

# *Cameralderie*

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 54 (5); May 2018



**“Poulnabrone Pastel Rapture”  
By: Nicolas Raymond**

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# 2018 MAY

SUN	MON	TUE	WED	THU	FRI	SAT
		1 <i>NHCC Board MTG 6:30pm</i>	2	3 <i>Digital Images due online By Midnight</i>	4	5
6	7	8 <i>Critique "See info pg 14" 7pm</i>	9	10	11	12
13 <i>Mother's Day</i> 	14	15 <i>Travelogue Guillermo Olaizola Alsace Region of France "See pg 26"</i>	16	17	18 <i>Last Day for Lorraine Lasko Service Award Nominations</i>	19
20	21	22	23	24	25	26
27	28	29	30	31		

# 2018 JUNE

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12 <i>Image of the Year POT LUCK Social FAES 7-10pm</i>	13	14	15	16 <i>Wings of Fancy Field Trip see pg 24"</i> 
17 <i>Father's Day</i> 	18	19 <i>Travelogue Suzanne Dater New Zealand 8-9pm</i>	20	21 <i>1st Day of Summer</i>	22	23
24	25	26	27	28	29	30

# President's Chat

## May 2018

### By Linda Eisenstadt



May is here, the weather is better, flowers can finally be planted in the gardens without fear of frost, trees are greening up and it's a beautiful time of year to get out of the house. Of course, I'm writing this on April 24, it's raining and in the 50s. I'm still trying to get settled after being on a Caribbean cruise for a week and then in Orlando. It's tough to get back into real life and figure out what I need to do or catch up with, like writing this note.

I'm looking forward to seeing the images I missed at the April meeting. Our May speaker, Justin Black, will be talking about Visualization and then critiquing members' digital images of their "visualization" images. More information about our May meeting can be found in this newsletter or in April's newsletter.

Your board is meeting Tuesday, May 1 to finalize the club's summer program, additional field trips, and continuing planning the meetings for the 2018-2019 club year. The competition topics for the next two years was published in the April and May newsletter, so you'll have plenty of time to get out and shoot.

Please sign up for the planned field trips coming up in May and June. They're listed on the club's website. It's very frustrating for your board to plan interesting field trips and not have anyone sign up for them or have only a few members show up.

See you May 8<sup>th</sup>!

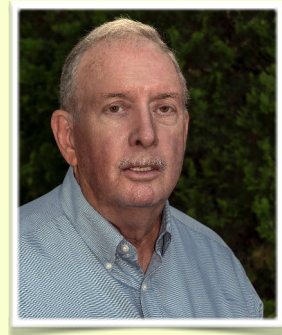
Linda Eisenstadt



# PSA Rep Rap

## May 2018

### By Dick Sprott



While preparing my At Your Service column for the PSA Journal June issue on the topic of photography ethics, I came across an article that looks at issues other than the usual plagiarism and competition issues emphasized by clubs. This article in *Shutter Release*, written by Bill Katzenstein, can be found at [http://www.iconicphoto.com/pdf/ethical\\_issues\\_in\\_photography\\_0305.pdf](http://www.iconicphoto.com/pdf/ethical_issues_in_photography_0305.pdf).

The article uses a case study approach with six cases each of which addresses a specific ethical issue which most of us are aware of, but don't necessarily think of as ethical issues.

The cases include:

Case 1: Profiting from tragedy. Suppose you just happen to be in the "right" place to witness some awful event and were able to photograph it. Is it ethical to accept a large sum of money in exchange for your photos? This is not an easy decision and Katzenstein explores pros and cons that are both personal and situational although in the end the decision is always personal. The best example I can think of is the Abraham Zapruder film of the Kennedy assassination. Zapruder was paid \$150,000 by Life magazine for his film. He was very concerned that the film not be exploited but, of course, was not able to control its use.

Case 2: Using "props" to enhance a scene. Katzenstein uses an example of a well known photographer who set a fire in Arches National Park to make a scene more dramatic. The fire got out of control and caused significant damage. This is an extreme example, but it clearly illustrates the issue of altering reality for effect. Here too, the issue is complicated and situational, and the conclusion is dependent upon the use of the resulting image.

Case 3: Use of another photographer's perspective. Here I have a personal example. On a photo workshop in the canyons of northern Arizona our leader showed us a photo he had made of a dramatic rock formation in a canyon we would enter the next

day. When hiking in the canyon the next day, I clearly saw the same formation and photographed it. A print of that image hangs on a wall of my house where I can enjoy it, but where it is rarely seen by others. Because the perspective was not mine, I would never exhibit, sell or compete it. Decide for yourself whether my behavior in this case is or is not ethical.

Case 4: "Digital improvement of substance." We do this in post processing all the time. For example, removing that ugly telephone pole or other distraction. The ethical considerations depend on the intent and use of the image and the reasonable expectations of the viewer. If the intent is to deceive, then the alteration is unethical.

Case 5: Digital additions, for example adding clouds to a scene when none were there.

Katzenstein uses the example of a realtor adding optional features to images of houses to show what could be done. That use would be ethical, but adding such features to images as if they actually exist in order to sell a house would be unethical.

Case 6: "Making up for bitter disappointment" Katzenstein describes a situation where a photographer on an expensive tour goes to a remote location and the weather is terrible on the only occasion when he could photograph. Subsequently, a photographer who was able to photograph the area in great light offers to send copies of his images to the disappointed photographer. Is it unethical for the recipient to use these photos? Here again it depends. This one never occurred to me and I'd be interested if any of you have ever encountered it. Are there uses that you think would be okay, that you know would not be ok, and what's in the gray areas?

