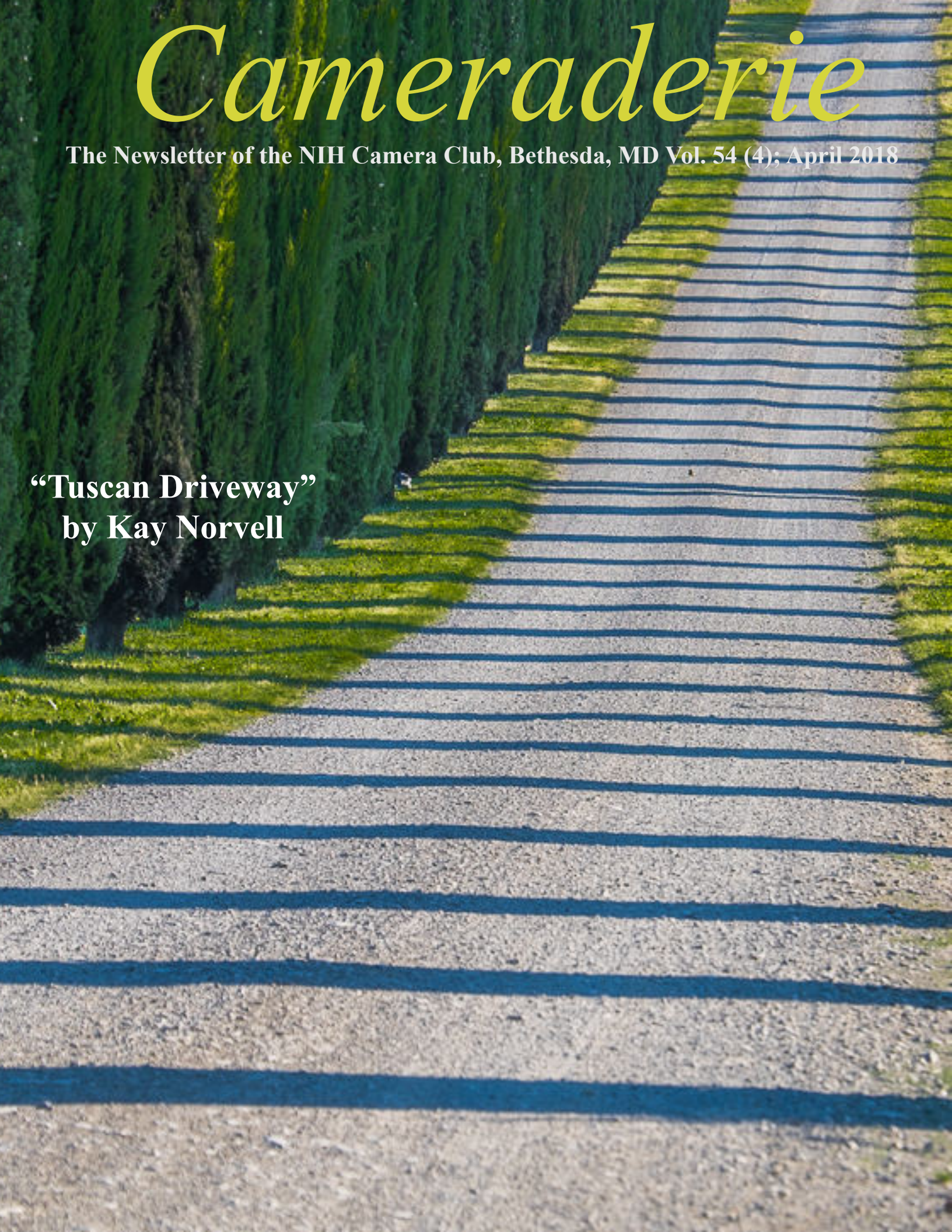


Cameralderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 54 (4); April 2018




**“Tuscan Driveway”
by Kay Norvell**



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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					

2018 MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3 <i>Digital Images due online By Midnight</i>	4	5
6	7	8 <i>Critique "See info pg 15" 7pm</i>	9	10	11	12
13	14	15 <i>Travelogue Guillermo Olazola Alsace region of France</i>	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

President's Chat

April 2018

By: Linda Eisenstadt



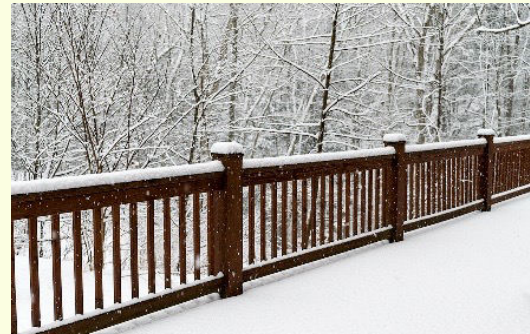
Don't forget that the Travelogue is April 10 and the meeting is April 17

I want to thank the 9 people who entered my February Challenge. Unfortunately, 3 entered great photos that were taken in previous years, so they were disqualified. I enjoyed seeing everyone's take on what February meant to them:

Fran Raab – Spring Sales!



