

Cameras

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 55 (10); October 2018



**Image Taken on the Amish
Country Field Trip
By Gostia Klosek**



The NIH
CAMERA
CLUB

October 2018
Table of Contents

CALENDAR OF EVENTS.....	3
PRESIDENT'S CHAT.....	4
PSA REP RAP.....	5
NATURE VISIONS REPORT.....	6
MPA CORNER (NEW).....	7
COMPETITION TOPICS 2018	8
OCTOBER JUDGE.....	9
FAMOUS PHOTOGRAPHER SERIES #33 IRVING PENN (PART 4).....	10-11
DO YOU NEED A CAMERA?.....	12-14
BETTER QUERY SAUL.....	15-16
LANDSCAPE PHOTOGRAPHY WORKSHOP.....	17
AMISH COUNTRY FIELD TRIP WRAP-UP.....	18-19
MEMBER AWARD; MONTGOMERY COUNTY FAIR.....	20
TRAVELOGUE WRAP-UP FROM JULY.....	21-22
MARYLAND PHOTOGRAPY ALLIANCE:STREET PHOTOGRAPHY.....	23
LIGHTING FOR STILL LIFES WORKSHOP.....	24
PHOTOGRAPHIC SOCIETY OF AMERICA (PSA) ANNUAL MEETING.....	25
MARYLAND PHOTOGRAPHY ALLIANCE: 2ND ANNUAL PHOTO CONTEST.....	26
WEBSITE INFORMATION.....	27
BOARD MEMBERS AND MEETING INFORMATION.....	28
MEMBERSHIP APPLICATION AND RENEWAL FORM.....	29

October 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4 Digital Images Due Online @midnight	5	6
7	8	9 Competition Night Nature	10	11	12 Accepted images for Nature Visions announced	13 Lighting workshop 1-3:30(pg 22) Collection of Prints Begins for Nature Visions
14	15	16	17	18	19	20
21	22	23	24	25	26	27 Collection of Prints Ends for Nature Visions
28 Landscape Photography Workshop (pg 17)	29	30	31			

November 2018

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3 
4 	5	6	7	8	9	10
11	12	13 Competition Night Still Life	14	15	16	17
18	19	20 Travelogue	21	22 	23	24
25	26	27	28	29	30	

President's Chat

October 2018

By Linda Eisenstadt



Greetings!

Soon we'll be feeling hints of fall, cooler temperatures, sunny days, colors changing. What a beautiful time of year to get your camera out and get in your car and just meander the back roads.

I'm sorry I had to miss our 1st meeting, I heard that it was very good, Dave's talk as well as his critique. Our October 9th meeting isn't too far away. I need to get my nature photographs ready to submit for the competition. I took a few this summer in Ireland and Smith Island and the biggest surprise to me is, I've processed a few. Wonders never cease to amaze me.

Don't miss the Still Life Lighting workshop by Saul Pleeter and Coco Simon on Saturday, October 13 1:00-3:30 pm at the Five Star Residence. You should be all set after Coco's workshop on composition of a still life, and now lighting it. Still Life is our November competition topic!

Dave Blecman and I have finally scheduled the Landscape Photography field trip. We almost booked it on Nature Visions weekend, whew, glad we caught that date. The information is in the flyer but it's Sunday, October 28, 10:00-12:00 pm. at Brookside Gardens. The time was critical, so everyone could get back home for football! We'll meet in the upper parking lot next to the new visitor's center, there is more parking up there. Hope to see a lot of you there.

Nature Visions is a month away now. How many of you have registered? How many are going to stay overnight? It is certainly easier to do that than get up early and drive back to Virginia. Perhaps

those that are spending the night can get together for a dinner one evening?

I want to thank those that signed up for January and March 2019 for a Travelogue. We aren't having a travelogue this October; the residences are having a black tie affair! So, we still need volunteers for April through next September. Let me know if you're interested.

