conservatory is 100 Maryland Ave. SW, Washington, DC 20001. There is no admission charge.

There is no food allowed in the gardens, so you should eat lunch before coming (or have a late breakfast). Water and restrooms are available.

If you are interested in going, email Cathrine at chloe.hayley@msn.com (note that my email address has changed.)

Date and Time: March 15 from 11:45-3:00 pm

Where to Meet: entrance to US Botanical Gardens Conservatory, 100 Maryland Ave. S.W., Washington, DC 20001

Recommended equipment:

- Tripod
- Camera & camera manual
- Macro lens or extension tubes
- Close-up flash (not necessary if you don't have one)



I invite you to visit this new exhibit of my still life photography
And join me for the artists' reception.

The Artists & Makers Studios present...

"BE STILL"

Coriolana Simon
TimePoints Photography



Still Life of Imponderable Taste

Artists' reception: Friday, February 2, 6:00-9:00 PM

On exhibit: February 2, 2018 – February 21, 2018

Artists & Makers Studios

Section B / Suite 210 ❖ 11810 Parklawn Drive ❖ Rockville, MD 20852

Gallery hours: 10:00 AM – 4:00 PM, Tuesday - Saturday

The Allegany Arts Council – based in Cumberland, MD – is now accepting entries for the 4th annual Allegany National Photography Competition and Exhibition (ANPCE).

This juried show offers \$5,000 in prize money, including \$1,500 for Best of Show. It also offers the opportunity for photographers to exhibit their work the month of April 2018 at the Arts Council’s Saville Gallery, located in the heart of historic downtown Cumberland.

The deadline for entries (using the CAFÉ online system) is **Tuesday, February 20, 2018**. There’s a maximum of six (6) entries per photographer.

The entry fee is \$30 for up to two (2) entries and \$15 per entry for each additional entry. Categories are color, black-and-white, and multi-dimensional.

All artwork must be for sale and must have been created by the submitting artist within the past three (3) years.

The 2018 ANPCE juror is Karen Irvine, deputy director and chief curator for the Museum of Contemporary Photography at Columbia College in Chicago.

The show’s opening reception will be held on Saturday, April 7, and the prizes will be awarded at the reception.

Last year, the show attracted nearly 600 entries from 36 states, and 70 prints were selected for exhibit. The same weekend as the 2018 ANPCE reception, a new exhibit of work from famed Maryland black-and-white photographer A. Aubrey Bodine will open at the Allegany Museum, two blocks from the Saville Gallery.

The exhibit, “Western Maryland through Photography: A Crossroads of History and Art”, will feature 37 of Bodine’s iconic images of Western Maryland, primarily made in Allegany, Washington, Garrett and Frederick counties.

The images were made while Bodine was the top photographer for the Baltimore Sun in the 1940s, 1950s, and early 1960s. Several were prize-winners in national and regional competitions sponsored by the Photographic Society of America.

The entry application and more details for the 4th annual Allegany National Photography Competition and Exhibition are available at this CAFÉ link:

https://www.callforentry.org/festivals_unique_info.php?ID=4888

Alternately, photographers can go to <https://www.CallforEntry.org> and search on the Allegany National Photography Competition. CAFÉ requires site registration for entries.

The Arts Council also has created a Facebook page with information about the ANPCE:

<https://www.facebook.com/ANPCE>

For further information, contact Martin Heavner, a member of the Arts Council’s photography committee, at m.heavner@comcast.net



Presents the

“Odyssey of Light”

Seminar Series

Saturday, March 24, 2018

9:00am – 4:30pm

Join a National Geographic Legend and a Nikon® USA Ambassador for a refreshing, fast-paced, information-packed ONE-DAY seminar



BRUCE DALE – A National Geographic staff photographer for 30 years. Twice named National Geographic “Magazine Photographer of the Year” and named “White House Photographer of the Year” in 1989. Over 2,000 of his images have appeared in Nat Geo’s publications. Bruce’s assignments ranged from undersea to aerial and from people to complex science subjects while working in over 75 countries. Bruce will discuss his years at National Geographic, where ideas come from, the stories behind the stories, and the techniques he used to capture the images.

TAMARA LACKEY – A Nikon USA Ambassador, Profoto Legend of Light, and ON1 Guru, Tamara is a renowned photographer, speaker, author, show host and humanitarian award winner. Tamara has taught multiple Creative Live courses, has presented on the Google Stage, and is the co-founder of Beautiful Together, a non-profit working to improve the lives of children waiting for families through photography and social outreach. Tamara knows how to photograph people, and she will share her expertise shooting different types of portraits with different types of subjects, as well as covering, lighting, posing, and post-processing techniques. She will also conduct a live shoot on stage, as well!