Margaret Sprott – Deck after a snowstorm



John Norvell - Old Faithful After Snowstorm



Dick Sprott – Cabin in Snow



My 2 Winning Images Are:

Bob Cox – Selfie



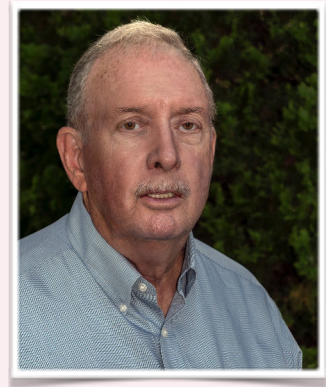
Kay Norvell – On the Road



PSA Rep Rap

April 2018

By: Dick Sprott



I know it seems early to talk about the 2018 PSA Conference being held in Salt Lake City September 30 to October 6, but you don't want to miss this one, and if you are going, then you will want to participate in some of the really nice tours that provide opportunities for widely varied photography. These opportunities range from architecture and urban scenes to wildlife in the surrounding areas. Margaret and I have spent time photographing and birding in the area twice over the last 5 years or so, but always with too little time as we were heading to or from the west coast. This time we look forward to having enough time to really get the best out of the trip. You can too! You don't absolutely have to be a member to attend, but the savings in registration cost as a member will probably cover the cost of membership. Membership is \$45 with an online journal or \$60 with hard copies of the Journal (as always I can help you join). Online registration opens April 2nd. You can go to the PSA website (<https://psa-photo.org/index.php?home>) and

get information about the conference and the conference hotel and other Salt Lake City hotels at the Conference tab even as a non-member, then register on or after April 2nd. Why register so early? PSA Staff, and our own Linda Eisenstadt, who is heavily involved in planning this conference, feel that the tours are likely to fill up quickly. The best way to secure a place is early registration. Among the tours are three opportunities to photograph wild horses, an afternoon in Antelope Island State Park, with wonderful animal and bird photo-ops, a garden tour of Red Butte Garden, with noted display gardens and hiking trails, an all-day train tour in Heber Valley/Provo Canyon, a tour of Silver Lake in the Uinta-Wasatch-Cache National Forest, a train trip to Heritage Park with a Native American village and many historic homes, and of course lots of opportunities to photograph Temple Square. Prices for these tours are available on the PSA website and can be seen by clicking on the conference tours tab in the conference menu,



NATURE VISIONS REPORT: April 2018 BY DAVID TERA0



The Nature Visions Photo Expo will be held on November 2-4, 2018 at the Hylton Center for the Performing Arts in Manassas, Virginia. For those of you unfamiliar with Nature Visions, our club is a participating member of the Nature Visions Photo Expo along with 7 other local camera clubs. It is a great opportunity to learn photography first-hand from national and international experts – 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.

This year, major speakers will include Thomas Heaton from the U.K., who will be the keynote speaker on Friday; Cole Thompson who will discuss black-and-white photography; and Julianne Kost, the popular Adobe Photoshop/ Lightroom guru.

The Nature Visions photo competition will again include both nature and photo-art images. As in previous years, nature images must not show the human element – e.g., people, objects constructed by humans (buildings, vehicles,

roads, bridges, etc.), and evidence of human activity (obviously plowed or cultivated fields, obvious garden or park scenes). Detailed rules for submitting nature and photo art images are posted on the Nature Visions website: <http://naturevisions.org/the-exhibits/expo-submissions/>

Uploading images for the photo competition will begin on August 13th. We will keep you informed of the detailed competition schedule through our newsletter and meetings. So, please stay tuned. You don't want to miss the deadline.

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.





Competition Winners
March 2018
Topic: Shadows



Novice Digital:

First: Linda Eisenstadt "The Waiting Room"

Second: Linda Eisenstadt "The Victorian Curve"

Advanced Digital:

First: Fran Raab "Pine Hoop Dreams"

Second: Kay Norvell "Palouse Shadows"

Third: Diane Poole "That one time in Occoquan"

HM: Doug Wolters "Dissident Shadows"

HM: John Norvell "Little Tree in the Snow"

HM: Kay Norvell "Shadows in the Snow"

Advanced Color Prints:

First: John Norvell "Hot Springs Shadow"

Second: Gosia Klosek "Green Eggs, No Ham"

Third: Gosia Klosek "Orchid and Shades"

HM: Kay Norvell "Tuscan Driveway"

Advanced Monochrome Prints:

First: David Terao "3 Forks"

Second: John Norvell "Trees in the Snow"

Third: David Terao "Pueblo Vigas"

HM: Kay Norvell "Shadows on the Hill"

Digital Novice



First Place: “The Waiting Room”
by Linda Eisenstadt

I took this with my LG G6 cell phone. I was waiting for my girlfriend to finish with her MRI and I started looking around the room. I was seated very close to these chairs and tables and noticed the shadows made by the blinds. I processed it in Lightroom and Color Efex Pro 4. I had so many different ways to edit this photo, it was fun choosing the effects that I wanted.



Second Place: “The Victorian Curve”
by Linda Eisenstadt

Taken in Baltimore around the Washington Monument. I liked the shadows with the curve. I took this in 2015 but couldn't get the shadows to be black, this was before I started using Lightroom. I like how it looks, but I'm still working on it. Taken with Nikon 7100, f/8, 1/800 sec, ISO 200, in aperture setting, used my 18-200 mm lens, focal length 62mm.

