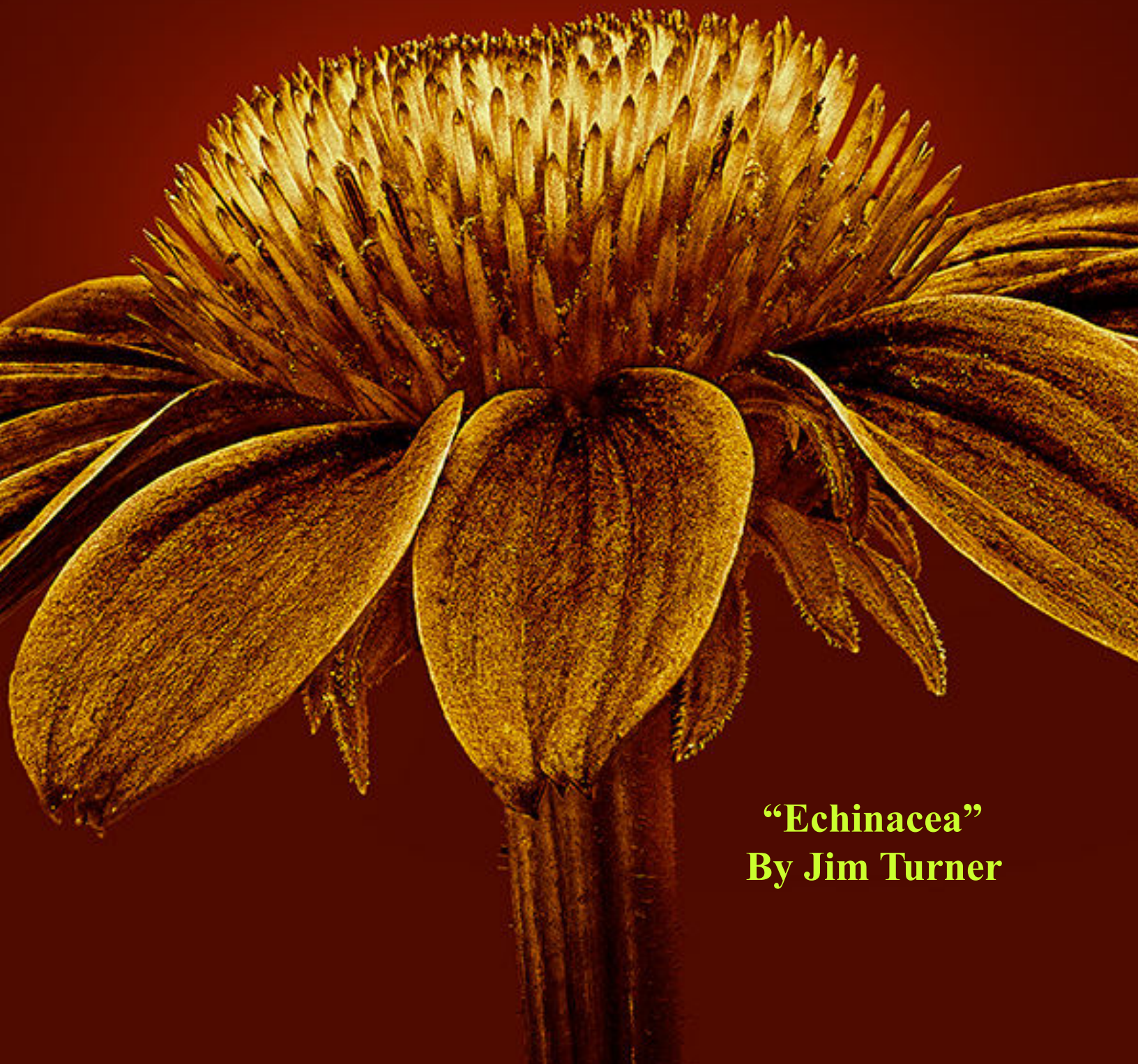


# *Cameras*

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 54 (9); September 2018



**“Echinacea”  
By Jim Turner**

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# 2018 SEPTEMBER

SUN	MON	TUE	WED	THU	FRI	SAT
						1
2	3	4	5	6 Digital Images due Online @midnight	7	8 Still Life Lighting Workshop 1-3:30pm Art room
9	10	11 Dave Blecman Talk and Critique Night Open	12	13	14 Deadline to upload images for NV that will be reviewed	15
16	17	18	19	20	21 Nature Visions upload Ends	22
23 Date Change 	24 Travelogue "Bears, Glaciers & Puffins"	25 Date Change 	26	27	28	29
30						

# 2018 OCTOBER

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4 Digital Images due Online @midnight	5	6
7	8	9 Competition Night Nature	10	11	12 Announcemnt of accepted images from Nature Visions	13 Collection of Prints for Nature Visions Begins
14	15	16	17	18	19	20
21	22	23 Travelogue	24	25	26	27 Collection of Prints for Nature Visions Ends
28	29	30	31			

# President's Chat

## September 2018

### By Linda Eisenstadt



WOW, summer is over?? Summer is never long enough, I think September should be included. So, welcome to our September Summer president's chat.

