

Camraderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 54 (3); March 2018



**“Looking at You, Eagle”
by Dale Lewis**

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2018 MARCH

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6	7	8 <i>Digital Images due online By Midnight</i>	9	10
11 <i>Spring Forward Set clocks ahead</i>	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

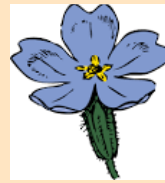
2018 APRIL

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10 <i>Dot Hartley Quilts Travelogue</i>	11	12 <i>Digital Images due online By Midnight</i>	13	14
15	16 <i>Date Change</i> →	17 <i>Competition "Old Everything" 7pm</i>	18 <i>Date Change</i> ←	19	20	21
22	23	24	25	26	27	28
29	30					

President's Chat

March 2018

By: Linda Eisenstadt



MARCH! SPRING! DAYLIGHT! PRIMROSE

It's time to dust off your camera and equipment; spring is just around the corner. I think of spring as a time of renewal, a new beginning – plants begin emerging, baby birds and critters start arriving, we see fresh, new and brilliant colors, our days are becoming longer and brighter, we begin to shed our winter wardrobe and we still have a chance of snow.

There is a long list of activities scheduled...March 15 – NIHCC field trip to Botanical Gardens; March 10-17 – St. Patrick's Day celebrations with parades in Annapolis, Gaithersburg, Baltimore, Ocean City; March 17 – Eagle Festival at Blackwater National Wildlife Refuge; March 25 – Maryland Day Celebrations; March 20-April 15 – Cherry Blossom Festival; March 31 – Blossom Kite Festival! And that's just a taste of things to do!

February 4-7, I flew to Salt Lake City for a site planning trip for the upcoming PSA Annual Conference. This year, the dates will be September 30 – October 6, 2018. I'm still volunteering even though I said I wouldn't any more. I just felt like I needed to help and most of the time, I truly enjoy the planning and the conference. We're almost finished confirming the tours; once confirmed, I'll give you a preview of what's being offered (perhaps wild mustangs?).

I've inquired about an NIHCC field trip to Soleado Lavender farm in Dickerson, MD. I'm hoping to plan this for June or early July for the peak blooming period. Hopefully, more information will be announced later.

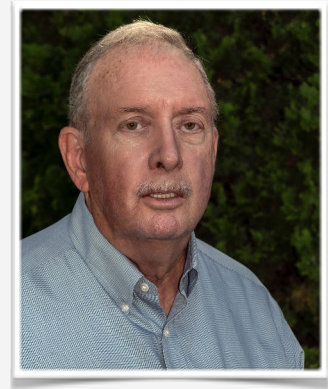
Your board met February 11 and began the process of planning field trips, classes, competition topics and more for the 2018-2019 club year. We'll have another meeting towards the end of March. My wish, if it's doable, is to plan field trips, classes and lectures geared toward next year's competition topics. I'm keeping my fingers crossed that we'll be able to accomplish at least some of this. I believe your club needs to offer its members additional activities, fun and educational. If we're able to plan more field trips, we need you, the members of NIHCC, to sign up and participate! It would even be nice if some volunteered to help with just one field trip. We get discouraged when we have low turnouts.

Don't forget to send me your picture for my February Challenge! What Does February Mean to YOU! Deadline is February 28th, so don't delay.

Happy Soon to Be Spring!



PSA Rep Rap March 2018 By: Dick Sprott



How much attention do you pay to street photography? We may see it in our newspapers, magazines and online, but think of it as photojournalism since that is often the context where such images appear. But the fine art of street photography has a long and admirable history in its own right. Google “street photography” and you will find a compendium of famous street photographers from Henri-Cartier Bresson (1908-2004), to Colin O’Brien (1940-2016) and of course WeeGee (1899-1968). Along the way you can find Walker Evans (1903-1975) and Lee Friedlander (1934 and still working at 83). Walker Evans, who photographed for the Farm Security Administration during the depression, caught my interest when I first encountered his work in the Museum of Modern Art Catalog; ISBN 10: 0870703129 ISBN 13: 9780870703126
Publisher: Museum of Modern Art, 1971, which had his image “U S Post Office Spratt ALA” on its cover. Other of his books included photos of “Spratt Hardware” in S.C and several other Spratt references. The name Evans, as a surname, is common in the Spratt family history, and there is a more personal story, much too long to record here, that adds a mysterious possibility that there was a family connection of some remote type. Walker Evans grew up well off in NYC and certainly didn’t have any apparent connection to the very rural south, but I still wonder about it since the name Spratt is uncommon.

Once my interest was aroused I began to see the importance of photographs to social commentary. Some years later I encountered the work of Lee Friedlander, whose social commentary is more subtle, but whose silver and platinum prints are magnificent. The contrast between the ugliness of some of his scenes and the beauty of the prints makes the commentary more effective. See MoMA artists on line (<https://www.moma.org/artists/2002>) for a glimpse of his work. Friedlander is one of many photographers who were influenced by Evans, but who exhibit their own styles in support of their own points of view.

Street photography can be fun and we are living in a period of rapid change and public confrontation. Street photography is an important part of the records of these times. Given that there are so many different views of what is transpiring on our streets (streets defined broadly), recording your own view of the times through your own lens may give you a great starting point in discussions of “how we got here” when you view your photographic record in coming years with your kids, grandkids and great grandkids. As an aside, you may want to brush up (actually learn) your social media skills in order to have such discussions with those younger generations. Certainly street photography provides a useful way to use that smart phone you carry everywhere and as a bonus, makes the social media connection pretty easy.