Digital Advanced



First Place: “Pine Hoop Dreams”
by Fran Raab

I noticed the shadow on the garage door of the house across the street from me. There were also a few balls of different sizes and color on the driveway.. I took a few shots (no pun intended) with my iphone. I placed each of the balls under the net and liked the most colorful one because it gave a pop of color to a black and white photo. The ball also cast a shadow.



**Second Place: “Palouse Shadows”
by Kay Norvell**

This photo was taken at the Palouse in Washington state at sunset.
Fuji X-T1, 55-200mm lens at 80mm, 1/400, f/8.



**Third Place: “That one time in
Occoquan”
by Diane Poole**

This image was taken in Occoquan Va. I lived there during my high School days, a few weeks ago I met a few friends there to catch up and saw this beautiful shadow. Taken with my Iphone X, post processed using Photoshop.



**HM: “Dissident Shadows”
by Doug Wolters**

An exhibit by Ai Weiwei. A stack of antique stools in the Art Gallery of Ontario, relics of disappearing Chinese traditions (a recent exhibit has 4000 such stools). Shadows cast by the museum light. Shot with an Olympus 9-13mm lens mounted on an Olympus E-M5, 1/6 sec at f/6.3.



**HM: “Little Tree in the Snow”
by John Norvell**

This photo was taken recently at Yellowstone National Park and shows a small tree covered in ice and shadows with hot thermals in the background. Fuji X--Pro2, 18-135mm at 20mm, 1/200, f/16.



**HM: “Shadows in the Snow”
by Kay Norvell**

This photo was taken at Yellowstone National Park near a small creek in the morning. Fuji X-T1, 18-135mm lens at 90mm, 1/800, f/8.

Advanced Color Prints



**First Place: “Hot Springs Shadows”
by John Norvell**

This photo was taken recently at Mammoth Hot Springs with the path and railings and shadows. Fuji X-Pro2, 18-135mm lens at 20mm, 1/300, f/8.



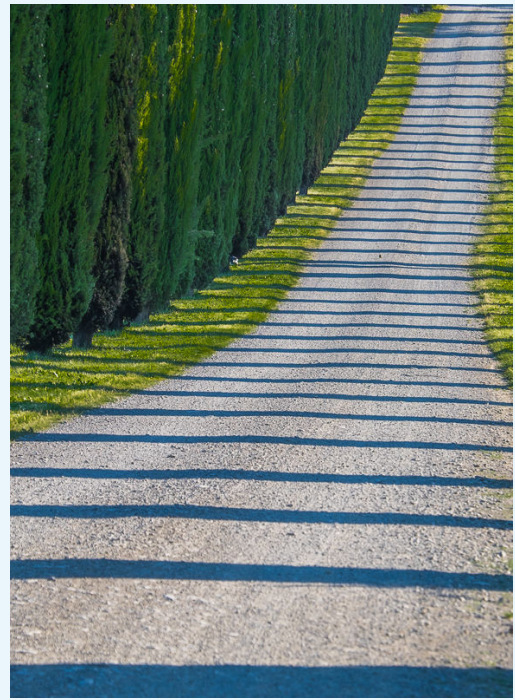
**Second Place: “Green Eggs, No Ham”
by Gosia Klosek**

I was looking for shadows that would be themselves colorful. Here is an example of a green glass vase casting a shadow on some eggs and coloring others. Shadows casted by the oval surfaces of other eggs have interesting shapes. This is formed from a stack of 12 images to create a sharp image. Nikon with Nikon 105 mm lens, ISO 125, f/16, 3sec.



**HM: “Orchid and Shades”
by Gosia Klosek**

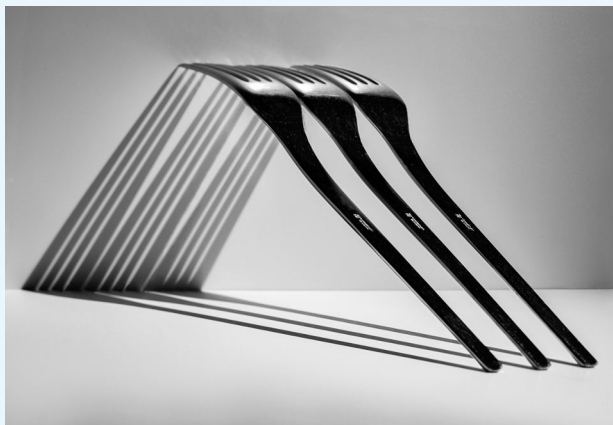
It was a sunny afternoon; window shades casted shadows on another set of shades and creating acute angles, contrasting with the smooth curves of flowers' shadows. In post-processing, I increased the contrast and cropped the image. Nikon with Nikon 28-300 mm lens at 300mm, ISO125, f/29 1/10sec.



**HM: “Tuscan Driveway”
by Kay Norvell**

This photo of a driveway lined with cyprus trees was taken in Tuscany, Italy. Fuji X-T1, 18-135mm lens at 135mm, 1/120, f/8.

Advanced Monochrome Prints



**First Place: “3 Forks”
by David Terao**

I shot this image of 3 forks using a single tungsten light on white foam core using a Canon 5D Mk III and 90mm f/2.8 tilt-shift lens. Exposure was 1/4 sec @ f/16 and ISO 200.