Our 1<sup>st</sup> meeting of the year is Tuesday, September 11 in the Community Room of the Five Star Residence. Our meeting begins at 7:00 pm. but I encourage you to arrive around 6:30 pm. for socializing. The Residence provides our refreshments and are usually set up by 6:30, so come early and catch up with old and new friends.

I want to welcome our new NIHCC members! I met a few of you at the Soleado Lavender Farm outing. Be sure to get your name tag so we can recognize you.

This year, we're starting the new year a little differently. Instead of an open competition with a judge, we have invited Dave Blecman, Positive Negatives, to give a presentation "What's in my Bag". I found it very informative and helpful when I went to it several years ago. After a short break, Dave will critique member's digital images. This is a great way to see what more you can do to improve it and have a winning photo. New members, be sure to enter your images, if you have problems or are confused, contact Jim Turner, webmaster ([jim\\_turner\\_1945@yahoo.com](mailto:jim_turner_1945@yahoo.com)). Please note that this meeting MAY end at 9:30 instead of 9:00, we want to critique as many photos as time allows!

Earlier this summer, Coco Simon presented an excellent workshop on Composition of a Still Life. This month, Saul Pleeter will be presenting a workshop on Lighting a Still Life, Saturday, 9/8/18, 1:00-3:30 p.m. Still Life is our competition for the

November meeting. Be sure to attend! Enter, work on your own Still Life, this is how you learn!

I am delighted to announce that our newsletter, Cameraderie, and website won awards from PSA this year. Although they've been announced, the awards will be presented at the 2018 PSA Conference in Salt Lake City. See the article by Dick Sprott and congratulate Diane Poole, Stan Collyer, Emma Beatty Howells and Jim Turner.

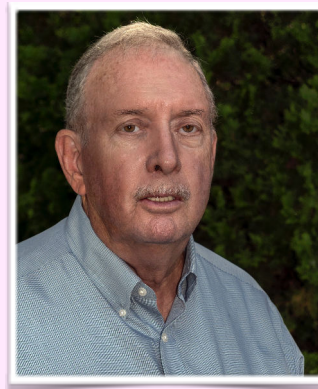
Do you want to help our club thank the Five Star Residence for allowing us to meet (no charge) here and feed us? Then sign up to give back by presenting a Travelogue (slideshow) to their residents and our members. These are the 3<sup>rd</sup> Tuesday of the month at 8:00 pm. Currently, November, December, January and March through next September are open. Please contact me to sign up or sign up on our website, under activities.

I want to thank Leonor Guillen for volunteering to be our new Program Committee chair. If you want to do more for your club, please volunteer. We need a volunteer to be the Representative for Nature Visions after this year. Work with David Terao now to see what you'll be doing!! If you're knowledgeable about websites, give Jim Turner a holler, I bet he would appreciate the help. If you like to plan educational programs, especially during the summer, we could use you on the Education and Workshop committee. The best way to learn and meet other members is work with us! Without volunteers, we would not have a camera club. Thank you to all of our volunteers.

Linda Eisenstadt



# PSA Rep Rap September 2018 By Dick Sprott



First, I want to congratulate Diane Poole, Jim Turner and Emma Beatty Howells. Together they have done NIHCC very proud. We score well in PSA competitions, way out of proportion to our size. That is a reflection of the care and thought that our volunteer editors and webmasters exercise.

Diane, as editor of the NIHCC Cameraderie, produced the newsletter judged to be the best in the competition for newsletters from clubs of all sizes. This was quite a coup and caps several years of the Cameraderie winning awards. If you read it regularly you know why it is a winner! Let's all give Diane the big hand she deserves.

Jim Turner and Emma Beatty Howells as webmasters for our website finished second among small clubs. This too is quite a feat as the competition was very steep. I co-direct the competition (but I don't act as a judge), so I get to see all the website entries, large and small, and I am always proud of our site. Quite honestly, it functions better than the PSA website, which is massive, but sometimes hard to navigate. Our website is clear, has lots of relevant information and is easy to navigate.

On another topic entirely, I can "announce" that PSA has nearly completed policy development for the "PSA Photo Adventures Program." The need for policy development reflects the PSA Board of Directors' concerns about safety of attendees

and risks to individuals and to PSA. I have waded through all 30 some pages of common sense and legalese and can assure you that you need not read all that to attend and enjoy an adventure!

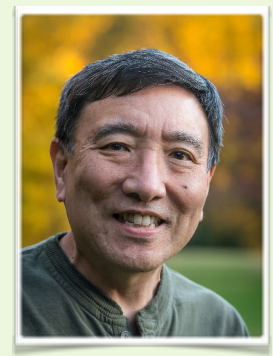
The four previous adventures ranged in duration from 2 to 4 days: Moab, Utah May, 2016; Bosque del Apache, New Mexico, December 2016; Florida Wetlands, May 2017; and Rocky Mountain National Park, September, 2017. Those adventures were very successful, but did lead to the questions that are addressed by the new policies. Margaret and I attended the Florida and Rocky Mountain adventures and found them fun filled and we both learned some new skills.