These are examples of situational ethics and answers are not always clear cut and I think most are important to each of us personally, though they don't often arise in club activities.

# NATURE VISIONS REPORT: May 2018 By DAVID TERA0



The 17<sup>th</sup> annual Nature Visions Photo Expo (NVPE) will be held at the Hylton Center for the Performing Arts in Manassas, Virginia on November 2-4, 2018. Three full days of seminars, lectures, and photography workshops right in your own back yard, and many of them are free of charge. Nature Visions is the premier nature photography expo in the greater Washington DC area and features photo contests for students and adults. Our club is a sponsoring member of the NVPE along with 7 other local camera clubs from Northern Virginia and Montgomery County, Maryland. The Expo is open to people at all levels of photography.

The major speakers for the 2018 Expo will include Thomas Heaton (the all-day keynote speaker on Friday), Cole Thompson (who will discuss B&W photography) and Julianne Kost (the popular Adobe Photoshop/Lightroom guru).

The Expo includes a juried exhibition of photographs selected from entries submitted by members of the sponsoring photography clubs. As an NIHCC member you will be able to submit up to 8 images for consideration; 6 in various nature categories (Macro, Water, Landscapes, Birds, Wildlife, Flora) and 2 in the Photo Art category. Online submissions will begin on August 13<sup>th</sup>, so it's time to start planning your shots for your entries, if you haven't already done so. We will keep you informed of the detailed competition schedule through our newsletter and meetings. Please stay tuned. You don't want to miss the deadline.

To see the complete rules and submission guidelines please visit the NVPE website (see below).

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







**Competition Winners**  
**April 2018**  
**Topic: Old Everything**



**Novice Digital:**

First: Nancy Axelrod "Laughing Burmese Woman"  
Second: Nancy Axelrod "Old Burmese Woman"

**Advanced Digital:**

First: Nicolas Raymond "Poul nabrone Pastel Rapture"  
Second: David Terao "Old Cans"  
Third: Guillermo Olaizola "Old Chair"  
HM: Stan Collyer "Still Standing"  
HM: David Terao "Jukebox"  
HM: Kay Norvell "Roof Tiles"  
HM: Kay Norvell "Wagon Wheel"

**Novice Color Prints:**

First: Karen Goldman "Gateway to the Past"

**Advanced Color Prints:**

First: David Terao "Old Truck"  
Second: Kay Norvell "The Window"  
Third: Nicolas Raymond "Gold Forest Castle Ruins"  
HM: David Terao "Railroad Trestle"

**Advanced Monochrome Prints:**

First: David Terao "Church Bell Controller"  
Second: Nicolas Raymond "Akranes Grunge Shipwreck"  
Third: Kay Norvell "The Screen Door"  
HM: Dan Smith "View from the High Line"

## Digital Novice



by Nancy Axelrod

Both of my portraits of old Burmese women were taken last year in small rural villages in Myanmar (Burma), using natural light. Myanmar has just recently been opened for tourism, and the people there are not yet jaded about pesky tourists. They were invariably friendly and open to having their photographs taken.

“Laughing Burmese woman”: Nikon D7000 with Nikkor 18-105mm lens at 105mm, f5.6 1/60, ISO 500.

“Old Burmese woman”: Nikon D7000 with Nikkor 18-105mm lens at 105mm f5.6, 1/80, ISO 200.

First Place:

“Laughing Burmese Woman”

Second Place:

“Old Burmese Woman”

## Digital Advanced



First Place: “Poul nabrone Pastel Rapture”  
by Nicolas Raymond

Ancient megalithic dolmen from Poul nabrone, Ireland. Originally captured under dull cloud cover in summer of 2011. For a while I chalked it off as a tourist snapshot to document my travels and a lingering childhood fascination with Celtic lore. Fast forward a few years, I used the magic of Photoshop to swap in vibrant sunset clouds from a separate picture I captured in Gettysburg (Pennsylvania) of all places + some extra “pastel” colour manipulation in the foreground vegetation to complement these sunset clouds.



Second Place: “Old Cans”  
by David Terao

Taken at the Waterside Woolen Mill in Pennsylvania with an Olympus EM1 Mk II camera and Panasonic 12-35mm f/2.8 lens using a light painting technique with an LED flashlight. Exposure was 20 sec @ f/11 and ISO 200. Fuji X-T1, 55-200mm lens at 80mm, 1/400, f/8.





**Third Place: “Old Chair”**  
by Guillermo Olaizola

I shot this old chair image at the old Lonaconing Silk Mill that closed its doors during a labor dispute in 1957 and has been essentially abandoned since then. For almost 60 years the objects left inside the mill, including all the machinery, tools and even personal objects of the employees, have remained there decaying, mostly undisturbed. I found this old chair in a dark corner down in the basement and I thought that it was a very interesting subject to photograph. I had to clone out many distracting objects that were in the background and then I processed the image using the Nik Color Efex Pro plugin, trying to bring a special atmosphere and timeless feeling to the composition. Lonaconing is located in Maryland, not far from Cumberland. Used Photoshop.



**HM: “Still Standing”**  
by Stan Collyer

On a recent workshop to the Palouse region of eastern Washington, we enjoyed shooting some of the old barns inhabiting the landscape. This beauty needed a little help to stay upright a bit longer. We were lucky to get there in time, and to have an interesting sky for added drama. 24mm, f/7.1, 1/1000 sec., ISO 200.