**Second Place: “Trees in the Snow”
by John Norvell**

This photo was taken recently at Yellowstone National Park. The shadows of the trees on the snow-covered hills made interesting patterns. Fuji X--Pro2, 18-135mm lens at 100mm, 1/300, f/11.



**Third Place: “Pueblo Vigas”
by David Terao**

This image of the wooden vigas casting their shadows on the adobe wall was taken in Sante Fe, NM. I used an Olympus OM-D E-M1 Mk II camera and Panasonic 12-35 f/2.8 zoom lens (set at 35mm).

Exposure was 1/125 sec @ f/11 and ISO 200.



**HM: “Shadows on the Hill”
by Kay Norvell**

This photo was taken at Yellowstone National Park in the morning. Fuji X-T1, 18-135mm lens at 30mm, 1/800, f/8.

2018 NIHCC Competition Topics and Judges:

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

Judge: Greg Holden

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

May: Critique Session with Justin Black

June: End of Year Competition

Please click on this link for specific competition rules:

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

The Votes are in!
Below is the list of topics (Dates and Judges coming soon)
for the NIH Camera Club Competition Topics 2018-2020

Flowers, Wildflowers
Landscapes
Architecture
Cityscape
Close Up, Macro
Decay, Detritus, Abandoned
things
Still Life
Wildlife-Animals, Insects
Anything Washington
Nature
Photojournalism
Abstract
Long Exposure
Sunrise, Sunset
Open

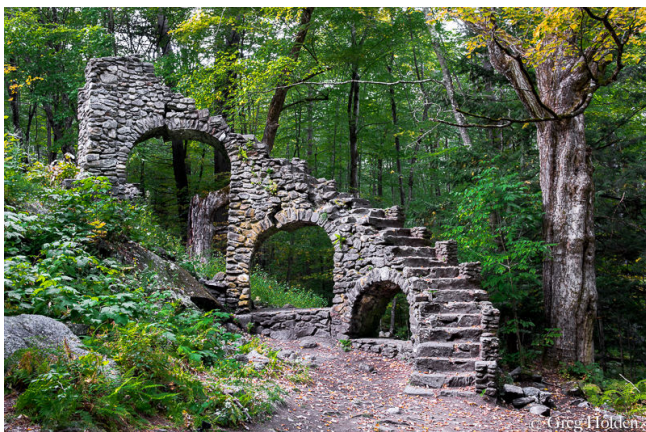
April Judge: Greg Holden

Competition Topic: Old Everything

Greg Holden is a photographer from Rockville, Md who uses his photography to share with others how he sees the world. Greg is an avid hiker and many of his photos are from visits to National Parks, but many of his best photos are from outings close to home. While Greg has enjoyed viewing many beautiful sunrises and grand landscapes, he finds that the little scenes often overlooked by others are the ones that fuel his creativity. Greg is always looking beyond the obvious and photographing the things that others might not even notice like an acorn sprouting, the patterns made by rust and faded paint on an old automobile, or patterns in the windblown sand of a local beach.

Greg enjoys teaching others and sharing his passion for photography and speaks and judges at clubs throughout the MD/VA area. He also teaches classes through Capital Photography Center (capitalphotographycenter.com).

You can see Greg's work on his website www.imagesunderfoot.com and follow him on Instagram [@imagesunderfoot](https://www.instagram.com/imagesunderfoot)



NIH Camera Club Tuesday May 8th, 2018

Topic: Visualization

Critique no competition

Digital Images only

Judge: Justin Black



Visualization: conceiving and making images that you can't see

The concept has to do with taking advantage of uniquely photographic effects to create images that one can imagine, but that we can't really experience "in the moment" with our own eyes while observing the real world, even when looking through the camera.

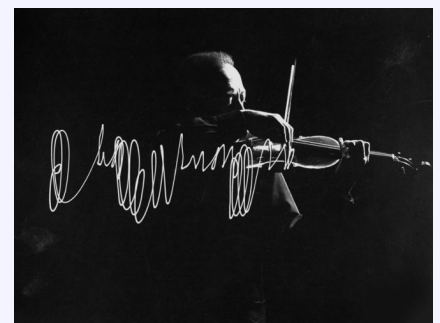
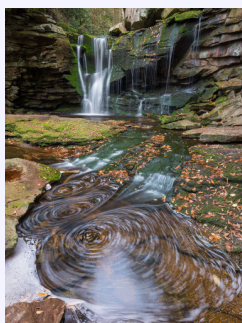
You only see the image once the photograph has been made, and it departs significantly from what you saw when looking with your eyes at the real-world situation.

Examples might be:

- Creating abstract designs by capturing motion recorded in long (or long-ish) exposures.
- Multiple exposures
- Shooting entirely out of focus, but still creating a compelling design in the resulting composition.
- Photograms: Traditionally, these were made by placing objects on top of black and white photographic paper, but they can be done digitally too. Here's a pretty good tutorial on the subject: <https://www.discoverdigitalphotography.com/2012/how-to-make-a-digital-photogram/>
- Light painting
- Shooting with flash in the dark (dark enough that the photographer can't see) in a space that the photographer is familiar enough with to be able to imagine how the flash image is likely to look before it is made.
- Stroboscopic flash patterns
- Designs, phenomena, and patterns created by things in motion, that we can't really see in real time with our eyes, but that can be captured properly with a camera at super-fast shutter speeds.
- Compositions that only work due to minimal depth of field, photographed at wide apertures.