I bring all this up because I am working to lead a PSA Adventure to Mount Desert Island, Maine, October 18 to 21, 2019, working primarily from Bar Harbor where Margaret and I lived from 1965 until 1980. The size of these trips is limited to 10 to 12 photographers which is very workable, and they fill up fast. As soon as I have final authority to set up the trip and sign up is possible I will let you know so that NIHCC members get a chance to attend. BTW, you do have to be a PSA member to attend so when I know the trip is a go I'll share that information and if you want to go and are not a member that can be remedied.





# NATURE VISIONS REPORT BY DAVID TERAO SEPTEMBER 2018



## Nature Visions Photo Expo - November 2-4, 2018

### Join Us for the 2018 Nature Visions Photo Expo!

I hope by now most of you have registered for the 2018 Nature Visions Expo. The NVPE is scheduled from November 2nd through the 4th at the Hylton Center for the Performing Arts on the George Mason University—Manassas campus. Online ticket sales started on August 1, 2018. If you haven't registered, please sign up as soon as possible to ensure you get into the sessions and workshops you want. Some sessions are already fully booked. If you joined the NIHCC before July 1, 2018, you should have received an email providing a club discount. Use the special code when you sign up at [www.naturevisions.org](http://www.naturevisions.org).

### Highlights of the 2018 Photo Expo

There is so much happening at the Photo Expo, it's hard to summarize them on one page. Here are some highlights with links to the NVPE website:

**Overall Schedule of Events:** First, is a link to the overall schedule of events: <http://naturevisions.org/the-exhibits/2018-schedule/>

**Presenters:** Many great speakers and workshops this year: <http://naturevisions.org/presentation/>

**Photo Competition:** While the photo competition has six Nature categories, it also has a PhotoArt competition. The purpose of the Photo Art competition is to provide a place for photographers to enter non-nature images (people, architecture, street scenes, abstracts, etc.).

**Image Reviews:** Last year we began what we called a "Portfolio Review." For 2018, we've renamed these to Image Reviews, with a couple of key differences from the Portfolio Reviews. First, this event is NOT JUST FOR NATURE IMAGES - they can be of any subject. Plus, your images do not have to fit into the concept of a Portfolio, where work may need to be related in some way. Reviews will be one on one with one of our speakers (you get to choose) who will offer suggestions on how to improve your images.

### Photo Competition Schedule

By now, you should have already submitted your photos to the Photo Competition. You still have until September 14th to resubmit any images that might have been rejected or need fixing. The final date for uploading images is September 21st. Thank you all for representing the NIHCC with your submissions. The next steps are the announcement of accepted images and collection of prints which will occur at the following dates:

- |                   |  |
|-------------------|--|
| October 12th      | Announcement of accepted images                |
| October 13th-27th | Collection of prints (more info on this later) |



# MPA CORNER

## September 2018

by Linda Eisenstadt,  
NIHCC Rep to MPA



NIH Camera Club joins Maryland Photography Alliance!

Your NIHCC Board voted in July to join the Maryland Photography Alliance (MPA). The MPA is a new organization formed to “promote collaboration, cooperation, and sharing resources among member clubs (throughout Maryland). Through a strong alliance, members will have greater access to enrichment opportunities”. The MPA objective is to: share resources, speaker, judges, best practices, make Maryland camera clubs aware of other clubs, events, etc.

MPA’s goal is to also encourage the understanding and appreciation of photography through: State Wide Contests; Gallery Exhibitions; Annual 1-Day Seminars with Well Known Professionals; and, Public Relations to Promote Local Photography Clubs

Member Clubs include: Arundel Camera Club, Baltimore Camera Club, Bowie-Crofton Camera Club, Carroll County Camera Club, Central Maryland Photographers Build, Creative Exposure Baltimore, Creative Photography Society of Baltimore, Gaithersburg Camera Club, Goddard Photo Club, Harford County Photography Group, Howard County Photographers, NIH Camera Club, North Bethesda Camera Club, Photographers of the Washington/Baltimore Metro Area, Silver Spring Camera Club.

Before we joined MPA in July 2018, in 2017, I attended a board meeting which I thought was very informative about their future. Most of what I heard at that meeting has taken place or has been initiated. I have also attended several seminars that were sponsored by MPA and/or member clubs. I heard Bruce Dale, National Geographic and White House Photographer, Tamara Lackey, Nikon Ambassador and Creative Live Instructor, and Tony Sweet, Nikon Ambassador, Compelling Composition: Creating Visual Pathways. I firmly believe that our members will have more learning opportunities than a single club can offer.