**HM: “Jukebox”**  
by David Terao

Taken in Memphis, TN at the Gibson Guitar factory with an Olympus EM1 Mk II camera and 30mm macro lens. Exposure was 1/60 sec @ f/3.5 and ISO 200.



**HM: “Roof Tiles”**  
by Kay Norvell

This was taken in Tuscany. I liked all the grass growing out of the cracks. ISO 400, 70 mm at f16.



# Novice Color Print



**HM: “Wagon Wheel”**  
by Kay Norvell

This wheel was in Santa Fe. The shadows in the spokes were interesting. ISO 900. 50 mm, 1/160 at f18.



**First Place: “Gateway to the Past”**  
by Karen Goldman

Doorway of an Inca ruin at the southern end of Pisac Archaeological Park, above the town of Pisac in the Sacred Valley of Peru. The ruins extend for more than two miles. A taxi driver took me to the northern end of the park and insisted on acting as a “guide.” He told me the site was very small and that I had seen everything so I should leave. I had a GPS map and knew the ruins were extensive so I walked to the other side of the park, where I took this picture. Panasonic Lumix DMC-ZS10, 4.3 mm, f/4, 1/800s, ISO-100.

# Advanced Color Prints



**First Place: “Old Truck”**  
by David Terao

Taken at the truck graveyard in Columbia, VA with a Canon 5D Mk III and 90mm f/2.8 tilt-shift lens. Exposure was 1/30 sec @ f/16 and ISO 400.



**Second Place: “The Window”**  
by Kay Norvell

This was a broken window in an old house in the Palouse. The shadow on the wall and the curtain made it more dramatic. ISO 400, 70 mm at f16.





**Third Place: “Gold Forest Castle Ruins”  
by Nicolas Raymond**

Staircase ruins from Madame Sherri Forest in West Chesterfield, New Hampshire. Locally known as the “Castle,” although in reality it originates from a private mansion that has burned down in the 1960s, leaving nothing but the bare bone foundations and this winding staircase leading to nowhere. No wonder it earned the “Castle” nickname. Upon discovery these ruins reminded me of a scene plucked straight out of a medieval fantasy. Running with that analogy, I also experimented with color manipulation from lush green summer foliage into golden shades of yellow.



**HM: “Railroad Trestle”  
by David Terao**

Taken at Harpers Ferry with an Olympus EM1 Mk II camera and Panasonic/Leica 42.5 mm f/1.2 lens. Exposure was 1/13 sec @ f/11 and ISO 1600.

**Advanced Monochrome Prints**



**First Place: “Church Bell  
Controller”  
by David Terao**

Taken in a church bell tower in Frederick, MD with an Olympus EM1 Mk II camera and Voigtlander 17.5mm f/0.95 lens. Exposure was 1/30 sec @ f/5.6 and ISO 800.



**Second Place: “Akranes Grunge Shipwreck”  
by Nicolas Raymond**

Shipwreck from the port town of Akranes in the Western Region of Iceland. Originally drawn in hoping to find something out of the ordinary, this place did not disappoint. While happy with the original colour version, I was eager to process this image in black & white for highlighting its raw grungy details. One thing led to the next until I isolated the shipwreck from its background, substituted a different cloudy sky from my photo archives, and added a scanned high resolution texture of a blank vintage book cover for complementing the aged feel of the boat.



**Third Place: “The Screen Door”  
by Kay Norvell**

This was the door of the same old Palouse house. The jacket hanging by the door looks like someone just stepped out and planned to return. ISO 400, 70 mm, f16.



**HM: “View from the High Line”  
by Dan Smith**

The High Line is a linear park built above New York City’s west side on a viaduct that was formerly used for a railroad spur. Walking the High Line offers unique views of old and new buildings from above street level, along with a parade of people and pleasing gardens. To be “on the ready,” I carry a compact camera in my pocket (Panasonic Lumix DMC ZS100). Taken about 4PM on a full-sun August afternoon. f/2.8, ISO 80, 1/200 sec., focal length 6 mm.

**2018 NIHCC Competition Topics and Judges:**

**May: Critique Session with Justin Black  
(see pg 14 for more details)**

**June: End of Year Competition (Image of the year and Potluck dinner)**

Please click on this link for specific competition rules:

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





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

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

# 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.

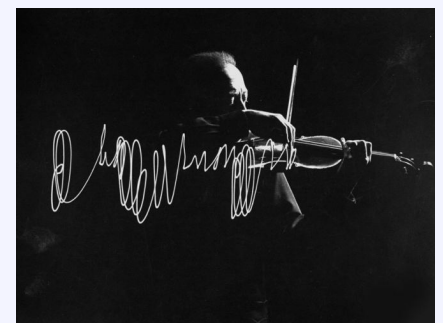
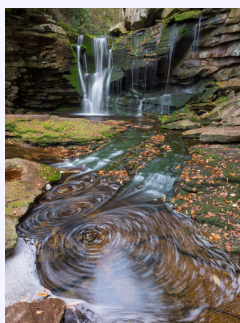
You only see the image once the photograph has been made, and it departs significantly from what you saw when looking with your eyes at the real-world situation.

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.