What does this have to do with PSA you ask? PSA Education Services has just announced that a new PSA Image Evaluation Service for Street Photography Evaluation is now available as a benefit to members. Those of you who are interested in street photography know how difficult it is to get meaningful feedback on your work. Most competitions try to judge it as something other than intended and it seldom does well. Now you have the opportunity to have your street photography properly evaluated with the goal of improving your work in this discipline.”



The Nature Visions Photo Expo will be held on November 2-4, 2018 at the Hylton Center for the Performing Arts in Manassas, Virginia – the same location as last year. For those of you unfamiliar with Nature Visions, it is the best value in photography education in the mid-Atlantic region – 3 full days of seminars, lectures, and workshops right in your own backyard, and many of them free of charge. Nature Visions has been the premier nature photography expo in the greater Washington DC area and features photo contests for students and adults. The Expo is open to people at all levels of photography.

For high school students in Montgomery County, Northern Virginia, and the District of Columbia, there is a special photo contest. The entry for the photo contest is free and is not limited to nature. The Grand Prize is \$500 and nine other finalists will each receive \$100. Entries should be submitted online only from May 15 to May 31, 2018 at: **<http://naturevisions.org/2018-nvpe-high-school-student-photo-contest/>** Also, to encourage younger budding photographers, Nature Visions will provide high school teachers of photography classes and clubs free passes to high school students in Montgomery County, Northern Virginia and DC to attend the all-day seminar on Friday. So, if you know any high school students, please let them know. Flyers will be distributed to local Montgomery County, Northern Virginia and DC high schools shortly.

The keynote speaker for the 2018 Expo will be Julianne Kost – the “Principal Digital Imaging Evangelist for Adobe Systems,” who creates many instructional videos on Photoshop and Lightroom. Other nationally and internationally known speakers are currently being lined up and confirmed.

The Nature Visions Facebook page is currently up and running. You can visit the page at: <https://www.facebook.com/NatureVisionsPhotoExpo/>

More detailed information about the 2018 Expo is also available at the Nature Visions website at: <http://naturevisions.org/> The NVPE website has also been updated and will continue to be updated with the latest information as it becomes available.

2018 NIHCC Competition Topics and Judges:

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 with Justin Black
Subject TBA

June: End of Year Competition

Please click on this link for specific competition rules:

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

**April meeting will be held Tuesday April 17th (same time and place)*



Competition Winners

February 2018

Topic: Open



Novice Digital:

First: Karen Goldman "Guanaco Bonding with Baby"
Second: Dan Smith "Boys in the Falls"
Third: Karen Goldman "Oystercatcher's Swift Landing"
HM: Nancy Axelrod "Swirly Face"

Advanced Digital:

First: David Terao "Pine Tree at Sunrise"
Second: Dale Lewis "A Nuzzle"
Third: Bob Greenberg "Looks Good Enough to Eat"
HM: Suzanne Dater "Brazilian Blue Kingfisher"
HM: Cathrine Sasek "Enjoy the Sun"
HM: Nicolas Raymond "Kolufoss Sunset"
HM: John Telford - "Face Canyon"
HM: John Telford - "Cave Arch"

Novice Color Prints:

First: Karen Goldman "Verret Monkey on the Lookout"

Advanced Color Prints:

First: John Norvell "Foggy Mountain"
Second: Dale Lewis "Looking at You, Eagle"
Third: Suzanne Dater "Kake Point Lighthouse"
HM: George Lea "Sunrise at Sunset Point"
HM: Stan Collyer "Agony of Defeat"

Novice Monochrome Prints:

First: Linda Eisenstadt "Sunday at Notre Dame"

Advanced Monochrome Prints:

First: George Lea "Bamboo Forest"
Second: John Norvell "Flat Tire"
Third: John Norvell "Photographer at the Guggenheim"
HM: David Terao "Ukelele Blues"



First Place: “Guanaco Bonding with Baby” by Karen Goldman

In December 2017, I photographed this mother Guanaco and baby while hiking on the east side of Torres del Paine National Park, in the Patagonia region of Chile. There was a herd, and I waited for a mother and baby to get close together, interacting. Nikon D7200, Nikkor 300mm Phase Fresnel prime lens, f/8, 1/500s, ISO 200.



Third Place: “Oystercatcher’s Swift Landing” by Karen Goldman

This American Oystercatcher was one of a small flock that landed near me on the beach while I hiked at Caladesi Island State Park, Florida, in Dec. 2016. Photoshop used to remove the wing of an out-of focus bird in one corner of the photo. Nikon D7200, Nikkor 300mm Phase Fresnel prime lens, f/8, 1/1000s, ISO 280.



Second Place: “Boys in the Falls” by Dan Smith

This was taken late on an August afternoon (2016) at Panther Falls, which is a popular swimming hole in Central Virginia (on the east side of the Blue Ridge Parkway near Buena Vista VA). I took a picture of these young men in the falls, and then they took joy in hamming it up for a couple of more pictures. I thought this one caught their exuberance well, and that the bookend rocks make a nice composition. Camera was a pocket-sized Panasonic DMC-LF1. Settings were 14 mm focal length, f/4.1, 1/320 shutter speed., and 125 ISO.