They’ve had their 1<sup>st</sup> Annual State-Wide Contest October 2017, sponsored by Nations Photo Lab and the 1<sup>st</sup> Annual Seminar in 2018. The 2<sup>nd</sup> Annual Seminar, Odyssey of Light, is scheduled for April 2019. Information to be sent later. Currently, MPA is advertising an all-day seminar by Leo Howard Lubow. See the flyer on page 25!

By the way, I need a backup representative to the MPA. My backup would attend board meetings that I’m not able to attend. The board meetings are held the 3<sup>rd</sup> Tuesday 7:00 pm. of each month. They usually don’t last more than an hour so there are times when I don’t feel we need to attend. Contact me if you’d like to join me, especially if you live near BWI - [linstadt@aol.com](mailto:linstadt@aol.com)



# Maryland Photography Alliance



# 2018 PSA Newsletter Contest



## **Arthur P. Henricks, Jr. Memorial Award – Best of Entries 2018**

Cameraderie, National Institutes of Health Camera Club,  
Diane J. Poole, Editor

## **Special Highlight Awards:**

**(Tie) Best Front Page:** Cameraderie, National Institutes of Health  
Camera Club, Diane J. Poole, Editor

**(Tie) Best Calendar Presentation:** Cameraderie, National Institutes  
of Health Camera Club, Diane J. Poole, Editor

**(Tie) Best Table of Contents:** Cameraderie, National Institutes of  
Health Camera Club, Diane J. Poole, Editor

**(Tie) Best Variety of Material:** Cameraderie, National Institutes of  
Health Camera Club, Diane J. Poole, Editor

**Best Environmental Article:** "The Atacama Desert in Northern  
Chile Summary of the Klosek's Travelogue" by Larry Clare, p 25,  
Cameraderie, National Institutes of Health Camera Club (NIHCC),  
Diane J. Poole, Editor

**I would like to thank the members of the NIH Camera Club for all their contributions, help, and support for making this the best Newsletter possible! I would especially like to thank Stan Collyer, Jim Turner, and Margaret Spratt for their specific help with editing and guidance for making this awesome award possible.**

**Thank you ALL!**

**Diane**



# Famous Photographers By Stephen Levitas



#32 September 2018

*Cameraderie*

Irving Penn (1917-2009)

Part III: Still Lives



This is the third of five articles on Irving Penn. The previous, #30 and #31, were about his Portraits and Small Trades portraits. This article covers his Still Life work.

Just as reminder, this is the Irving Penn Foundation website:

<https://www.irvingpenn.org/artwork/>

I encourage you to look at all the images there, in the eight categories: Portraits, Small Trades, Still Life, Fashion, Beauty, Nudes, Travel, and Documentary. All are worth studying, and I am discussing the first five, in five articles. The website also has an excellent biography and chronology of Penn's life and work.

Here is the link to the Wikipedia article on Penn:

[https://en.wikipedia.org/wiki/Irving\\_Penn](https://en.wikipedia.org/wiki/Irving_Penn)

From the Irving Penn Foundation website:

Underpinning all of Penn's work as a photographer is his special talent in the still life genre, to which he applied his signature resolve to prune away anything that did not contribute to the picture. From his earliest work at *Vogue* through to his latest series of personal work, this resulted in powerful images that invite contemplation with their acute awareness of objects and their placement.

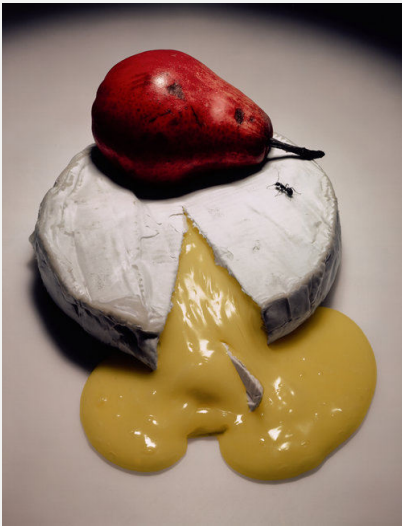
Penn's still life compositions are sparse and highly organized, assemblages of food or objects that articulate the abstract interplay of line and volume. Penn's photographs are composed with a great attention to detail.

Penn frequently included elements of *memento mori* and selected subject matter that could, at first glance, seem unworthy of close examination, which give his images a "bite" that lingers. [*Memento mori*: an object serving as a warning or reminder of death, such as a skull. Latin: "remember that you have to die." It is the Medieval Latin Christian theory and practice of reflection on mortality, especially as a means of considering the vanity of earthly life and the transient nature of all earthly goods and pursuits.]