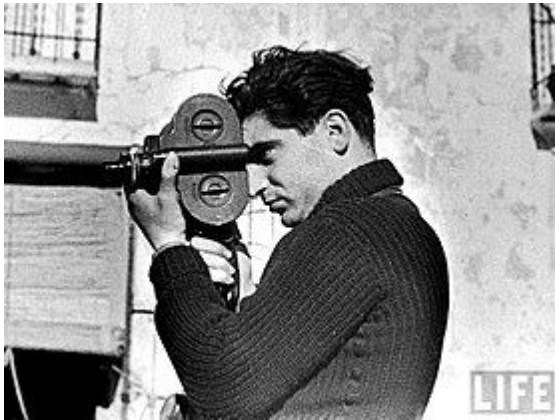


# Famous Photographers By Stephen Levitas



#29 May 2018

## Robert Capa (1913-1954)



Robert Capa is mainly remembered for his daring war photography. He went where the engagements were the most dangerous, and caught images, remembered forever, of the most intense moments of warfare. He died young and unexpectedly by stepping on a landmine when he left his jeep and went ahead on foot to shoot a French unit's advance in the first Indochina war.

Here is his Wikipedia biography:

[https://en.wikipedia.org/wiki/Robert\\_Capa](https://en.wikipedia.org/wiki/Robert_Capa)

Capa is considered by some as the all-time greatest war photographer. The following two images are his master icons of war photography.

France, 1944, Normandy Invasion, WWII



Capa was the only civilian photographer to land with the Normandy invasion. Through an unfortunate lab accident, nearly all of his images from the Normandy landing were destroyed. A scant dozen or so survived, and this is the most famous of them. The blurred focus somehow adds an emotional intensity to the action—recall how effectively Robert Frank used blurred focus to express emotional content a few years later (#23, Oct. 2017).

Spain, Córdoba front, Early September, 1936, Death of a Loyalist Militiaman



It is shots like this that make fame, although there is an undercurrent of criticism that believes that Capa posed this shot rather than capturing an actual death in battle. Me—I don't know—the image is famous.

Here is a somewhat lighter side of Capa, as he covered the Tour de France bicycle race.

FRANCE. Brittany. Pleyben. July 1939. A crowd gathered in front of M. Pierre Cloarec's bicycle shop. The owner of the shop is racing in the Tour de France.



See all 31 images of Capa's coverage of the Tour de France, and many others of his images, on Magnum's site:

[https://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31\\_10\\_VForm&ERID=24KL535353](https://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_10_VForm&ERID=24KL535353)



# Better Query Saul

## All About Sensors

### By: Saul Pleeter



One of the most important parts of a digital camera is the camera's sensor. The sensor captures light and converts it into an image. Sensors control image size, dynamic range, resolution, light sensitivity and depth of field. Sensors influence the physical size of a camera and how large you can enlarge your photos.

In the days of film camera, one of the important choices a photographer had to make was the brand and 'speed' of the film. There were literally hundreds of films to choose from, differing in sensitivity to colors, grain, and sensitivity to light. A digital camera's sensor does all the things that a film can do plus, unlike the choice of a particular film, it has added flexibility of a wide range of 'film speeds' (ISOs).

How good are today's sensors? Very good and getting better! In terms of resolution, 35mm films are rated between 7 – 16 megapixels (MPs) whereas a good digital camera has a 24-megapixel sensor and the better digital cameras are rated up to 50 MPs.<sup>1</sup>

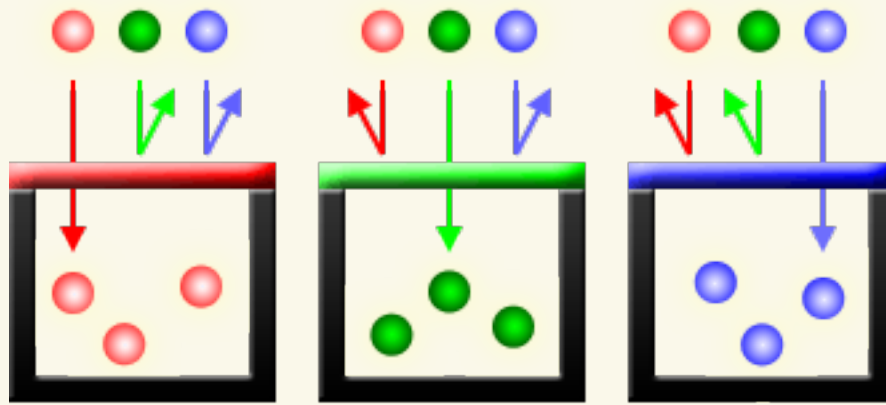
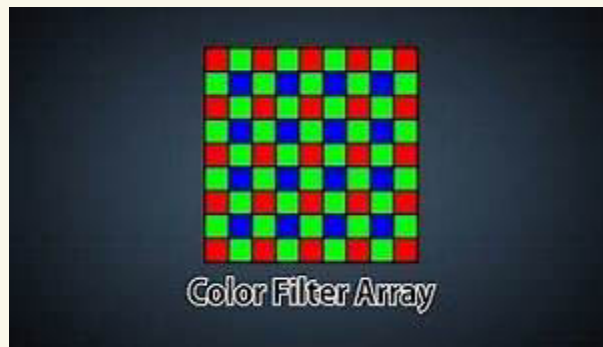
Digital noise – essentially the impact of unwanted signals on the digital camera's sensor - has been significantly reduced. The film equivalent of digital noise was grain – particles of the film that had an incomplete reaction to light. Analysts comparing film grain with digital noise say that there is less noise in today's sensors than the equivalent grain in film.<sup>2</sup> Dynamic range used to be a weakness when comparing film to digital sensors. The sensor in Nikon's D810 has a dynamic range of 15 stops and the Sony A9 does too – equal to or greater than the dynamic range of even the best films. While there is film available with ISO of 6400 and film can be 'pushed' in its chemical processing for another 3 stops perhaps resulting in an ISO of 19,200, Nikon's top of the line digital camera has an upper ISO rating of 409,600!