HM: “Swirly Face” by Nancy Axelrod

This photo is of a Catrina during Day of the Dead in Oaxaca, Mexico. It was taken with a Sony a6000 with a Sigma 30mm f1.4 lens. To emphasize the surreal quality of this figure, I set the speed to 1/20 of a second and rapidly rotated the camera for 180 degrees around a central axis, keeping the eyes in focus. It took quite a few tries, but I was pleased and lucky to achieve this result.



**First Place: “Pine Tree at Sunrise”
by David Terao**

This image of a wind-swept juniper was taken at Dead Horse Point State Park near Moab, Utah using an Olympus OM-D E-M1 Mk II camera and Panasonic 12-35/f2.8 lens mounted on a tripod. Exposure was 0.6 sec @ f/11 and ISO 200.



**Second Place: “A Nuzzle”
by Dale Lewis**

It was cold and many of the animals were inside. I stumbled upon the seal exhibit and I spent a long time watching them playing in the water. The baby seal was nuzzling to its mom and I had some great photos of them playing. This photo of the seals was taken at the Bronx Zoo, NY on January 27, 2018 at 1:50 p.m. Camera setting: Canon EOS 6D, Len 70-200 mm (f/2.8L, II, USM) with a 1.4X tele-converter at ISO 1000, f/5.6, 1/1250 sec, 280 mm.



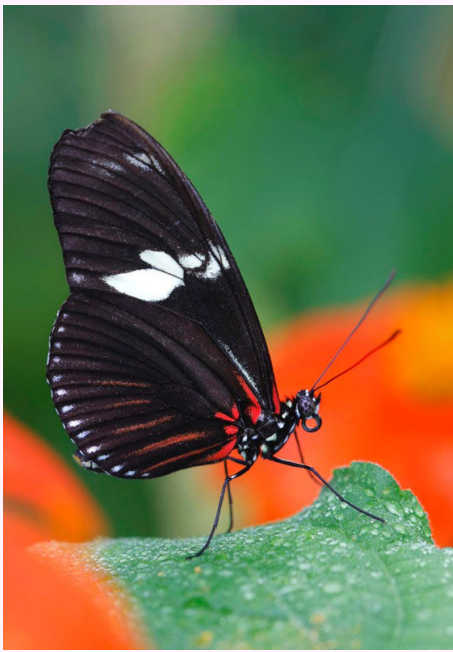
**Third Place: “Looks Good Enough to Eat”
by Bob Greenberg**

While in the Galapagos a while back, my wife and I toured the Tortoise Breeding and Rearing Center on Santa Cruz Island. One of the giant tortoises thought my wife's shirt looked appetizing. While her back was turned, he made a move on it. I quickly snapped this photo and then enlisted the staff's help to save my wife's shirt. I used an old Nikon D70S with a 55 -200 mm lens at 145 mm, ISO 400, f/5.3 @1/250 sec.



**HM: “Brazilian Blue Kingfisher”
by Suzanne Dater**

I took this shot of an Amazon kingfisher on August 14, 2014, in the Brazilian Pantanal wetlands on a small motorized row boat with one other passenger, with my Nikon D610 camera, a Nikon 80-400 lens (f/4-5.6) at 42mm, ISO 1600 at 1/2000 sec at f/8. This bird is up to 12” long and was diving into the water to pierce fish, but he had to contend with a large hawk which dove after him. The kingfisher was lucky some of the time!



HM: “Enjoy the Sun”
by Cathrine Sasek

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: “Face Canyon”
by John Telford

This image was made in a side canyon of Lake Powell at sunrise from a houseboat with a Nikon D700 body, Nikon 70-200mm f2.8 lens at 70mm, f10, 1/60 seconds, ISO 200, Gitzo tripod and Arca-Swiss monoball. This light lasted only a minute and then this image was gone.

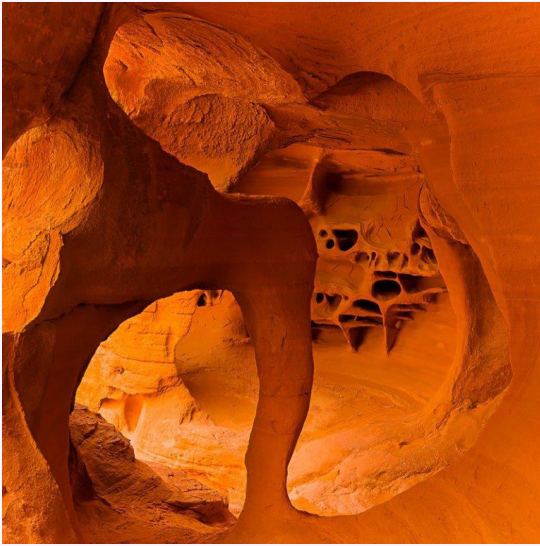


HM: “Kolufoss Sunset”
by Nicolas Raymond

Long exposure sunset photo of Kolufoss waterfall in the Northwestern Region of Iceland. Bracketed in 5 separate exposures for HDR in order to preserve as much detail as possible from a highly contrasted scene. A neutral density filter also helped to smooth out the streaming water. Shutter Speed: 1.6 seconds at base exposure, otherwise bracketed on tripod between 1/10 seconds & 25 seconds across 5 separate exposures Aperture: F/16 Focal Length: 24 mm ISO: 100



Novice Color Print



**HM: “Cave Arch”
by John Telford**

This image was made in Nevada inside a small alcove at sunrise with a Nikon D800E, Nikon 45mm f2.8 Tilt-Shift lens, f22, 1/8 second, ISO 100, Gitzo tripod and Arca-Swiss monoball. I used the shift feature so that I could create a square format image by shooting three images, left side, center, and right side, then merge them as a “panoramic.” Of course, since the contrast range of light across the image space varied from very bright to very dark, each of these three images needed to be separate HDR sequences.