After-Dinner Games, New York, 1947

This blithely-named image is not a happy scene. I can spot Chess, Checkers, Cards, Gaming Chips, Dice, and a Backgammon doubling-cube. But the scene also contains the evidence of after-dinner toxicity: caffeine, alcohol, and tobacco—the last of which adds filth to the scene—a suggestion of rot and disintegration. The entire story of human frailty and poor choices is told in this scene, which shows neither a human nor humanity, but conveys its idea through a table-top assemblage. Reference the Penn portrait two months ago of Miles Davis's hand, which showed neither the man nor his instrument, but certainly explained the person. Have a look also at how this image fulfills the ideas explained in the quote above from the Irving Penn Foundation. There are three dice, three cards, three chips—certainly planned. Also note two dice with fives total ten, and single die showing four and six total ten—not a coincidence. I looked up the ace of hearts as a symbol in literature, but each author seems to make of it something different—no doubt Penn chose it consciously, but I am not sure why. The black knight may derive from the unknown knight in the Arthurian legend, and may symbolize death. The chess knight is also a magical piece, the only one that can fly over other pieces.



Ripe Cheese, New York, 1992

The title is “Ripe Cheese,” but I think it is just at the point of becoming over-ripe, and beginning to smell a bit too strongly. Likewise, the fruit is beginning to show some blemishes of over-ripeness. Without showing a skull, Penn tells us that everything rots and dies. Don't miss the ant, a common artistic symbol of decay and decomposition. Reference Salvador Dali's profuse use of ants in his paintings. Penn would be familiar with this symbolism and Dali's use of it. A circle of light from above both defines the table top with an arc in the background, and casts shadows on the right side of the fruit and cheese. Notice that the shadow of the fruit is sharper than the shadow of the cheese—that means the light source is very close to the fruit, maybe just out of the frame a few inches. There might be an additional spotlight putting the glint on the oozing cheese.

I would like to know if the ant is real or plastic.

Since this shot was taken in New York, that means that in 1992 runny cheese like this was available outside of France (yum—I like my runny French cheese a little overripe).



A friend of mine always does his flower photographs with a few decaying petals. Perhaps we all learned this from Penn. I don't know if Penn originated or popularized this, but the signs of decay are typical Penn. I think this is backlit, making the petals a bit translucent, and simultaneously giving deeper color to the rotting petals.

Rose 'Blue Moon',  
London, 1970



I just like this for its complete originality.

Frozen Foods with String Beans, New York, 1977



**NIH Camera Club Tuesday  
September, 11, 2018  
Topic: What's In My Bag”  
Critique no competition  
Digital Images only  
Judge: Dave Blecman**

Have you ever wondered what a full-time professional photographer takes on almost every shoot? Are you curious to see exactly what's in their camera bag, and why?

During this presentation, David Blecman will show you everything that he takes with him in his camera bag. Any idea what a jerk-stopper is?

Well, you'll find out more about that and more. This is a very popular presentation and should not be missed.

In addition to his talk Dave will critique your images. You may submit digital images only with a maximum of 2 per member. There is no topic so any subject matter is acceptable. You must submit your images on the NIH Camera Club website ([www.nihcameraclub.com](http://www.nihcameraclub.com)) as usual for a critique session by 11:59pm on September 6, 2018.

# Competition Topics



September 11: **Critique-Open**  
(see page 12)

October 9: **Nature** Qualifying entries are pictures that portray various aspects of natural plant and animal life in a living state, that illustrate the natural features of land and sea or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets, auroras, etc.), precipitation, frost, or fire, but which do not show the obvious hand of man, e.g. fences or paved roads. Photos of domestic plants or animals would also qualify.

November 13: **Still Life** Images of inanimate objects in a static state. For example, flowers in a vase (but not growing) or fruit in a bowl (but not on a tree) would be appropriate subjects. The image may be of an arranged or a found subject.

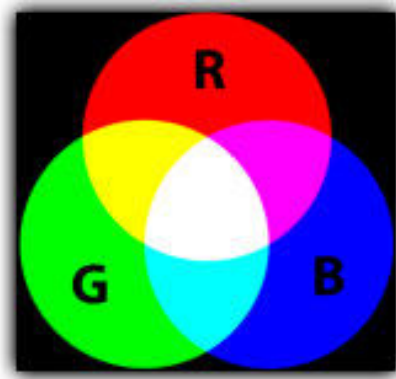
December 11: **No Competition, Holiday Party**

# Better Query Saul Color Space By Saul Pleeter



In the days of film, the ability to render color was an important characteristic of your choice of film. Fuji film was known for its blues, Kodachrome for its reds and Agfa for its browns. These films had a bias – they were ‘better’ at reproducing a portion of the color spectrum than others.

In the digital era, things are somewhat different. In a previous column discussing camera sensors, I talked about the way in which color information is captured by the camera’s sensor. Essentially, the camera’s sensor uses filters to record the intensity of green, red, or blue on a given pixel. By combining these three colors in an **almost** infinite number of ways, your camera is able to reproduce the colors of a given image. The universe of colors that it can reproduce is called a **color space**. Combine red and blue in equal amounts and you get magenta. Add a little green and you get a different color. Add still more green and you get a still different color. The diagram below represents this process. It looks like a Venn diagram, with the intersection of red, green and blue producing colors like yellow, cyan and magenta.