With digital sensors size may matter. The charts below compare sensor sizes for full-frame, crop, micro four-thirds and other digital cameras. In the process of manufacturing a silicone-based sensor, millions of tiny cavities are created. Each cavity contains a pixel or photosensitive device. When the shutter is pressed, these pixels are exposed to light and register the intensity of the light falling on it. The intensity of this charge is converted into digital form so a computer can read it. This process will reproduce the image that the camera sees, but to get a color image requires an additional step.

<sup>1</sup>Although films are not rated according to MPs, analysts use angular resolution to compare film with digital cameras.

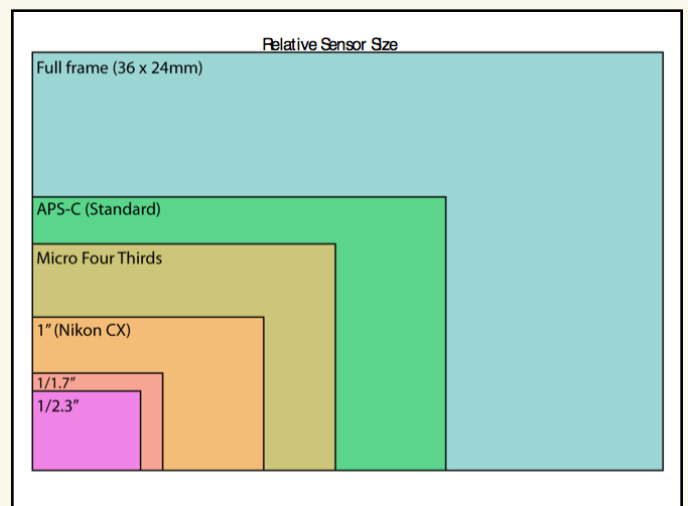
<sup>2</sup>Some photographers use film grain in creative ways. Grain would not be considered a 'negative' in their estimation.

A single pixel cannot register color. However, combining red, green and blue in various proportions can reproduce any color. Applying a filter to a pixel that only lets in the color green with a blue filter and a red filter to other pixels, can be combined to create a given color.



More pixels should mean more detail, greater dynamic range and less noise, but not necessarily. It is the number of pixels in relation to the size of the sensor that is crucial. Larger pixels hold more light – that means more detail and greater dynamic range. Smaller pixels are less efficient. A 24-MP cropped sensor will not produce a better image than a 24-MP full-frame sensor. Whether a 24-MP full-frame sensor is better than a 42-MP full-frame sensor is not clear. It depends on the type of photography and the desired resolution of final prints.<sup>3</sup>

Sensors									
Sensor Name	Medium Format	Full Frame	APS-H	APS-C	4/3	1"	1/1.63"	1/2.3"	1/3.2"
Sensor Size	53.7 x 40.2mm	36 x 23.9mm	27.9x18.6mm	23.6x15.8mm	17.3x13mm	13.2x8.8mm	8.38x5.59mm	6.16x4.62mm	4.54x3.42mm
Sensor Area	21.59 cm <sup>2</sup>	8.6 cm <sup>2</sup>	5.19 cm <sup>2</sup>	3.73 cm <sup>2</sup>	2.25 cm <sup>2</sup>	1.16 cm <sup>2</sup>	0.47 cm <sup>2</sup>	0.28 cm <sup>2</sup>	0.15 cm <sup>2</sup>
Crop Factor	0.64	1.0	1.29	1.52	2.0	2.7	4.3	5.62	7.61
Image									
Example									



<sup>3</sup>Sensor size also effects depth of field, with a smaller sensor having a shallower depth of field, everything else being the same.



# 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](mailto:vickie1247@gmail.com)

<b><u>Past Winners:</u></b>	
2014	Pete Guion
2015	Vickie Allin
2016	Linda Eisenstadt
2017	Jim Turner

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





**PSA provides education, information, inspiration and opportunity for all persons interested in photography.**

***Link to register:***

***<https://www.regonline.com/builder/site/Default.aspx?EventID=2155399>***





## **NIHCC Involvement with PSA (Photographic Society of America)**



**By Margaret Sprott (APSA), Dick  
Sprott (APSA), and  
Nicolas Raymond**

In 2003 one of our club members, John Boretos, who had been the PSA Rep in the 1980s, talked Margaret Sprott into entering the PSA Newsletter Contest, and she thought the club was supposed to rejoin PSA in order to do that. That was the beginning of our current association with PSA, and we now have a fifteen-year history with the Society.

Our newsletter continually does very well in the annual contest as has our website since we started entering their Website Contest. We now have eighteen club members who have also joined PSA, some of whom are very active PSA members including:

- Margaret Sprott (APSA) who was on the PSA Board for two years as the VP for Publications.
- Linda Eisenstadt has been organizing meals and parties for the conferences for about five years, and has received a Service Award for her contributions.
- Dick Sprott (APSA) has been involved with membership, and is now the Membership Director for the Mid-Atlantic Chapter. He also writes a monthly column, "PSA At Your Service", for the PSA Journal and serves as the Co-Director of the PSA website contest
- Nancy Axelrod has just assumed the role of Membership Director for the District of Columbia.
- Nicolas Raymond: a new member to the NIHCC this calendar year, but who has been a PSA member since 2015 is helping to coordinate the PID Interclub Competitions within our club, in conjunction with Margaret Sprott and Melissa Park.