**First Place: “Vervet Monkey on the Lookout”
by Karen Goldman**

I photographed this Black-Faced Vervet Monkey from a safari vehicle at Lake Manyara National Park in Tanzania, in August 2016. I liked the way the green foliage set off the monkey’s face. Nikon D7200, Nikkor 300mm Phase Fresnel prime lens, f/4, 1/800s, ISO 800.

Advanced Color Prints



**First Place: “Denali Foggy Mountain”
by John Norvell**

This image was captured in Denali National Park, Alaska. On a tour last August, the fall colors made the mountains glow with color. The fog added some mystery to the scene. Fuji X-Pro2, 18-135mm lens at 45mm, 1/200 sec., f/8. ISO 800.



**Second Place: “Looking at You, Eagle”
by Dale Lewis**

This photo of the Eagle was taken at the Bronx Zoo, NY on January 27, 2018 at 4:17 p.m. I was walking by the "Birds of Prey" exhibit when I saw two eagles standing on branches near the walkway. I unpacked my tripod for the first time and had a great time photographing the eagles. Camera setting: Canon EOS 6D, Len 70-200 mm (f/2.8L, II, USM) with a 1.4X tele-converter at ISO 3200, f/6.7, 1/800 sec, 280 mm.

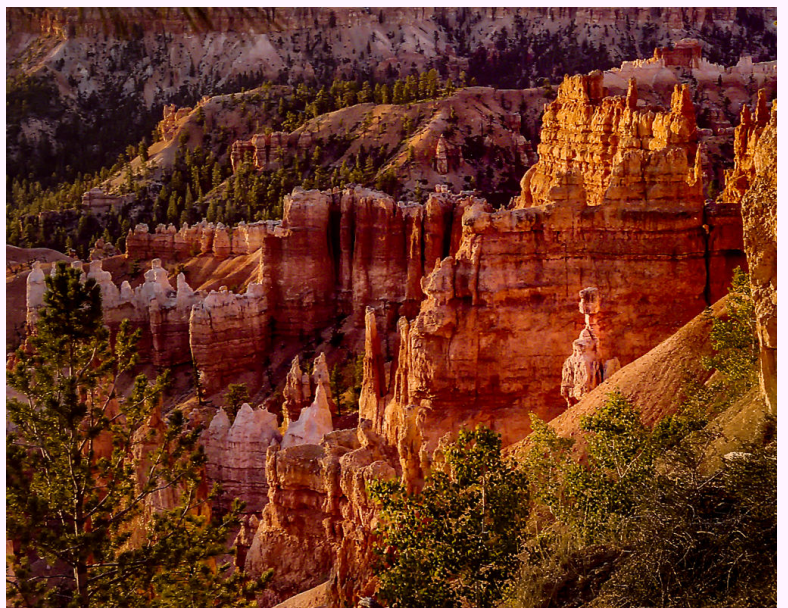
**HM: “Sunrise at Sunset Point”
by George Lea**

A long-term learning/experimental process to scan my old negatives for archival prints – this is at least the tenth attempt. Epson V500 flat bed scanner, 16-bit/channel (48-bit) color, 2400 dpi resolution, TIFF file. Tonal balance was pre-checked for each channel using histogram to ensure no clipping of shadows or highlites. Both Lr and Ps recognize digital camera ICC profiles but not my self generated TIFF files, an improvement would be [scan this print](#) using my X-rite to generate an ICC profile which would then reside in my printer – paper file, an iterative process. For monochrome prints, it is recommended that one rescan prints twice using the printer and paper of choice via X-rite to lock-in an ultra-printer/paper profile. It just takes time. Dust is always a problem unless you have a clean room. This is a scan from a Kodak Professional Ektachrome negative. Leica M6, Leitz Summicron 35mm/f2.0, ASA 120, f4.0, 1/100.



**Third Place: “Kake Point Lighthouse”
by Suzanne Dater**

This Lighthouse is actually called Nuggets Point Lighthouse (not Kake Point, after the surrounding nugget-like rocks.. It is located on the southeast corner of South Island New Zealand. It was built in 1870 and still uses the same light, now powered by a generator. I climbed up the hill in the dark to take this shot at sunrise with my Nikon D810 camera, Nikon 24-85 lens at 42mm, ISO 200, at 2 seconds shutter speed, at f/14. I took the shot On August 14, 2017.



Novice Monochrome Print



HM: "Agony of Defeat"
by Stan Collyer

As the unofficial photographer for my grandson's flag football team, what an honor it was to photograph him and his teammates during this exciting moment in the championship game. Unfortunately, the wrong team won--handily. My grandson is mad at me for capturing "one of the worst moments" in his life so far. Taken with a 200-400 mm zoom lens at 377 mm; f/6.3; 1/320 sec; ISO 400.