The point is to apply these special photographic techniques in such a way that they are essential to the composition and design of the image. I'd prefer to see images in which the application of technique seems deliberate and thoughtfully considered, rather than accidental.

Straight-forward images that embrace realism would be the opposite of what I am proposing here.



Famous Photographers

By Stephen Levitas

#28 April 2018 *Cameraderie*

Pete Souza (1954-)



Peter J. Souza is an American photojournalist, the former Chief Official White House Photographer for President Ronald Reagan, and also for President Barack Obama (January 20, 2009–January 20, 2017), and a former director of the White House Photography Office. Souza shot 1.3 million images of President Obama in eight years. Now he has published a book of 325 of those images.

Here is the Wikipedia article on Souza:
https://en.wikipedia.org/wiki/Pete_Souza

With so many fine images to choose from, I am going to discuss a few that strike me for their tutorial value.

First term official photograph of Obama,
January 2009, by Souza



Note that this color portrait clearly uses controlled lighting, with the President's right side receiving the main light, creating a slight Rembrandt triangle of light under his left eye. If there is a fill light from the left, it is very slight, and I don't think there is any back light. There may have been another light on the flags. The brighter side of the President's face receives more space, and that is where the American flag and the Flag of the President are placed. The President wears an American flag pin in his left lapel. Note also, the slight angle of the President's shoulders, creating a diagonally receding line back to the flags. A formal portrait like this is always very carefully thought-out.

Second term official photograph of Obama,
Dec. 6, 2012, by Souza



Here, the President is clearly in the Oval Office, standing before his desk, and posing very informally, with his arms crossed and showing his trademark grand smile—he is shown to be comfortable and integrated with the job. I cannot decode the lighting—it might just be a bounce flash directed at the ceiling—perhaps some of you can tell better than I. The President’s shoulders still make a slight diagonal line in the direction of the American flag. He still wears the flag pin in his left lapel.

From the Internet, under Souza’s name



From hundreds of images to choose from, I like this one because of its classic “giving a speech” pose. We can all take advantage of a backlight and a dramatic gesture when we shoot public figures giving speeches. Souza has also left enough space in front of the President so there is “breathing room” on that side. Consider also how this image would look flipped left-for-right. Since we read left to right, this image says “stop and look,” but flipped it would say “keep going out the right side of the image,” and our eyes might wander out of the image.

From the Internet, under Souza's name



Souza shot a lot of black and white images of Obama. Notice how they have more drama. In this one, several elements that I particularly like are present: shooting from behind a person walking away from you; and using a diagonally receding line, in this case an empty corridor. Does the empty corridor suggest that the President's job is lonely and isolated and indicate his heavy load of responsibilities? Note the realism, in that Souza did not correct the leveling of the columns, wall, and ceiling—does this informality suggest that something is out of kilter?

From the Internet, under Souza's name



I don't know who the child is, but being ready to shoot an informal moment, and get down on the floor to do it, is a must in some situations. Obama's feet "rest" upon the right side of the frame "for stability," and Souza has left a little "breathing space" at the head of the shot.

Better Query Saul

Sharpening

By: Saul Pleeter

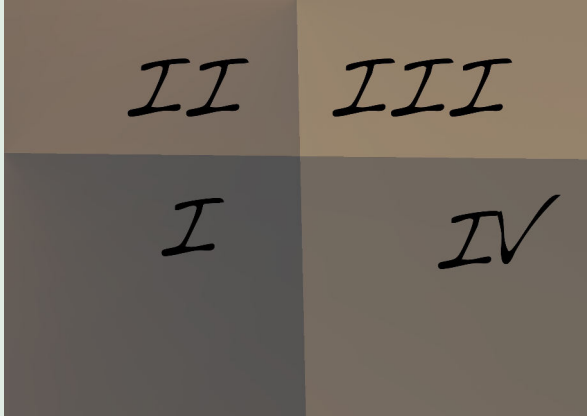


What is sharpening? How do you sharpen images? What are the better tools for sharpening images?

The first point that needs to be emphasized is that, unfortunately, if your image at capture is not in focus, there is no amount of sharpening that will make it so.

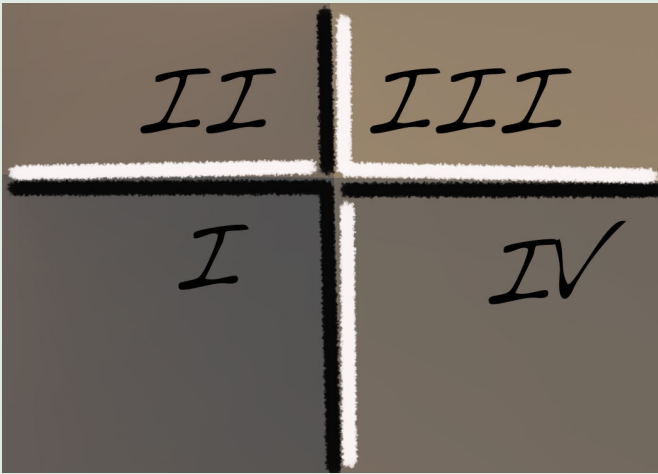
It is useful to distinguish 3 types of sharpening. There is Capture Sharpening, Local Sharpening and, Output Sharpening. Capture sharpening is useful because most digital cameras have an anti-aliasing filter – a device that is appended to reduce moire. The impact of the anti-aliasing filter is to unsharpen images that are captured. Capture Sharpening is simply an antidote to anti-aliasing feature. Local sharpening is where you want to emphasize (or deemphasize) a specific part of your image. Output sharpening adjusts the image for the media that you intend to use.