Some of us have taken advantage of PSA Study Groups which are very educational. Others have been attending PSA Conferences which provide an opportunity to travel to very photogenic spots in the USA, meet many interesting people from all over the world, and even connect with former NIHCC members who have moved out of our area. One of the best things about PSA is meeting and communicating with many people who are interested in photography.

This year we started participating in the PID (Projected Image Division) Interclub Competitions after several non-competing years. We look forward to renewing this tradition after some promising results, distinctions and awards this year.

Whatever the final outcome, we can be very proud of our efforts as a local club of modest size branching out on the PSA world stage. Thank you very much for participating! In the future we could also participate in other division competitions such as Travel or Nature, but first we would like to hear what you think and what your preferences are.

Otherwise we have been asked what PSA judges look out for when evaluating our images. A great question, and PSA does provide some guidelines. For that we encourage you to check their website and download the PDF document entitled “Host Club Responsibilities” at the following link:

<https://psa-photo.org/index.php?pid-interclub-competition>

Of note in this PDF document, you will find a “Brief Explanation of the Scoring System.” From his involvement with PSA and extensive experience with photography, Dick Sprott also offers these valuable tips:

1. Images must be sharp.
2. Colors should be properly saturated.
3. Images must not have dust spots.
4. Images must have impact.

Technical issues are key to acceptances when you are competing against photographers worldwide. The difference between acceptance and rejection in an exhibition can often boil down to a minor defect or distracting element.

Last but not least is visual impact, a more abstract notion virtually impossible to qualify in a few short sentences. A good starting point might be to look out for proper lighting and composition; some examples include the Rule of Thirds and Depth of Field for drawing in the viewer’s attention. Beyond that your imagination is the limit, letting it run wild can work to your benefit for capturing something out of the ordinary.

Nicolas Raymond  
and  
Margaret Sprott



Dick Sprott

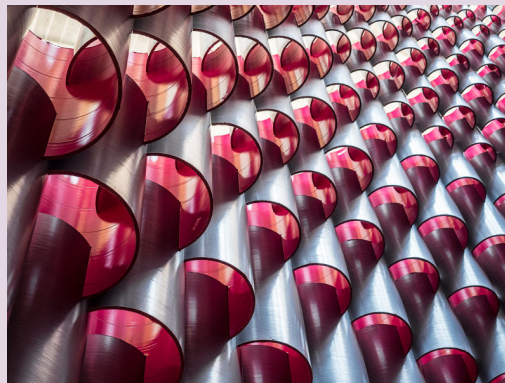


A more extensive list of member participation and advancing images will be presented and published in the next newsletter.

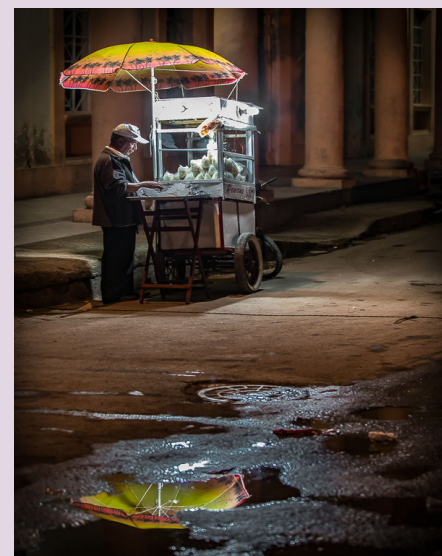
*The images below recieved awards from the PSA:*



Round 1 - "Iceland Sunset Motion Fantasy" -  
Nicolas Raymond - Award



Round 1 - "In the Hive"  
Douglas Wolters - Honorable Mention



Round 1 - "Popcorn for Sale"  
Stan Collyer - Honorable Mention



Round 1 - "Still Life with Currants and Nautilus Goblet"  
Coriolana Simon - Award



Round 3 - "Ballerina"  
David Terao - Award



# 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 6:45-9 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.

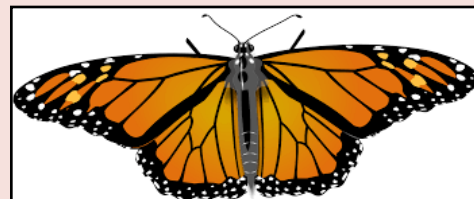
**Where to Sign Up:** [https://apm.activecommunities.com/montgomerycounty/Activity\\_Search/focus-on-butterflies/40504](https://apm.activecommunities.com/montgomerycounty/Activity_Search/focus-on-butterflies/40504) (Also let Cathrine Sasek know that you are coming)

**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





# The Atacama Desert in Northern Chile

## Summary of the Klosek's Travelogue

### By Larry Clare

At the end of May 2017, Gosia Klosek and her husband Bob Cox traveled to the Atacama desert in northern Chile. It is a special region, of rare geographical features. This desert plateau forms a narrow 600-mile strip of land along the Pacific Coast of South America. Situated between two mountain ranges, the Andes and the Chilean Coast Range, it lies between *two* rain shadows, receiving almost no moisture from either the Atlantic or Pacific, making it the driest non-polar desert on Earth. Most of the desert is composed of stony terrain, salt lakes and pans, and sand.