There are several non-NIHCC photographic and learning opportunities this month, check them out: October Glow at Lake Fairfax: <https://theglowjackolantern.com/>; B&H offers streaming Photography presentations, go to their Schedule link: <https://www.bhphotovideo.com/find/EventSpace.jsp> ; MPA is having a Photography contest this month, see the flyer and MPA Corner in this newsletter; and, PhotoPlus Expo 2018 is the largest photography and imaging show in North America. Nearly 20,000 professional photographers, photography enthusiasts, videographers, students and educators from around the world attend the conference and expo. Take the bus to NYC, you're let out near the Expo. October 25 - 27 Javits Convention Center New York, NY Website: <https://www.photoplusexpo.com/>

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 October 2018 By Dick Sprott



As some of you know, one of my PSA hats (other than as NIHCC PSA Rep), is serving as the PSA Membership Director for the Mid-Atlantic Area, including the states from Georgia to New Jersey and obviously Maryland. Each state in the area has a State Membership Director. Until a few months ago, the state director for MD was Nikki Glazier. Nikki married this summer and gave up the position. Jim Horn has agreed to be our new Maryland State Membership Director. Jim is a retired pastor who lives in Havre de Grace, MD. He has lots of energy and some very good ideas for activities of interest to MD photographers. Jim is active in the Maryland Photography Alliance, which we (NIHCC) have just joined. Jim should be one of the people you contact for PSA information. His contact information is shown below. Those of you who will attend Nature Visions in November can meet Jim there. He will be with me manning the

PSA Table on the upper level of the Hylton Performing Arts Center.

Jim Horn, 301 Squaw Court, Havre de Grace, MD 21078

410-652-1575 cell

443-502-5611 home

drjimhorn@comcast.net

As I write this, Margaret and I are packing for the trip to Salt Lake City for this year's PSA Conference by way of Portland Oregon where Margaret will have her annual meet up with nursing school classmates. I'll get to go photographing, birding and wine tasting while she and her buddies yak. We will escape the east coast ahead of Florence and hope all of you are not inundated or blown away! Take lots of photos of the rain (this summer's major theme), which Oregon and Utah could use. We will probably be taking pictures of fires and smoke. See you in November!





NATURE VISIONS REPORT BY DAVID TERAO OCTOBER 2018



Nature Visions Photo Expo - November 2-4, 2018

Join Us for the 2018 Nature Visions Photo Expo!

We are almost there! The 2017 Nature Visions Photo Expo is scheduled next month on 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. Sign up as soon as possible to ensure you get into the session you want. Some sessions are already fully booked. You should have received an email providing club discounts. Use the special code when you sign up at www.naturevisions.org.

Hands-on Workshops

This month I want to highlight some popular hands-on workshops at the Expo that offer opportunities to create impressionistic images with your camera or phone, to photograph birds of prey up close, and to create tack-sharp macros without a tripod. In *How to Use Your Camera as a Paintbrush - Impressionistic Photography Technique* (new this year) award-winning fine art photographer Charles Needle will describe the process of using long-exposure and multiple-exposure techniques to transform everyday scenes into visual masterpieces. In *Hands-On Raptor Photography*, Joe Sobolefsky will guide you in photographing birds of prey on display outside. In *Hands-On Creative Macro Photography Workshop*, Roman Kurywczak will guide you through the steps of creating tack sharp macro images without using a tripod whether you are outside or inside a facility that doesn't allow the use of tripods. Each workshop is offered several times a day, and there is a nominal charge for them.

Photo Competition Schedule

By now, you should have already submitted your photos to the Photo Competition. 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

October 2018

by Linda Eisenstadt,
NIHCC Rep to MPA



MPA CORNER

by Linda Eisenstadt, NIHCC Rep to MPA

The NIHCC is a member of the Maryland Photography Alliance, which is a group of 16 clubs working together to enhance our enjoyment of photography.

The Maryland Photography Alliance (MPA) *just announced its 2nd Annual Photography Contest* and we hope you'll participate. There is **no charge to enter**. There are **\$700 in prizes** through the **sponsor Nations Photo Lab**. And photographers of the top images will be invited to display and sell their images at a gallery show during January, February and March at the Maryland State House of Delegates.

For more information and to enter the contest – www.MDPhotoAlliance.org/contest

- You must be a Member of at least one MPA club to be eligible to participate
- You can enter no more than two 2 images
- You can enter your 2 images in multiple categories, or you can enter both of your images in the same category. The categories are:
 - Landscape
 - Street
 - Iconic Maryland
 - Open
- If you belong to more than one MPA club, you can designate each image to different clubs
- Winners will be determined by a panel of 3 judges

If you have any questions or issues, contact: MPA@MDPhotoAlliance.org

Please consider entering this competition. Our club has many great photographers, and this is a chance for all of us to win prizes, get recognition and showcase our work.