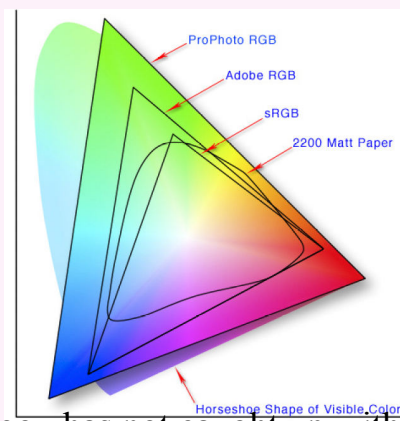


The critical word in the description above is **almost**. Different algorithms – the mechanics or rules for combining the primary colors- produce larger or smaller color spaces. Even if the color spaces are the same ‘size’ they could still differ in their representation of the primary colors. Consider the diagram below. The horseshoe-shaped figure in the diagram shows the total visible color spectrum. Some of the more popular color spaces are also illustrated in the diagram<sup>1</sup>. Note that neither ProPhoto RGB, Adobe RGB nor sRGB, the three most used color spaces, are as large as the totality of visible colors.

Camera, printer and monitor manufacturers keep trying to develop larger and larger color spaces. It would seem reasonable for the photographer to opt for the largest color space available. Why then is sRGB the standard for most camera sensors, printers and and monitors, if a larger color space exists <sup>2</sup>.

<sup>1</sup> Since there are three primary colors, the color space should be represented by a three-dimensional diagram. For convenience I limit myself to two-dimensions.

<sup>2</sup> The ‘s’ in sRGB is for standard.



The simple answer is that technology has not caught up with the advances in developing color space. Even if you produced your images in ProPhoto RGB most people looking at your photos would not be able to see the larger color space because their monitors are not capable of showing the additional colors.

If you submit images for our competitions, you are requested to use sRGB as the color space because projectors are not able to use the larger color spaces.

Apple, a few years ago, started manufacturing retina screens for their computers. Retina screens are able to display a wider array of colors than sRGB, however, even if you have a retina screen any content you view over the internet is almost certainly going to be limited to sRGB. Only if retina screens become more widespread, will this change.

If you shoot in jpeg, your color space is going to be sRGB. More and more digital cameras are offering photographers the option of using a different color space if you shoot in raw. Photography programs like Lightroom and Photoshop offer the option of working in other color spaces.

Why work in a color space that is other than sRGB? If you always and only put your images on the internet, there really is no reason to use a different color space than sRGB. If you print your images however, color space becomes important. Photography paper can produce colors that can make use of expanded color spaces. The diagram above shows a specific paper that for some colors is outside of the sRGB space while being in the interior for other colors.

Lightroom has a feature called ‘Soft Proofing’ that allows you to see on screen how the photo will appear when printed. It optimizes the photo for your printer and paper and has a feature that will warn you if your printer is going to have trouble reproducing the colors on the screen. The feature is called an out-of-gamut warning <sup>3</sup>. Go to the Develop Module and right under the image will be a box labeled Soft Proofing. Check the box. On the right-hand panel towards the top, you should see a box called Proof Settings. The top line says Profile and next to it should be the color space that you are using with an up or down arrow next to it. If you click on the arrow, you can select the paper profile that you are using. Once you select the ICC profile, the screen will reflect the colors that will appear on the print. If the screen changes and you do not like the result, you can go to the HSL panel and make adjustments in the hue and/or saturation.

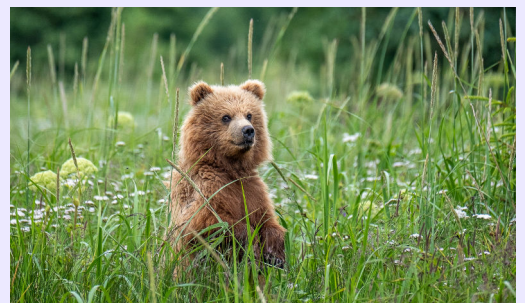
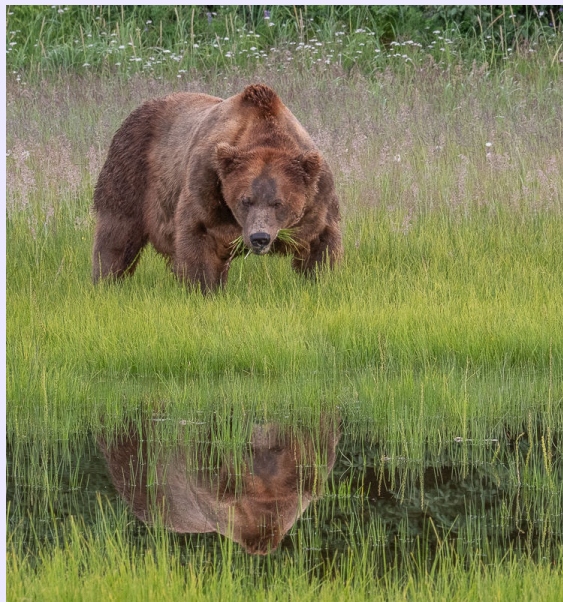
<sup>3</sup> Gamut is the range of colors that a device can either print or display.