Rainfall averages only about 0.6 inches per year; only the Dry Valleys of Antarctica, some of which see no rainfall for hundreds of years, have less rainfall. The Atacama has experienced this extreme hyperaridity for at least 3 million years. Most of the precipitation that comes to the Atacama is in the form of fog that blows in from the Pacific.

Heavier precipitation in earlier ages provided ample water for glaciers and lakes. These ultimately evaporated in the subsequent aridity, leaving today's extensive salt deposits.

This lengthy dry period produced in places a harsh moonscape of extreme rock formations and rich rock colors. The colors come from widespread deposits of minerals containing a wide variety of minerals containing iron and other metals. It appears that water and soil movements over eons have resulted in extensive deposits of copper, lithium, gold, silver, and nitrates. Because of its high altitude, almost nonexistent cloud cover, very dry air, lack of light pollution, and lack of radio interference from widely populated cities and towns,

the Atacama is one of the best places in the world for conducting astronomical observations. There are very surprising astronomy projects, supported by a number of nations to the tune of over \$1.4 billion total. In Chile, scores of large, high-precision, 110-ton, 40-foot diameter dish radio antennas are manufactured overseas, shipped to Chile, transported to the plateau by custom-built heavy haulers capable of carrying them to over 16,000 feet, and depositing then on the plateau with millimeter precision.

The radio antennas have provided remarkable images of great scientific importance that have spurred renewed theories of protoplanetary development.

Gosia and Bob stayed in the village of San Pedro de Atacama, which served as a base for their touring the area. Spaniards who conquered the area in the XVI traveled through the desert following roads built by Incas whose empire stretched another 500 miles farther South. Gosia and Bob explored the area, following these routes in the vicinity of the village, by foot, by bike, and by joining day-trips organized by local tour agencies. They visited the National Park Valle de la Luna (Moon Valley) with spectacular mountains made of colorful rocks, covered with white salt like snow; the largest geothermal fields in the Southern hemisphere with geysers steaming up vapor and spewing boiling water; blue salty lagoons situated at the feet of white-capped volcanic cones. The region is rich in animal life, with flocks of pink flamingos and packs of wild vicuñas. Gosia's photographs showed a tourist account of colors and shapes of this amazing region. It is an inviting destination for a photography tour.







**Alsace Region of France**  
**Presented by: Guillermo Olaizola**  
**Tuesday May 15, 2018 8-9pm**  
**Community Room of the Five Star**  
**Premier Residence of Chevy Chase**

Guillermo will be presenting his images from his trip last summer to the Alsace Region of France. This region is situated in the eastern side of France, near the border with Germany. Parts of this region have belonged alternatively to Germany and France in the past centuries. His images are from Strasbourg, Colmar and several very picturesque towns in the Alsace wine route, among them: Eguisheim, Riquewihr and Kaysersberg.





# 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](mailto:linstadt@aol.com) Andrew or Hermune from 5 Star will assist with microphone and if you are using the overhead projector.

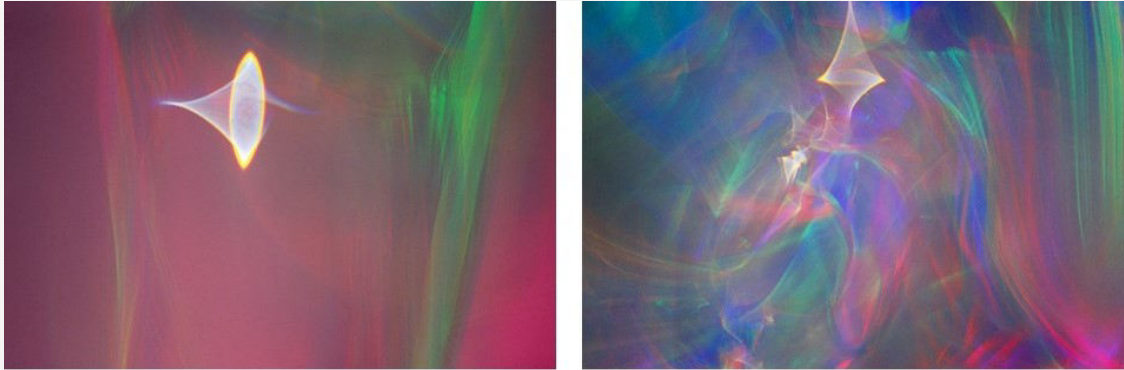
MONTH	NAME	TITLE OF TRAVELOGUE	PHONE	EMAIL	COMMENTS
<b>2017</b>					
<b>JULY</b>					
<b>AUG</b>	Collyer, Poole, Norvell	Around the World			
<b>SEPT</b>	Suzanne Dater	Olympic National Park		<a href="mailto:stdater@gmail.com">stdater@gmail.com</a>	
<b>OCT</b>	Steve Rosenbach	NYC	443-510-4123	<a href="mailto:steverosenbach@gmail.com">steverosenbach@gmail.com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

# Education Opportunity

## The Freeman Patterson Lecture on Understanding Creativity

Joe Miller and the Northern Virginia Alliance of Camera Clubs present “The Freeman Patterson Lecture on Understanding Creativity” on Thursday, May 3 at 7:30 p.m.

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, May 3, 2018 at 7:30 p.m.