The deadline for submission is October 14!

I hope you participate!

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 3rd 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



Maryland Photography Alliance



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**

Sarah Hood Salomon Judges October's Nature Competition



Sarah Hood Salomon is our judge for October's Nature competition. She has been a professional photographer for over 30 years. Her award-winning work has been exhibited in numerous group and solo shows. She is a curator, educator, author and photography judge. She has judged and curated shows across the U.S. and frequently lectures about the pursuit of artistic vision.

Sarah has exhibited in dozens of juried shows and won numerous awards for her flora images. She is represented by the Waverly Street Gallery in Bethesda, MD and Multiple Exposures Gallery in Alexandria, VA. You can see her work at: sarahhoodsalomon.com

Famous Photographers By Stephen Levitas



#33 Irving Penn (1917-2009) Part IV: Fashion



This is the fourth of five articles on Irving Penn. This article covers his fashion photography.

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

From the Irving Penn Foundation website, here is a statement of themes we can remember as we look at the sample images below and as you look at the rest of the fashion images on the Irving Penn Foundation website: Throughout Penn's long career at Vogue, fashion was an essential part of his assignments. In the 1940s, using white paper backdrops and striking compositions to emphasize form, he introduced a concise style to fashion photography that departed from the ornate settings that had defined the genre. In addition to photographs made in the studio from 1950 to 1995, Penn traveled often to Paris to photograph the haute couture collections for the magazine. Until the end of his life, Penn used the same theater curtain found for him in Paris in 1950 as a backdrop to transform a remarkable variety of styles and designs into timeless images. From the start, Penn sought to express the sculptural form of clothing, a theme he explored in a special collaboration with [Japanese fashion designer] Issey Miyake.



[British Designer Edward] Molyneux
Pocket Detail, Paris, 1950

Molyneux [pronounced "Molinucks," an obvious Anglicization of a French surname] paid great attention to detail. Hence, this shot of a pocket. According to Wikipedia, Molyneux was famous for his "impeccably refined simplicity." I chose this image of Penn's to show because he has taken on the challenge to make the pocket the center of the shot. The model's head is not in the frame, and her hand is hidden in the pocket. Does this image convey casual assurance, or mystery? How do you view it?

[Finnish model Agneta Bylander – aka]
Mouche With Gold Neck Band, Paris, 1969



I have in mind to someday discuss famous models, but today I have just stumbled onto mentioning Mouche. I cannot readily find much information on her, but you can see a fairly unreliable collection of images of her at Google Images by searching on "Finnish model Agneta Bylander Mouche," including this one. Ignore the images that are obviously not her. Penn shows his typical use of deep shadow on her left side—sometimes I feel that he is "shining" the shadow on the dark side of his subjects' faces, rather than shining a light on the other side. A constant theme with many high-fashion models is the photographers' emphasis on the models' stunningly long necks; here Penn shoots Mouche wearing a neck band extending far below the end of her natural neck, heightening the effect. Reference here Richard Avedon's (#3, Feb. 2013) treatment of Audrey Hepburn's neck, not discussed in that article, but you can see many such shots if you search Google Images for "Richard Avedon Audrey Hepburn."

Issey Miyake Onion Flower Bud Coat, New York, 1987 Issey Miyake Seaweed Dress, New York, 1987



As the Penn Foundation quote above mentions, Penn explored the "sculptural form of clothing" in his photo shoots of Miyake dresses. These two shot are perfect examples of that project.

Do You really Need a Camera?

By George Lea

Photographers want to remember and share their perceptions of an event. To save our image(s) to be viewed repeatedly at later times we need an intermediary to faithfully gather and record all necessary information describing our vision - reflecting our initial perceptions. The question now is; what is all necessary for our intended viewing? To put into digital terms, we want to convey information with fidelity.

Therefore, a quantitative description of an image is needed, some of which are based on scientific principals while others are agreed upon limits guided by empirical evidence derived from averages. These are then used to establish rules and set limits for passing our message via the intermediaries for eventual viewing.

Anytime limits are imposed, the message will be degraded. This is a reflection of our limited ability to manufacture a camera (lens and sensor or film) to satisfy all the relevant laws of physics precisely. In fact, this is true for ALL manufactured products hence compromises will always be made.