First Place: "Sunday at Notre Dame"
by Linda Eisenstadt

Spring, 2017, I spent 4 weeks doing a solo trip to Paris, London, Lucern, Zurich, a Rhine River Cruise, ending in Amsterdam.

Sunday at Notre Dame is one of many photographs of my travels. Visiting the cathedral during the Sunday mass and I came into a position with an unobstructed view of the service. I post processed in Lightroom, Photoshop (to remove items) and NIK color. Afterwards, I decided to turn this into a monochrome image using LR. The photo was taken with my Nikon 7100, Tamron 16-300mm lens (my all round lens) set at 110mm, f 5.6, 1/25 sec, ISO 1600, manual setting.

Advanced Monochrome Prints



First Place: "Bamboo Forest"
by George Lea

Captured in Kamakura near Kyoto. Sony A7R, Leitz Summicron 35mm/f2.0, Voigtlander M-E lens mount adaptor; RAW/RGB file, 200 ISO, f4.0, B+W polarizer. The RGB file was edited to mimic a back and white infrared appearance in Lr: set *TINT* to full negative – slider to extreme left, click *B & W* button, set Yellow & Green 100%, Aqua 50%. Then process as you would with basic image edits.



**Second Place: “Flat Tire”
by John Norvell**

This image came from an old car museum in the Palouse, near Pullman, Washington. I thought the color version was nice, but B&W shows off the texture better. Fuji X-Pro2, 18-135mm lens at 26mm, 1/140 sec., f/4.5, ISO 200.



**Third Place: “Photographer at the Guggenheim”
by John Norvell**

This photo shows a reflection through the petals of a large flower sculpture, showing me and the outside of the Guggenheim Museum in Balboa, Spain. Fuji X-Pro2, 18-135mm lens at 50mm, 1/160 sec., f/8, ISO 200.



**HM: “Ukelele Blues”
by David Terao**

For this close-up shot of my hands playing a ukulele, I used an Olympus OM-D E-M1 Mk II camera and 30mm macro lens mounted on a tripod and an electronic strobe. Exposure was 1/160 sec @f/16 and ISO 200.

March Judge: David Blecman

Competition Topic: Shadows



David Blecman, a member of the Professional Photographers of America, started his photographic career fresh out of high school in 1978.

After many years of shooting weddings and such, he started Positive Negatives in 1997, and concentrated more into the commercial photography arena. He is now an internationally recognized photographer and instructor, teaching on three continents in well over 15 countries, to photographers, models, and makeup artists.

David has just returned from teaching a group of photographers in Cuba in February.

He has photographed such celebrities as President George W. Bush, Christina Aguilera, Jimmy Buffett, Beyonce, Celine Dion, Gene Simmons, and numerous others and photographs projects for major department stores, major hotel chains, and major clothiers, and has been published hundreds of times.

David also photographs models and actors for their agencies.

David continues to speak at modeling and photography venues, judges for the Miss America pageant system and photography competitions, and mentors photographers, models, and makeup artists.

He has an upcoming training scheduled for Ireland for 2018, as well as others.





NIH CAMERA CLUB

presents a travelogue

A Visit to Chile: The Atacama Desert

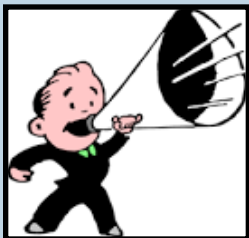
by

Gosia Klosek

March 20, 2018 8:00PM

in

the Community Room, Five Star Residence



Important Announcement:

***Please update your calendar to show the April
Travelogue will be held on April 10th, 2018***

Our Competition night will therefore be April 17th, 2018

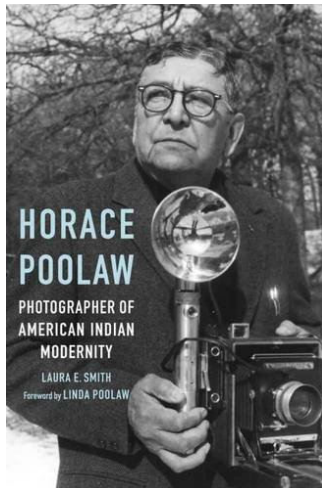
Famous Photographers

By Stephen Levitas

#27 MONTH 2018

Cameraderie

**Horace Poolaw
(1906-1984)**



Horace Poolaw was a Native American Kiowa from Mountain View, Oklahoma. He worked at many employments, including being a town arts and crafts supervisor. His photography was a part-time activity, carefully budgeted on limited funds. His great contribution was to photograph his family, friends, community, and other Native Americans of the plains for more than 50 years, viewing them from inside their culture, avoiding both stereotypes and propaganda.