Admission: Free

Location:

[Stacy C. Sherwood Community Center](#)

3740 Old Lee Highway, Fairfax, VA 22030



## 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/>





# Save the Date NIHCC Presents



**Image of the year and Pot Luck Dinner Social  
Tuesday June 12th, 2018  
7:00 at FAES Social and Academic Center  
9101 Old Georgetown Road, Bethesda, MD 20814**

## **Slate for Election of Officers for the NIH Camera Club by Margaret Sprott, Chair of the Nominating Committee**

The nominating committee, consisting of Margaret Sprott, Stan Collyer, and Catherine Sasek, are very pleased to announce the following slate for the offices of Secretary, and Treasurer for the next 2 years:

**Secretary: Malgorzata (Gosia) Klosek**

**Treasurer: Stan Collyer**

**The election will be held at the end of the year party on June 12th, 2018  
at the FAES house (9101 Old Georgetown Road, Bethesda, MD 20814)**



## Club Officers and Committees

**President:** Linda Eisenstadt  
**Vice President:** Suzanne Dater  
**Secretary:** Gosia Klosek  
**Treasurer:** Stan Collyer  
**Past President:** George K. Lea  
**Program Chair:** Diane J Poole  
**Education, Workshop:** Dan Smith  
**Field Trip Co-Chairs:**  
Dale Lewis  
Cathrine Sasek  
**Digital Czar:** Quentin A. Fisher  
Dale Lewis  
**Hospitality Chair:** Margaret Sprott  
**Membership Coordinator:** Leonor Guillen  
**Nominating Committee Chair:** Margaret Sprott  
**Communications Director:** Melissa Park

**PSA Rep:** Dick Sprott

**Nature Visions Rep:** David Terao

**Nature Visions Alt:** Jim Turner

**Newsletter Editor:** Diane J Poole

**Webmaster:** Jim Turner

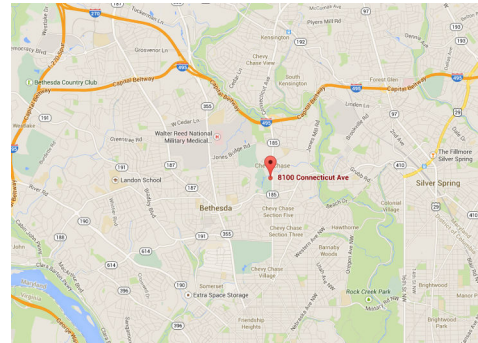
**Web Address:** <http://www.nihcameraclub.com>

This newsletter is published monthly by the  
National Institutes of Health Camera Club,  
Bethesda, MD.

## Meeting Location

**Five Star Premier Residences  
of Chevy Chase**

**8100 Connecticut Avenue  
Chevy Chase, MD 20815**



**Competition Night: Second Tuesday  
of the month**

## About Our Club

The purpose of the NIH Camera Club is to encourage its members to increase their knowledge, skills, and enjoyment of photography by holding meetings, classes, lectures, and demonstrations of the various phases of photography, and conducting workshops, photographic competitions, and other photography related activities. **Membership is open to all, not just NIH employees.**

Meetings are normally held on the second Tuesday of each month from September through June at 7:00 P.M. at the Five Star Premier Residences on Connecticut Avenue in Chevy Chase, MD. Special events will be held at The FAES Social and Academic Center 9101 Old Georgetown Road, Bethesda, MD 20814

Complete membership form (find on the web site and attached to each newsletter or pick up at a meeting). Please note that you must be a member to compete in the monthly competitions.

Mail membership form and check to the Treasurer:

Stan Collyer 8817 Belmart Road Potomac, MD 20854 or submit at a regular meeting.

**You do not have to work at NIH to join the club.**

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# MEMBERSHIP APPLICATION and RENEWAL FORM

National Institutes of Health Camera Club (NIHCC)

Membership in the NIH Camera Club historically consisted of current and former NIH employees and their families. The club is now open to anyone who has an interest in photography. The Treasurer collects Camera Club dues in September.

DATE: \_\_\_\_\_

NAME: \_\_\_\_\_

HOME or WORK ADDRESS: \_\_\_\_\_

PHONE #: HOME \_\_\_\_\_ CELL \_\_\_\_\_ WORK \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

\*\*\*\*\*

FEES (please check the appropriate line(s):

\$\_\_ Single membership: \$40

\$\_\_ Family membership (Family members must live in same household):

2 family members: \$64      3 family members: \$88

TOTAL AMOUNT PAID \$ \_\_\_\_\_ Cash \_\_\_ Check # \_\_\_\_\_

\*\*\*\*\*

MAKE CHECKS PAYABLE TO: NIH Camera Club

SEND TO: Stan Collyer, Treasurer  
8817 Belmart Road  
Potomac, MD 20854  
H-301-299-6955

\*\*\*\*\*

Please indicate how you would like to be involved in NIH Camera Club activities:

- |  |   |
|--|---|
| <input type="checkbox"/> Help find program speakers/judges             | <input type="checkbox"/> Assist with field trips or workshops |
| <input type="checkbox"/> Assist with bi-annual and other social events | <input type="checkbox"/> Help with educational activities     |
| <input type="checkbox"/> Help to welcome new members                   | <input type="checkbox"/> Help with club outreach activities   |
| <input type="checkbox"/> Help with club exhibitions                    |   |
| <input type="checkbox"/> Other _____                                   |   |

\*\*\*\*\*

\*\*\*  
WAIVER

I hold the NIH Camera Club (NIHCC) and each member of NIHCC, individually and collectively, blameless for any injury that may occur to me or my guests, or my property while participating in any NIHCC activity or event.

\_\_\_\_\_  
Print Name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date