How do we recognize a message? Figure 1 shows two monochrome patches of black and almost white side-by-side. Since white-white will not be discernable on white paper, I have used a gray patch.



Figure 1

If you focus on either one these patches, your conclusion would be: not very interesting, not much information, no message, what? On the other hand, the intersection of these patches is quite clear indicating an edge, a rather sharp edge or a hard edge. We perceive a change has taken place, a clear message. This is a line pair (lp). Note that no lines were drawn, a difference of tones is apparent at an intersection of two-tone values.

We are very sensitive to sudden changes, steep gradients: temperature change, uphill and downhill, and brightness, etc. Therefore, changes in tone value can be used to indicate messages and this scheme need not be limited to just the two values as shown in Figure 1. In fact, we have an infinite number of gray tones from black to white providing infinite opportunities for forming edges to compose images as shown below in Figure 2.



Figure 2

The difference in gray tones between the background paper white and gray scale on the left are so extreme, a maximum, we perceive a very sharp line – a hard edge. On the other hand, as the tonal values approach that of the printed-paper the edges become softer and less sharp because the tone difference approach zero. This gradual change is apparent if you follow along two, top and bottom, the horizontal edges.

In the digital world this continuous gradient is posterized into 255 zones beginning with 0 for black to 255 for white in the “histogram” representation - more about its utility later.

Luminosity, brightness, also plays a major role in our perception. In Figure 3, a luminosity enhanced, a much brighter, gray strip has been imbedded in an identical background gray strip. Notice the sharpness changes perceived from left to right. Our ability to perceive gray scale gradients together with luminosity changes is referred to as acutance in the photo industry, more commonly referred to as *sharpness*.



Figure 3

Although our examples have been limited to straight edges, there are no restrictions on gray patch shape or length. All images are combinations of edges creating the appearance of a mosaic conveying a message.

Let's examine a real world image to clarify the role of edges. Figure 4 is an extreme crop of one of my images. Notice the distinct, hard edges, between the trees and the lighter sky but softer edges between the former and the bamboos, and even softer edges between bamboos and the sky.



Figure 4

The harder edges seemed sharper than the softer ones adding emphasis to the message. Additionally nestled within the trunks and bamboos are soft but discernable edges as well as a haze of gray tones where edges, as such, are barely noticeable - if at all. We seemed to have reached a limit, a threshold below which details, edges, escape our vision.

First, the monitor cannot resolve all the fine details and details have been lost in the image file transfer to print but believe me more details were in the original image file. Most importantly, the average healthy eyes (20/20 vision) can distinguish black and white lines with features within an arc of .000291 radians established by agreement as definition for perfect vision – no corrective lenses needed.

The value of this arc is a working number derived from empirical evidence deduced after numerous field tests. There is a theoretical arc value we can compute based on physiology, as we know it, and applying Rayleigh diffraction theory including effects of different color light to arrive at values that are overly opportunistic. No test results have come anywhere near the predicted values. Accept the magic number .000291 radian as a standard which suits our purpose that also happens to be 1 minute of arc of a circle – actually not so arbitrary or a mindless choice, let's return to photography!

If we view an images placed at 304.8mm (12in), the product of the magic arc and viewing distance is .0886mm (.0349in). Since it takes two patches, one black one white, to form a line, we double this number and take the reciprocal to arrive at 5.65lp/mm (143.27lp/in). A line pair per unit length, lp/mm, is used to determine resolution.

This then is an estimate of our limit on seeing details; it would be very difficult for us to perceive distinct edges greater than 6lp/mm. Beyond this upper limit in lp/mm we can detect some variations in the tone values but no real details, these appear as a grey mists, see Figure 4. This is micro contrast, no details but hints of shadows and gradients of gray that supports appearance of 3-D in an image. The ability to retain micro contrast distinguishes the unique draw of a particular lens design.

More on this later when we discuss lens design compromises, except to note that micro contrast have been incorporated into lens formulas by designers for over a century.

We have arrived two measures that define all images, acutance and resolution. What of color? There is no physics of color, color theory is not a scientific theory, it is a guide to satisfy our individual taste. If you select channels in digital editors, you will discover individual Red, Green and Blue histogram presentations as gray scales. This means that your color imagine is a sum of the three gray scale images. Therefore, all the forgone conclusions apply equally to all color images 3x – over.