I'm going to concentrate on Capture Sharpening. What Capture Sharpening is, is a method of making the image appear to be sharp – or in focus -by increasing the contrast between parts of your image. Consider the image below. There are 4 sections – what's important here is the difference in brightness between the sections.



Consider sections I and II. Section I is clearly darker. When you sharpen a photograph, the program enhances the contrast of the border between a lighter and darker area. In essence it inserts a dark line on the border of the darker segment and a white line on the border of the lighter segment.

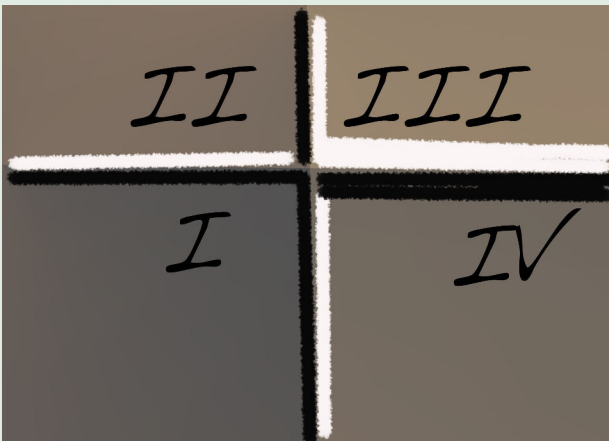
Some of the high-end cameras of Nikon, Canon, and Sony do not have the anti-aliasing filters. Capture Sharpening is probably not necessary in those cases.



So the border between I & II is much more clearly defined, because we increased the contrast between the two sections at their border. If we consider sections II and III – II is now the darker and III the lighter. A dark line would appear in section II and a white line in section III where they abutted.

In the Develop module of Lightroom there is a section called Detail. Detail is divided into 2 parts – Sharpening and Noise Reduction. Under Sharpening there are 4 sliders: Amount, Radius, Detail and Masking. The Amount slider determines the intensity of the sharpening effect – essentially how many of the borders need to be adjusted. The greater the amount of sharpening, the greater the number of borders that get treated. In general, Amount should be set around 50.

The Radius slider adjusts the breadth of the adjustment. For example, the greater the radius, the thicker the lines – both black and white – where the sections meet. Radius can vary from 0 to 3.0 pixels. If you hold down the Option key on a Mac (Alt key on a PC) and move the Radius slider, you will see the outline of the edges become thicker as Radius increases. In general, I think, it is better to keep Radius setting to about 1.0. In the diagram below the lines between III and IV are thicker as a result of increasing the Radius.



If the Radius setting is high – say 2.5 – and the Amount is low – say 30 – the effect is very similar to Clarity adjustments.

Detail works about the same way as Radius. Moving the Detail slider to the right increases the texture that will be sharpened. Much like for the Radius slider, holding down the Option key and moving the slider shows the impact of a higher Detail on your photo. I generally don't adjust Detail very often. Increases in Detail are similar to pushing the Amount slider and frequently introduce noise into the photo.

The slider I work with the most (in combination with Amount) is the Masking slider. If you hold down the Option key (Alt key for a PC) and move the Masking slider, the black lines indicate the edges that will be sharpened. For landscapes especially, I like to move the Masking slider to about 60-70 and the Amount slider to 100 or even over. This is clearly a matter of taste and I am guilty of over-sharpening some of my images. For portraits, sharpening the image will magnify any negative features on the subject's face. Wrinkles, bags, moles, etc. will become more prominent as a result of sharpening. Local adjustments may be needed to counter the effect of sharpening – more on this in another column!

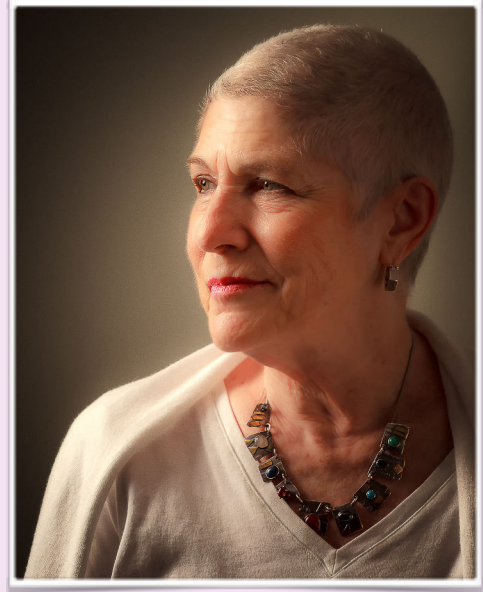
A word about Noise and Sharpening: When you sharpen an image, EVERYTHING gets sharpened including any noise present in the image. If noise is an issue, you should reduce the noise – via adjusting the noise reduction slider -before you sharpen your image.