## **Alaska: “Bears, Glaciers & Puffins” Presented by: John and Kay Norvell**

**Monday September 24th, 2018 8-9pm**

**Community Room of the Five Star  
Premier Residence of Chevy Chase**

This travelogue focuses on a recent trip to two national parks in Alaska: Lake Clark and Glacier Bay. At the first location, we spent five days in a wilderness lodge, photographing grizzly bears in meadows and tidal flats, watching them eat and play. We also visited a small island filled with puffins and other birds. Our second stop in Alaska was at Glacier Bay, where we stayed in another wilderness lodge and viewed glaciers, whales, and beautiful rainforests.





# GET READY FOR THE FALL STILL LIFE COMPETITION!

We've had a workshop on the basics, with an emphasis on composition.

Now, mark your calendar for a  
**STILL LIFE LIGHTING WORKSHOP!!**  
Presented by Saul Pleeter with Coco Simon

**Saturday, September 8, from 1:00 to 3:30**  
**at the Art Room of the Five-Star Residence**

It's hands-on, so plan to bring your camera (tripod optional).

Please bring any simple objects you would like to photograph.



**Images by Coco Simon**

# Education Night Wrap-up By Jim Turner

On August 1<sup>st</sup> NIHCC members were treated to an excellent, well organized workshop on “Getting Started with Still Lifes” lead by Coco Simon. Many of us are familiar with Coco’s beautiful still lifes, her photographic re-interpretations of the paintings of the 17<sup>th</sup> century Dutch masters. Her workshop was attended by 20+ people from the NIHCC and several other local clubs. It began with a definition of still lifes – “a carefully arranged group of inanimate objects that can be either natural or man-made” – and a discussion of various types of still lifes: different styles, scales and perspectives. Coco then talked about some technical details such as whether the objects filled or extended beyond the picture space, the overlap of objects, lens choices and depth of field; in each case emphasizing how these choices affected the viewer. Next came a discussion of structure; in all she listed 6 ways of organizing the objects that make up a still life beginning with the classical rule of thirds with the most important objects at the “power points”. Coco concluded the formal part of her presentation with a systematic list of steps to help with the planning and creation of a still life. These steps addressed the conceptual aspects of the

still life (deciding the story you want to tell, the main objects and the supporting objects), the physical aspects of the still life (the surface and the backdrop), and the technical aspects of the still life (composition and lighting). She stressed that it was important that you had a story to tell and arranged your objects accordingly even if the viewer may not know exactly what the story is about. In the remainder of her presentation Coco had participants create their own still lifes using objects they had brought themselves and/or objects Coco had supplied. She also provided an extensive list of “useful stuff” that you might want to eventually acquire if you wanted to start seriously shooting still lifes – things like tripods, light stands, tables, backdrops, tape, shims, etc., and objects to shoot of course. We thank Coco for a truly interesting and inspirational workshop.

**Note – the competition topic for November this year is “Still Life”.**



Images by Linda Eisenstadt

# Upcoming Field Trips

## By Cathrine Sasek

As we approach fall and the season of colorful leaves, there are a couple of field trips that I'd like to tell you about as well as one that I'm hoping a club member will be willing to sponsor. We don't have definite dates for these yet because the timing will depend on when the leaves change but we can give you approximations.

First, the field trip that I'm hoping someone will lead is a trip to **Clear Meadow Farm** in White Hall Maryland to photograph sunflowers. This farm usually plants sunflowers that bloom earlier in the fall, but due to all the rain, they lost their first crop and so are hoping to have a second crop blooming in the first or second week in October. I have been looking at their website (<http://www.clearmeadowfarm.com>) and as of today, it still looks like they are going to have the sunflowers (though this may change depending on how much rain we get). So if someone is interested in leading a field trip to Clear Meadow Farm in October, let me know. I am willing to do all the planning for it, so all we need is someone who can be the lead person on the day of the field trip.

We are also planning a field trip to a part of **Rock Creek** that has lots of rocks and small waterfalls (may be big waterfalls with all the rain we've had this year!). The timing of this field trip will depend on when the leaves change and the weather, but for now, let's plan on either Saturday, October 20 or Saturday, October 27 at 2:30 PM (Although this may seem like a bad time to photograph, when I was there last fall, it turned out to be a great time to get the creek in shade and trees either lightly lit or a little later in shade as well. See the attached picture which was taken about 2:30.) When we're closer, I'll let you know the exact date.

Note that due to road construction in Rock Creek Park, we will most likely need to meet at the Nature Center and Planetarium at 5200 Glover Road, Washington, DC and then hike about 0.5 miles through the woods to the creek. It's a steep climb, but it's not too long. I'll send you more details when we are closer to the event.