The answer to our question of to share and review our original perception of an event; we need to preserve acutance and resolution, within limits. While acutance can be *edited* post image capture, I have demonstrated by manipulation of the sample images; resolution is hardwired by the camera lens and sensor combination. Sharpness cannot be quantified, no sharpness number but it's useful.

Do we refuse breakfast because we do not fully understand the process of digestion? We will explore in the following two parts of how the imagines were initially acquired and stored, and especially our choice for final viewing whether projected image or print determines our choice of edits so as to restore our original perception.



George Lea

Better Query Saul Reflectors, Diffusers, Softboxes, Gels - Oh My! By Saul Pleeter



Reflectors, Diffusers, Softboxes, Gels, and a host of other devices are tools for the photographer to shape, control, manipulate and direct light according to his or her vision.

Reflectors:

Reflectors come primarily in 3 colors: white, silver or gold and a wide variety of shapes and sizes. They are readily available for purchase at any photography supply store or you can simply use a piece of aluminum foil on a piece of cardboard. Aluminum foil is available in silver and gold, so it is easy to construct a reflector using silver foil on one side of a piece of cardboard and gold foil on the other. You can also use white foam core as a reflector.

Reflectors reflect light. That is their primary purpose. They can be extremely useful in both artificial and natural light. Suppose that you are photographing a subject that is backlit. The subject will appear to be a silhouette if the light is very strong. If you use a reflector, you could throw light on the subject – either fully or partially – to eliminate the dark areas of the subject. There are 2 things to remember – the angle of incidence equals the angle of reflection and the size of the light source will affect the softness of the light. Aim the reflector so that the light source falls on the reflector and bounces (reflects) on to the subject. This may take some practice, but it is not difficult to do. The reflector can be the main or key light or can be used as a fill light.

In bright sunlight, a reflector may be overkill in that the light reflected back on to the subject is so bright as to push the exposure too far. If the subject is a person, light reflected right into their eyes could ‘blind’ them if it is too bright. One way to dampen the reflected light is to overlay the reflector with a diffuser – tissue paper or anything translucent will work.

Diffusers:

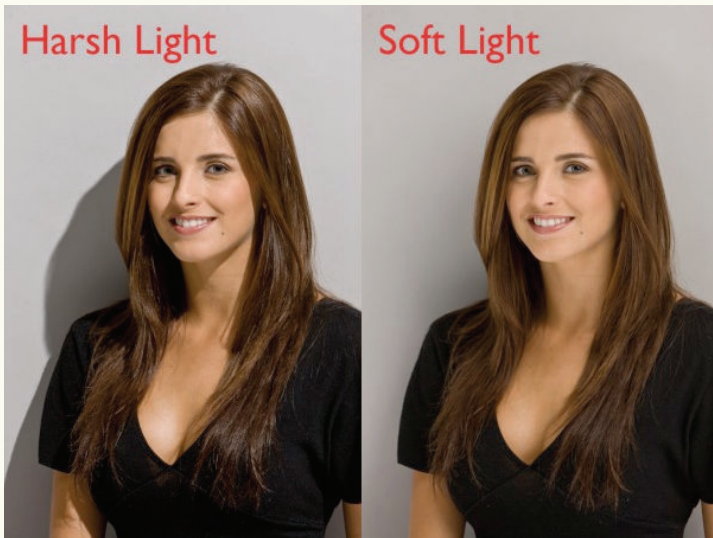
Diffusers do what its name suggests – diffusers diffuse light! To understand when and why we would use a diffuser, it is necessary to discuss hard versus soft light. If you look at the photo below, the left side illustrates harsh or hard light while the right side demonstrates soft lighting. With hard light the difference between the shadow and lit portion of the photo are much more pronounced. Shadows have distinct edges and the transition from shadow to bright areas are much more dramatic than for soft light. Many people prefer soft light for portraits as being more flattering. Hard light emphasizes textures and can be useful for still lifes.

What diffusers do is change a small light source into a larger light source. Larger light sources produce softer light, the closer the diffuser to the subject, the softer the light., the larger the diffuser, the larger the light source.

Softboxes:

Softboxes are diffusers. A typical diffuser will cover a light source with the front of the soft box being some translucent material. A ‘typical’ softbox is shown below. You can purchase softboxes in a variety of shapes and sizes depending upon the

specific purpose or you can easily make one your self. If you hold a diffuser in front of a light source, you essentially have a softbox. You can use sheets, parchment paper, tissue paper or any translucent material as a diffuser/softbox.