PSA Annual Conference of Photography

Salt Lake City, Utah
September 30 - October 6, 2018

Call for Nominations – The 2018 NIH Camera Club Lorraine Lasko Service Award



In 2013, our long-time member and dear friend, Lorraine Lasko, passed away. Lorraine made an exceptional contribution to our club by serving as our Program Chair – arranging for all of our speakers and judges – for over 10 years. To honor her, the club created a special award called the NIH Camera Club Lorraine Lasko Service Award (or the “Unsung Hero” award, for short). This is an annual award and it is time to issue the Call for Nominations for 2018.

Our club is fortunate to have many people who have provided significant service to keep the club running smoothly for the benefit of us all – and we are very grateful to all who have given so generously of their time and talents. However, the Lorraine Lasko Service Award will recognize exceptional service to the club, whether it be long-term service like Lorraine’s or service during a shorter period of time that required exceptional time and effort.

To be eligible for the award, a nominee must be a current member of the NIH Camera Club. However, the service to be recognized may be either past service or service the member is currently providing. An individual member may only win the award once. The award winner will be selected by the Board in a written, secret ballot. Current Board members are eligible for the award; however, if they are nominated, they must recuse themselves from voting to select the winner of the award.

Any current club member may nominate someone for the award by filling out the form below. The Board will accept one nomination per club member.

Name of Nominator: _____ Date: _____

Name of Nominee: _____

Reasons for nominating this person for the Lorraine Lasko Service Award:

(Use additional paper if necessary)

Send your nomination by regular mail or email to:

Vickie Allin
5032 Allan Road
Bethesda, MD 20816
Email: vickie1247@gmail.com

Nominations must be received by no later than Friday, May 18, 2018.

NIH Camera Club Field Trip to the US Botanical Garden By: Cathrine Sasek

On Thursday March 15, six camera club members participated in a field trip to the US Botanical Gardens in Washington DC to photograph orchids. Camera club members who participated included Vickie Allin, David Terao, Guillermo Olaizola, Nicolas Raymond, Dick Sprott, and Cathrine Sasek.



Like many of the days in March this year, the 15th was cold, but this made the gardens even more striking. When we walked into the first area with orchids, it was like walking into summer. The flowers were gorgeous, the photo opportunities were numerous - and it was warm!

The Botanical Garden currently has thousands of orchid blooms, including several unique, rarely seen varieties. Included are orchids with a wide variety of colors, shapes and sizes, all arranged in a pleasing easy to photograph display. Not only can you view and photograph the gorgeous orchids, but there is also information available on types of orchids and their uses (e.g., some have medicinal use and some have strong fragrances for attracting pollinators). The orchid display will be at the Botanical Garden only until April 8th.

In addition to the gorgeous flowers, the Botanical Garden has quite a few other plants that are worthy of photographing. For example, there is a small area with several interesting cacti, some of which I photographed, as well as other areas with medicinal plants, rare and endangered plants and others.

This turned out to be a great day for the NIH Camera Club to visit the Botanical Garden. There were no large school or other groups and the crowds were relatively small, meaning we had easy access to the many beautiful flowers. This combined with the special permission to use our tripods, hopefully resulted in many great images!

I'm sure you'll see some of the photos taken by club members at the garden entered in competitions, in the meantime, if you are looking for a great place to take pictures of flowers, the US Botanical Garden should be a place you consider!



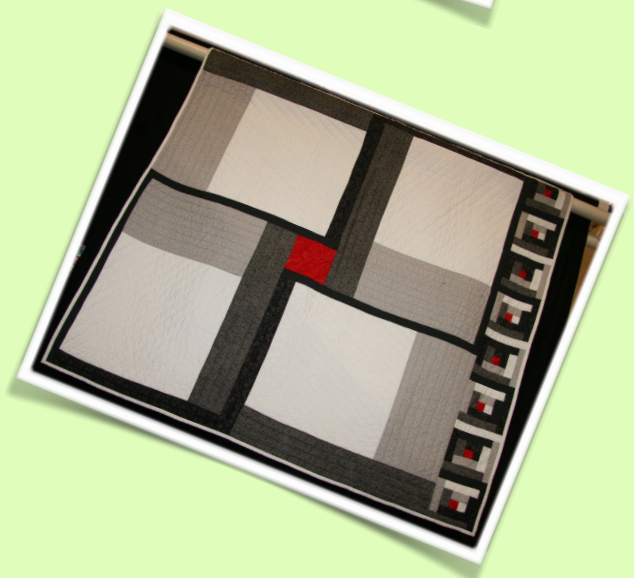
TRUNK SHOW OF QUILTS

Presented by: DOT HARTLEY

at 8 P.M. April 10th in the Community Room

Giving back to the RESIDENTS of the FIVE STAR PREMIER RESIDENTS OF CHEVY CHASE and allowing us to have our NIH Camera Club meetings.

Dot is a machine quilter who makes quilts both using patterns and from her own designs. (Below are some examples of Dot's beautiful work)



Field Trip to Wings of Fancy “Butterflies in Focus” at Brookside Gardens - June 16, 2018

NIH Camera Club is sponsoring a field trip to Brookside Gardens to photograph live butterflies on June 16th from 6:45-9 a.m.