I'd also like to find out if anyone is interested in going to the **Maryland side of Great Falls** in the fall. I've gotten lots of good photos with the beautiful fall colors from the Maryland side of the river. We haven't been very lucky on our previous camera club field trips to Great Falls, but hopefully we will be this time. If folks are interested, I'll plan a field trip for a fall evening.

And last, I'd like to remind you that if you are interested in going on a field trip someplace but don't have time to plan it, let me where and when, and I will do the planning. All you need to do is let me know the date and location and then lead the field trip on the day of the event.





# Maryland Photography Alliance

What makes a great street photograph? What techniques, equipment, compositional elements and psychology help elevate street shooting to a fine art? In this projector-driven seminar we'll explore these questions and others as we view and deconstruct the work and general approach of a variety of street masters, including Walker Evans, Henri Cartier-Bresson, Alfred Eisenstaedt, Elliot Erwitt, Diane Arbus, Sebastião Salgado, Garry Winogrand, Steve McCurry, Joel Meyerowitz, Vivian Maier, and a host of others whose work we promise you've never seen. Along the way, we'll also consider whether all great street photographers have at least one element in common: an underlying vision or personal philosophy of the world.

Skill level: beginners and advanced

Leo Howard Lubow - Classic Street Photography: What the Masters Can Teach Us  
\$125.00 Limited Seating

To Register: <https://www.mdphotoalliance.org/> and click on Events





It's summertime, and you know what that means: hot dogs, fireworks, and yes—NIHCC dues! Our Bylaws state that dues shall be payable by the September meeting, but the good news is that you don't need to wait until the last minute. Our Treasurer will be checking his mailbox every day, so please don't disappoint him!

The other good news is that dues will remain the same for 2018-19: \$40 for single memberships and \$64 for two family members living together. (New members who joined in the last two months don't owe anything now).

Please help us plan for the coming year by paying your dues as soon as possible.

You can find the application/renewal form at the end of this newsletter, or on our website. Please send your check, along with the signed application to the address shown on the form.

If you have any questions, please contact Leonor Guillen (Membership Coordinator) or Stan Collyer (Treasurer).

# CONGRATULATIONS

Way to go Jim Turner and Emma Beatty Howells!

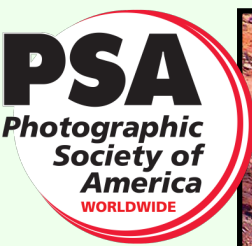
## Group B: Small Clubs (74 members or fewer)

1	Atlanta Photographic Society	Atlanta, GA area	Chris Handley	<a href="http://atlantaphotographic.org">http://atlantaphotographic.org</a>
2	National Institutes of Health Camera Club (NIHCC)	Rockville and Bethesda, MD and surrounds	Jim Turner/ Emma Beatty Howells	<a href="http://www.nihcameraclub.com">http://www.nihcameraclub.com</a>
2	Focal Point Camera Club	Central Wisconsin	Marty Welter	<a href="http://focalpointcameraclub.org">http://focalpointcameraclub.org</a>
HM	Simsbury Camera Club	Farmington Valley, CT	Vitali Zhulkovsky	<a href="http://www.simsburycameraclub.com">www.simsburycameraclub.com</a>
HM	Kodaroamers	Central Illinois	Michael O'Brien	<a href="http://www.kodaroamers.com">http://www.kodaroamers.com</a>

## NEW MEMBER ALERT

### Welcome to the NIH Camera Club 2018-19

Ann McDermott  
Kathleen Blake  
Philippe Pradel  
Chris Gattuso  
Charles Heller  
Maryel Szabat



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>**



## 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/>



**A Proud Member of the**

***Maryland***  
**Photography Alliance**

<https://www.mdphotoalliance.org/>



## Club Officers and Committees

**President:** Linda Eisenstadt  
**Vice President:** Suzanne Dater  
**Secretary:** Gosia Klosek  
**Treasurer:** Stan Collyer  
**Past President:** George K. Lea  
**Program Chair:** Leonor Guillen  
**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

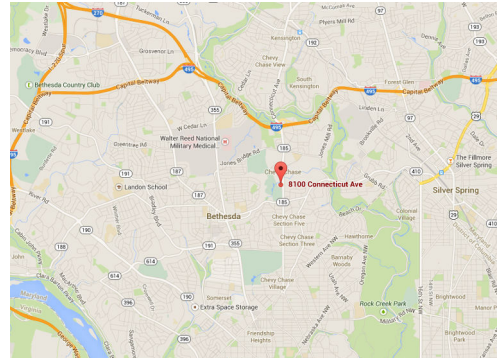
**PSA Rep:** Dick Sprott  
**Nature Visions Rep:** David Terao  
**Nature Visions Alt:** Jim Turner  
**Newsletter Editor:** Diane J Poole  
**Webmaster:** Jim Turner

**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