The Wikipedia article is obviously written by a highly supportive person, but covers all the facts:
https://en.wikipedia.org/wiki/Horace_Poolaw

Last year, I viewed an exhibit of Poolaw's work at the National Museum of the American Indian (NMAI): "For a Love of His People: The Photography of Horace Poolaw." The following Smithsonian Institution (SI) website displays 20 of the images from the exhibit, of which I will show you three below:
<http://www.nmai.si.edu/explore/exhibitions/item/?id=899>

Please read the following review in The New Yorker of the NMAI show, as it shows great sympathy for the culture and position of Native Americans. Here are two quotes from the article:

Gover [NMAI Director], a member of the Pawnee tribe, grew up not far from where Poolaw lived. "An outsider photographing a Native American community would, to a certain degree, be responding to expectations," he told me as we toured the exhibition. But Poolaw "was a Kiowa with a camera. People knew he's one of us."

Linda [Poolaw's daughter] recalls her father saying, "I do not want to be remembered for my pictures, but through my pictures I want my people to remember themselves."

Here is The New Yorker article:
<https://www.newyorker.com/culture/photo-booth/horace-poolaw-kiowa-nation>

A discussion of Poolaw's work must center on his cultural capture, more than drama or composition. All of his work is competent photo-journalism. What is special is his insider's view of his people, their history, their changes, and their adoption of many of the attributes of the majority. Here are a few of his images that particularly strike me, all from the Smithsonian Institution website.



This image of church elders is notable for the youth of the men in the image. There is no suggestion in the image of a commentary about that, but viewing it, I wonder whether these young men are the church elders for a cultural reason or because all the older men are dead, and if so, how did that happen. Note their thoroughly mainstream mode of dress.



In this image, note the contemporary bobbed hairstyle of the young woman. It shows the influence of the cultural of the majority.



Here is a family picture, with the family car—evidently a possession of great pride and a status symbol for the family members. Everyone is dressed to the nines for this portrait.

A closing thought about Poolaw's home in Oklahoma—Oklahoma was a major end point of "The Trail of Tears," the forced relocation of Native Americans westward in the second quarter of the 19th century. See the Wikipedia article here (or look at many other articles and books on the subject): https://en.wikipedia.org/wiki/Trail_of_Tears

Smithsonian Feature by Nicolas Raymond

After a few months of eager anticipation, I am happy to see one of my photos on display again at the Smithsonian Institution. It will remain on display for a year long exhibit called "A Unique Lens: Photographs from the Smithsonian Family", located at the Ripley Center in Washington DC.

Third consecutive year of showing, this time I actually earned a first place award in one of their categories: Places (Non-Smithsonian related). Very grateful to the NIHCC as I chose to submit that specific image for how well it fared in my first club meeting & competition.

Otherwise thank you all for welcoming me into your group. A big breath of fresh air for the introverted side of me used to entertaining my own imagination, yet wanting to branch out with others in fields of mutual interest like photography. Needless to say I am very impressed with all the talent I've seen, and looking forward to contribute as I can along the way.

If you want to visit the Ripley Center where my photo is displayed, it might be easy to miss for those not familiar with the building. Appearing deceptively small as a pagoda type structure from the outside, and located right next to the Smithsonian Castle. Stepping inside there's a security check, then you walk down some winding steps & an escalator leading to a long straight hall where my photo is featured on the right wall going in.

Cheers,

Nick



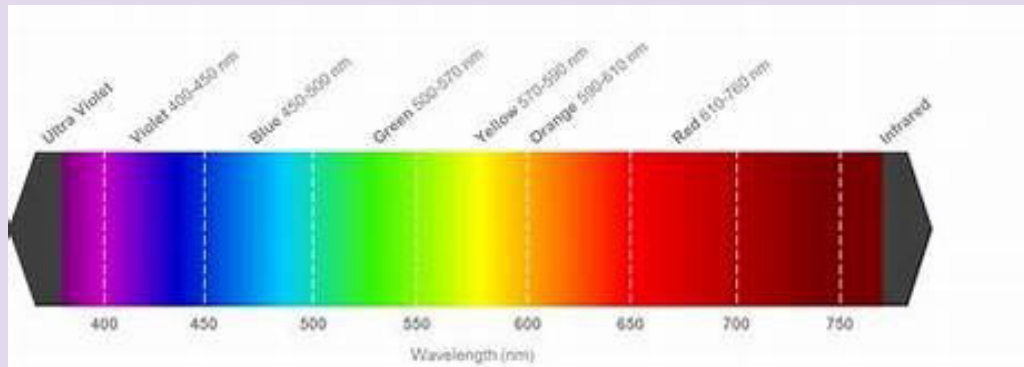
Better Query Saul

White Balance

By: Saul Pleeter

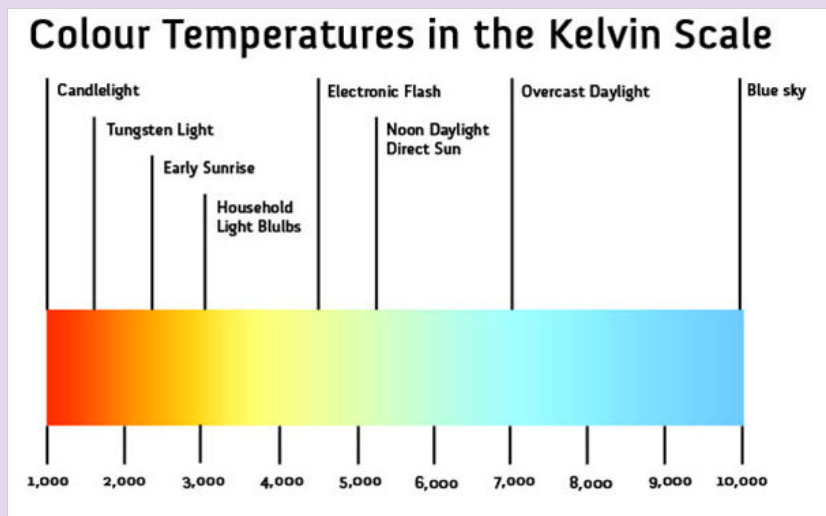


The white balance function tells your camera how to register color temperatures. What do color temperatures have to do with color? To answer that question I would have to recall my college physics course that relates wavelengths (frequencies) to color.