Every year Brookside Gardens allows a small group of photographers to bring their tripods and photograph live butterflies in their South Conservatory before the conservatory opens to the general public. This is a great opportunity to get wonderful photos of butterflies, particularly since this takes place early in the morning when the butterflies are less active, making it easier to make a great image.

To take advantage of this, NIH Camera Club is sponsoring a field trip to Brookside to photograph the butterflies on June 16th from 7-9 a.m. Brookside Gardens limits the number of people who can go, so if you are interested, I recommend that you sign up soon. They currently have 11 slots available on June 16th, but those slots are not limited to NIH Camera Club members so they may fill up soon. The cost is \$30.

Note that you can stay later than the end time of the field trip, but once the butterfly exhibit opens to the public at 9:00 a.m., you can no longer use your tripod.

Cathrine Sasek will be available to offer assistance to anyone who is not familiar with butterfly photography.

Where to Sign Up: https://apm.activecommunities.com/montgomerycounty/Activity_Search/focus-on-butterflies/40504 (Also let Cathrine Sasek know that you are coming)

Date and Time: June 16, 6:45-9 a.m.

Where to Meet: in the parking area outside the South Conservatory at Brookside Gardens, 1800 Glenallan Ave., Wheaton, MD 20902.

Recommended Equipment:

Tripod

Camera and camera manual

Macro lens or extension tubes

Close-up flash (but most butterfly photos look better in nature light)



Please think about signing up for this awesome way the NIH Camera Club gives back to the 5 Star Residence for allowing us to use their facility for our club meetings. Thank you

NIHCC TRAVELOGUE SIGN UP

The NIH Camera Club gives back to the 5 Star Residents by giving a Travelogue on the 3rd Tuesday of the month at 8:00 p.m., July through June. Please sign up with your name, name of Travelogue and month desired. Questions? Contact Linda Eisenstadt, 301-785-2785 or linstadt@aol.com Andrew or Hermune from 5 Star will assist with microphone and if you are using the overhead projector.

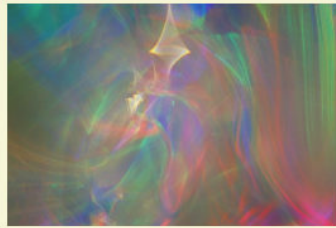
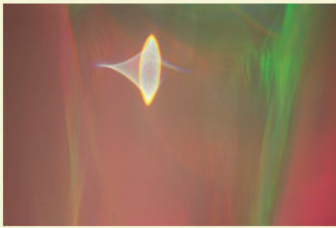
MONTH	NAME	TITLE OF TRAVELOGUE	PHONE	EMAIL
2017				
JULY				
AUG	Collyer, Poole, Norvell	Around the World		
SEPT	Suzanne Dater	Olympic National Park		stdater@gmail.com
OCT	Steve Rosenbach	NYC	443-510-4123	steverosenbach@gmail.com
NOV	Bob Cox	Easter Island		rwcox123@gmail.com
DEC	NONE			
2018				
JAN	canceled by 5 star illness in facility			
FEB	Jordan Snyder	Exploring the Magical Island of Tangier on the Chesapeake Bay		
MAR	Gosia Klosek	A visit to Chile: the Atacama Mountains		mmklosek@gmail.com
APR	Dot Hartley	A Quilt Talk to the residents, not photos, not for NIHCC unless in quilting		
MAY	Guillermo Olaizola	Alsace region of France		
JUN	Suzanne Dater	South Island of New Zealand (photos taken on a trip I did in October 2017)		
JULY	George Lea	TBD		
Aug	David Terao	A showing of his wife's jewelry she makes and how he photographs it		



Joe Miller and the Northern Virginia Alliance of Camera Clubs proudly present:

The Freeman Patterson Lecture on Understanding Creativity

Mr. Patterson, a world-renowned photographer and teacher, will discuss the idea of "Creativity" as applied to photographic work. His personal efforts range from documentary to impressionistic; resonating with themes inherent in the natural world. His images have been published in numerous books, magazines, journals, newspapers and advertisements, exhibited around the world.



Freeman will begin his presentation with a talk about the nature of creativity and ways to nurture and develop the creativity with which we are all born. He includes stories of people who have used their creativity under great difficulty to benefit others and follows with a series of photographs (with commentary) that illustrate his main points and reveal how both the symbols in our dreams and the symbols in our art tell our life story.

Freeman has presented this program in several countries - Australia, New Zealand, South Africa, Israel, France, England, Canada, and the United States - and regularly updates both the spoken and visual content. It is a continuing work in progress.

Combining a deep love of photography with an open and engaging teaching style, his lectures emphasize learning how to express effectively what you see and feel. He regards visual design as the craft or the language of visual expression and helps his students become fluent; using design with the ease of speaking their first language.

He helps attendees to understand that creativity resides in them (the photographer) and not in the tools or techniques that are used. Without an imagination, dreaming, and manipulation, tools and techniques can accomplish nothing.

Carpooling for this event is suggested due to limited parking space.

Date:

[Thursday 3 May 2018 at 7:30 PM](#)

Admission:

Free

Location:

Stacy C. Sherwood Community Center
[3740 Old Lee Highway, Fairfax, VA 22030](#)

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 2018 - Abstract Artist's Reception.](#)

[12:00 pm - 5:00 pm Monday, 28 May 2018](#) - Last day of the exhibit.

Don't forget to mark your calendars!



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/>