“REGISTER TODAY” for this remarkable LEARNING OPPORTUNITY

\$99

Limited Seating

Includes

\$50 Nations Photo Lab Gift Card

- Free Lunch
- Free Parking

Seminar Location:

Notre Dame of Maryland University - Knott Auditorium - 4701 N. Charles St - Baltimore, MD 21210

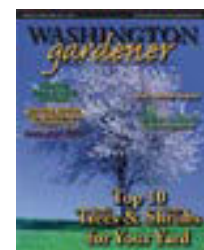
www.OdysseyOfLight.org

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WASHINGTON gardener 12TH ANNUAL PHOTO CONTEST



You've seen those gorgeous garden photos published in magazines and newspapers. Enter this year's competition and have a chance of getting your images published, too! Whether you take the photos in your own backyard, a nearby public garden, or while visiting friends and family in their local gardens, there are so many photographic opportunities to be found. Let's show off the best in DC-area gardening!

This contest offers an opportunity for *all* photographers to present their best shots of gardens in the greater Washington, DC, area. Contest entries will be judged on technical quality, composition, originality, and artistic merit.

More than \$500 in prizes will be awarded! Winning images will be published in *Washington Gardener* magazine, displayed during the *Washington Gardener* Seed Exchange, and appear in a local photo exhibit.

SUBMISSION GUIDELINES

Each entrant is limited to a total of 10 images. Each electronic file must be identified with your last name and entry category. For example, GardenCreature1-Jones.jpg or SmallWonders8-Smith.jpg.

All photographs should accurately reflect the subject matter and the scene as it appeared in the viewfinder. Nothing should be added to an image and, aside from dust spots, nothing should be removed. Cropping and minor adjustments to electronic images to convert RAW files are acceptable.

If an image is selected as a finalist, a high-resolution digital file might be required before finalizing our results.

Digitally captured images should be taken at the camera's highest resolution (3 megapixels or larger). For preliminary judging, digital files must be submitted in JPEG format sized to 1,000 pixels on the longest side at 300 dpi.

If photos are taken with a film camera, they must be scanned in and submitted in JPEG format sized to 1,000 pixels on the longest side at 300 dpi.

Contest entries can be submitted via email to DCGardenPhotos@aol.com. Use the subject line "WG Photo Contest" and include an entry form for each image in your email's text field.

Entries can also be sent as a CD-ROMs. Please verify their integrity by making sure they are readable and not damaged. We reserve the right to disqualify any disk that is unreadable or defective. Please check your CDs with the latest virus-detection software. We will disqualify any disk that appears to contain a virus or a suspicious file.

Label each CD and case with your full name. We strongly suggest mailing CDs in protective cases. We are not responsible for disks damaged during shipping. No CDs will be returned, but they can be picked up after judging.

Send your entries and entry fee to: Washington Gardener Photo Contest, 826 Philadelphia Ave., Silver Spring, MD 20910. Mailed entries must be received by January 22, 2018.

You can print out blank entry forms from the *Washington Gardener* blog (WashingtonGardener.blogspot.com) or from our Facebook page.

We will verify all entries so please ensure your email address is included on all items.

Entrants must not infringe on the rights of any other photographer, landowner, or other person. Photos involving willful harassment of wildlife or destruction of any property are unacceptable.

The entrant must have personally taken the photo. By entering, you state this is your work and it is free of copyright elsewhere.

Failure to comply with any contest guidelines will lead to disqualification.

COPYRIGHT NOTE

Your entry to this contest constitutes your agreement to allow your photographs and your name, city, state, and photo description texts to be published in upcoming issues of *Washington Gardener* and used for other related purposes including, but not limited to, *Washington Gardener* Photo Contest promotions and online, live presentations, and gallery exhibits. Entrants retain ownership and all other rights to future use of their photographs.

CATEGORIES

Each entrant is limited to a total of 10 images. You may submit a few in each

category or submit all 10 in one category.

Photos *must* have been taken during the 2017 calendar year in a garden located within a 150-mile radius of the Capitol Building in Washington, DC.

- **Garden Views:** Beautiful, dramatic, or unusual perspectives of a garden landscape, including wide shots showing the setting. Subject can be a private or public garden.

- **Garden Vignettes:** Groupings of plants in beds or containers, unusual color or texture combinations, garden focal points, and still scenes. Subject can be photographed in a private or public garden.

- **Small Wonders:** Tight close-up images or macro shots of single flowers, plant parts, fruits, vegetables, etc. Subject can be photographed in a private or public garden.

- **Garden Creatures:** Images of insects, birds, frogs, pets, etc., in a private or public garden setting.

PRIZES

Prizes include gift certificates to area camera stores, gardening tools, new plant introductions, and much more! If you would like to be a prize donor or sponsor, contact us today.

WINNERS' OBLIGATION

Photo contest winners will need to provide high-resolution versions of their images for publication and an 11x14 print suitable for framing. Winners may be asked to provide additional information for press and media coverage.

CONTEST ENTRY FEE

The entry fee is \$20.00 or \$15.00 for current *Washington Gardener Magazine* subscribers. The fee includes up to 10 total image submissions per entrant. Please send a check or money order made out to "Washington Gardener" or send a payment via www.PayPal.com to DCGardenPhotos@aol.com.

DEADLINE

Entries are due by midnight on January 22, 2018.

QUESTIONS?

Please call 301.588.6894 or email DCGardenPhotos@aol.com. 📧



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>



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/>