For example, a red painted surface will absorb all wavelengths of light except the color red, red light is reflected, and our eyes detect the light as red. Since white light contains all colors, a white surface will reflect the full spectrum of wavelengths of any light falling on it equally.

Since frequencies represent energy and energy can be translated into temperatures, the color spectrum can also be represented by Kelvin temperatures:



What does this have to do with my photographs? Your camera can be adjusted to register color temperatures in a particular manner. For example, tungsten light is yellow. If you take a photo indoors with tungsten light, your photo will have a yellow cast. If you 'tell' your camera you are shooting indoors with tungsten light, your camera will adjust for the yellow cast and increase the level of blue in the photo.

Most DSLRs, Mirrorless and point and shoot cameras have multiple settings for White Balance. If you go to your camera's menu, under White Balance you will typically find the following options:

Automatic – selects what it thinks is the most appropriate color balance to match the available light

Daylight – used outdoors with the sun shining directly on the object being photographed

Cloudy -uses more reds, oranges and yellow while decreasing the amount of blues and greens.

Shade – warmer than cloudy. Uses more oranges.

Incandescent – adds blue to photos.

Flourescent – my camera (Sony) has 4 different fluorescent settings depending upon the temperature of the fluorescent bulb

Flash – close to daylight setting with a slight blue tint. Photographers sometimes cover their flash with gels to 'correct' the color temperature

Underwater – adds reds and oranges

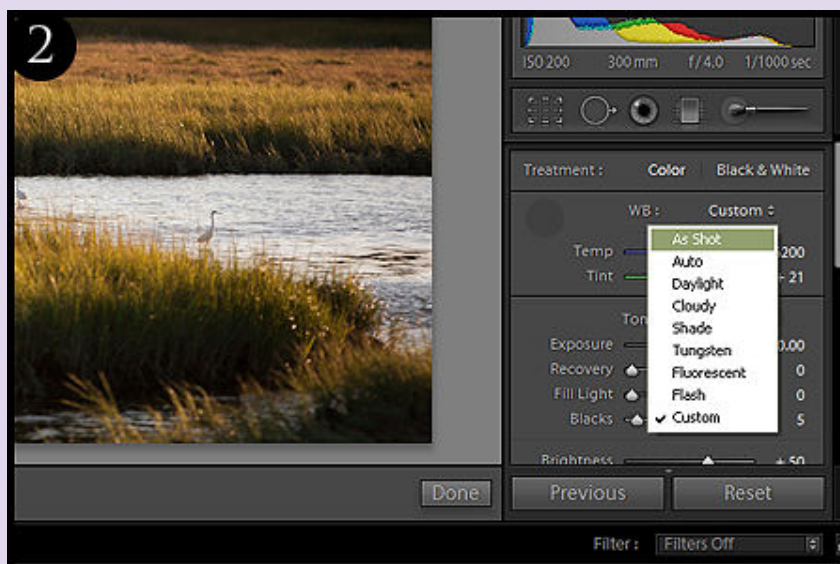
Kelvin (Color temperature) – lets you manually change the color value by adjusting the Kelvin temperature

Custom – lets you manually change the color value by a custom procedure.

Basically, doing a custom white balance involves taking a picture of a gray card, navigating through your white balance menu and selecting that photo as your white balance. There are also gray filters that screw on to your lens in place of a gray card.

The above describe ways of adjusting white balance prior to taking the picture. If you shoot in raw, adjusting the white balance as a part of post-processing can be easily done. A photographer could adjust white balance to more faithfully reproduce the colors that were in the scene that was photographed or to enhance his/her vision of what the photograph should be. For example, increasing the temperature of a sunset to almost 10,000 Kelvin to enhance the reds, oranges and yellows would make the sunset much more vibrant.

To change the white balance in Lightroom for example, you could adjust the temperature setting, the tint. Next to WB in the Develop module is a drop-down menu that allows you to change the white balance to one of 6 settings.



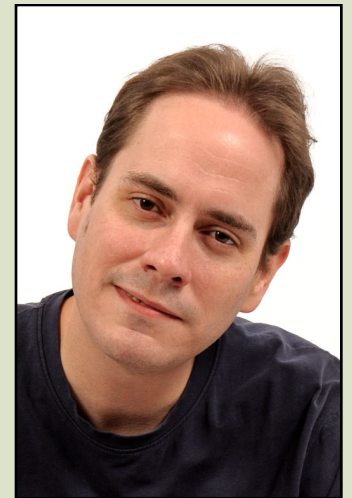
In that same module there is an eyedropper (difficult to see in the above photo). If you place that eyedropper on a point that is close to middle gray in your photo, the white balance will be customized to that point.

A worthwhile strategy for a portrait would be to have the subject hold up a gray card and take a photo. You would then use the eyedropper in Lightroom and fix the white balance by pointing to the gray card.

January PID / PSA Results

For lack of sugarcoating, we did not perform as well in the last PID Interclub Competition for January 2018 as we did for November 2017. Sorry to say none of our club members received any awards or distinctions despite what I considered some spectacular images.

Keeping my fingers crossed for better results in the next March round. The more photos our members submit for club vote, the better chances we stand to shine in cherry picking the best of our best. All the more reason why we encourage impartial & anonymous voting as it should help stack the odds in our favor when the final 6 images are presented to the PSA for evaluation in the PID Interclub.



Otherwise we are still doing well in combined scores for November 2017 & January 2018. I just noticed the results from the PSA website, feel free to have a look at the following link under Group E where we are listed: <https://psa-photo.org/index.php?2017-18-pid-interclub-standings>

Cheers,

Nick



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.

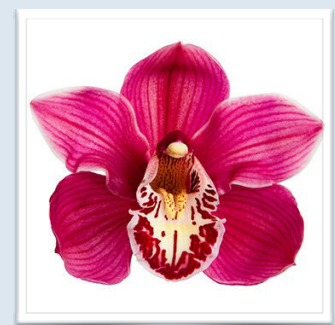
If you are interested in going, email Cathrine at chloe.hayley@msn.com (note that my email address has changed.)

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)



Jordan Snyder's Travelogue by Larry Clare

The Magical Island of Tangier in the Chesapeake Bay

The Chesapeake Bay is the massive confluence of some of the largest Eastern US rivers: the Susquehanna, Potomac, Rappahannock, York, and James, into the largest estuary in the United States and the third largest in the world. It stretches 200 miles from Pennsylvania to the North Carolina border. Its present shape is dominated at the southern end by a massive meteor crater from a strike 35 million years ago.

Notwithstanding the size, its bay's depth is only a shallow average of 21 feet.

It supports more than 3,600 species of plant and animal life, and provides a vast and rich bounty for the Nation's seafood supply. Few places have more birds and waterfowl.

Geographically, its 12,000 miles of shoreline, more than the entire U.S. West Coast, receives over 100,000 rivers and streams, and fronts innumerable islands and tidal wetlands. Geologically, the land around the bay is gradually sinking and the neighboring seas slowly rising for a host of reasons. Between the subsiding land and rising seas, Tangier Island, whose highest point is barely 4 feet above sea level, may have only 25 to 50 years of habitability left.

Tangier is located and relatively isolated in almost the exact center of the Chesapeake, between the Virginia capes and the Delmarva Peninsula. Communications across the choppy water have historically been haphazard. Numerous boundaries have run through and across its unmarked waters, which for a time in 1812 were at the center of the Atlantic Coast theater of the War of 1812 between Britain and Napoleonic France. It was during the battle of Ft McHenry near Baltimore that Francis Scott Key wrote his inspired *Star-Spangled Banner*.

Tangier has always felt like an isolated place. The shores are made to seem perhaps a little distant and obscured by the gradual curvature of the earth. Transportation to and from the island is limited to small plane or boat.

The original settlers came from Devon and Cornwall in the 17th century. A distinct American dialect evolved from these settlers over the years which currently sounds vaguely like a British variety of English. It has, however, been a creation of its own time and place from off the Virginia eastern shore.

Jordan is steeped in the geography, history, and culture of the place. He describes himself as a Citizen Scientist, deeply involved with oyster restoration and the study of bay pollution by microplastics. His slides were highly evocative of the very simple life of the residents and their ocean-based enterprises.

Captain Jordan Snyder is a lifelong sailor who runs sailing adventures and photography workshops aboard his boat, Base Camp II on the Chesapeake Bay. He also works on environmental research and citizen science projects to help promote awareness of complex conservation issues. Join his adventures at www.BaseCampSailing.com





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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!



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See the Serengeti in 2019

If you've always been excited about a trip to Africa but the price has been out of reach, I have great news. I am able to keep my 2019 safari prices low again with the same high quality guides and lodging. An 11-day safari to Tanzania's best wildlife spots is just \$5,880 in February and \$6,075 in July and October. That's more than 30% off the typical price for safaris of this quality.

You **don't need to be a hardcore photographer** to join us on this special safari experience; you just need to want to experience the excitement of watching wildlife up close.

On my **February safari**, we'll spend 2 nights in Tarangire, 2 nights at the Ngorongoro Crater, 3 nights in the southern Serengeti, and finish with 2 nights in the central Serengeti. Highlights in February will be new zebra foals and wildebeest calves. [Click here for details.](#)

On my **July and October safaris**, we'll spend 2 nights in Tarangire, 2 nights at the Ngorongoro Crater, 3 nights in the central Serengeti, and wrap up with 2 nights in the Serengeti's north. Highlights in July are cooler temperatures and a chance to see the wildebeest herds cross the Mara River. In October, the dry season means the wildlife in Tarangire must come down to drink at the Tarangire River, the only water source in the park which makes it easier for us - and predators - to see them. [Click here for details on the July safari](#) and [click here for details on the October safari.](#)

If you are at all interested in joining us for an incredible experience, contact me asap at info@daveburnsphoto.com.

Safari njema,
Dave Burns





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/>