Gels:

Gels are pieces of colored plastic that are placed in front of a light source with the objective of changing the color of the light. This can be done to change the ‘mood’ of the photo, to enhance the color contrast, or

to correct the color balance of the photo. To use a gel on a flash, simply attach the gel to the flash head via a rubber band.



This diagram illustrates the use of a colored gel. A blue gel is attached to the strobe to the rear and left of the subject and its impact is clearly visible in the photo.



Landscape Photography By David Blecman

Join Dave Blecman

and learn how to improve your landscape photography.

Sunday, October 28, 2019

10:00—12:00 pm

Brookside Gardens—Meet at the new Visitor's Center, upper lot

**Where do you focus? What lens do you use? Do I use live view?
How do I compose the photograph? What white balance do I use?
What are the camera settings?**

**Dave will demonstrate and answer all of your questions during
this field trip for the NIH camera club members.**

**Bring: Camera and manual; Tripod; Wide Angle lens and Zoom
lens; Additional Charged Batteries; Gray Target; Remote Shutter
Release; Hoodman LCD Loupe; Circular Polarizing Filter and a
Neutral Density Filter.**

**To Register—Contact Linda Eisenstadt, linstadt@aol.com or
[301-785-2785](tel:301-785-2785) NO LATER THAN OCTOBER 24th.**

NIHCC Amish Country Field Trip

July 20, 21, 22, 2018

Dick Sprott

Ten NIHCC intrepid photographers, undaunted by forecasts of weekend long rain storms, traveled to Intercourse, Pennsylvania, in Lancaster County, on Friday July 20 where we met up at the Travelers Rest Motel.

We enjoyed Friday evening dinner at the Bird-in-Hand (really!) Family Restaurant. This restaurant gave us all a chance to sample the simple rural cuisine of the area. We went upscale on Saturday night and could even get a “spirited” libation to celebrate the end of the Saturday afternoon rain.

Saturday morning we photographed the Strasburg Railroad., a working steam railroad. Saturday afternoon was spent photographing in the PA Train Museum which is adjacent to the railroad or looking for photo ops in the countryside. This gave us a great way to take photos we might not otherwise have done and avoid the afternoon’s heavy rains.

Sunday morning was spent at Steepside Farm (it is called that for a reason!). This is a working farm, and the only “English” farm in an area surrounded by Amish Farms. We were hosted here by our Brother-in-law, Bob, his wife Phyllis (Margaret’s sister), and Bob’s son Jeff, and his wife June. Phyllis and Bob provided lots of information and Phyllis provided apples and peanuts to feed the donkeys. Sunday afternoon we all headed home separately. Doug rode with Margaret and I and we stopped in Columbia, PA at Margaret’s brother’s small farm. Doug learned more about tobacco barns and curing than he could have imagined.

The Gang of Ten:

Doug Wolters

Dick and Margaret Sprott

Stan and Linda Collyer

Nick Raymond

Yuan Liu and Dennis Glanzman

Gosia Klosek and Bob Cox



By: Stan Collyer



By: Stan Collyer



By: Bob Cox



By: Yuan Liu



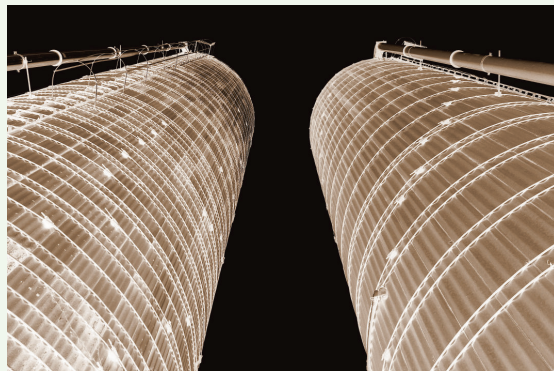
By: Nicolas Raymond



By: Richard Sprott



By: Margaret Sprott



By: Dennis Glanzman



By: Doug Wolters



By: Doug Wolters



By: Gosia Klosek

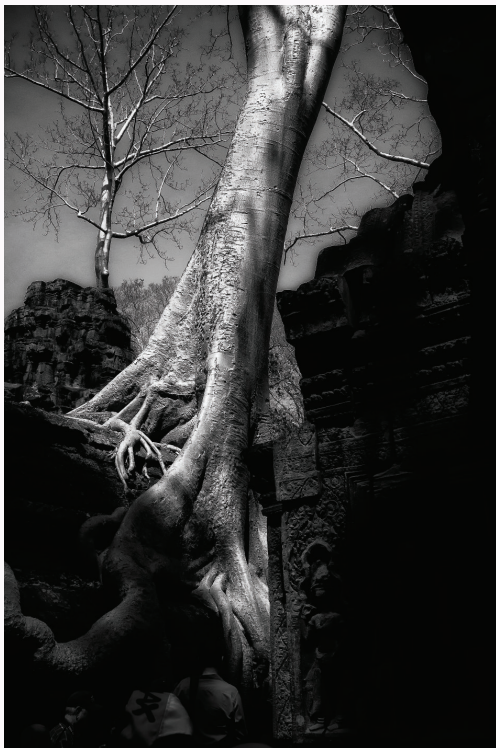


First and Second Prize at the 2018 Montgomery County Fair

By George Lea



First: color – macro “Dried OUT”
Stack of 14 images were merged/blended in Photoshop. Light by diffused sunlight through window, ISO 100, self-timer used for each exposure to avoid shutter vibration. Focus on the closest and most distant planes were found, then 14 focus steps were used in between. Kern APO Macro-Switar 50mm/f1.8 with lens mount adaptor on Sony a3-R, full frame sensor no AA filter. APR f5.6 used which is within the optimum performance window of the lens.



Second: monochrome “Nature Triumphs”
Taken in Angkor Wat converted to monochrome in Photoshop. ISO 200, APR f5.6.
Leitz Summicron 35mm/f2.0 on Ricoh GXR A12-M, 1.5X crop sensor no AA filter with B+H circular polarizer.

Note: It took many month sof trying to convert and edit the monochrome print. It’s almost there. The 14-stack was by the numbers and easy edit. Too bad the judges saw differently.

Travelogue Wrap-Up

“Bears, Glaciers & Puffins”

By Larry Clare



On September 24, John and Kay Norvell presented their fascinating travelogue, “Bears, Glaciers & Puffins,” at the Five Star Premier Residence of Chevy Chase in Chevy Chase, MD.

Alaska, the Nation’s 49th state, hosts a remarkable eight national parks, preserves, and other National Park Service (NPS) properties, that are home to a host of natural, cultural, and historic wonders. Alaska has the nation's largest glacial system, world-class wildlife viewing, and North America's highest peak.

Alaska is at the intersection of intercontinental geological turmoil and stress with incredibly slow, unstoppable collisions between the great tectonic plates of the earth’s crust, brutal weather and climate systems, and the micro and macro forces of evolutionary changes in the animal kingdom.

These natural phenomena have intersected with discoveries and exploration of the the American West, and very strong leadership from the American political and naturalist worlds which led and fashioned the amazingly strong protections of our parks and preserves. This leadership has been notably strong in the Alaskan corner of the United States.

Our national parks, national monuments, and a vast number of federal and state preserved sites, were developed and evolved over a period of more than a century. In all that time, many presidents and congressional leaders from every part of the political spectrum approved and took the lead in establishing new preservation sites and area of responsibility. The near-permanent strength of this national impulse has been astonishing.

Key pieces of legislation have included the Yellowstone National Park Act of 1872 (Grant), the Antiquities Act of 1906 (TR) that has often been used to establish “national monuments,” originating nearly a quarter of the units in the National Park System, the Wilderness Act of 1964 (LBJ), the Wild and Scenic Rivers act of 1968 (LBJ) (13 in Alaska), the Endangered Species Act of 1973 (Nixon), and of particular note to this travelogue, the Alaska National Interest Lands Conservation Act of 1980 (Carter).

Prominent participants in the development of the parks were famous and well-known naturalists who drew attention and support from the public such as John Muir and of course Theodore Roosevelt.

The geography and the geology of the state of Alaska are remarkable. It is shaped by a very complicated coastline, and huge peninsulas and island chains such as the Aleutians covering major portions of the globe at higher latitudes. Jagged and massive mountain ranges thrust upward by relentless plate tectonics, are major weather-makers in the Northern Hemisphere.

Geologic activity is almost off the charts — tectonic plates moving only as fast as human fingernail growth, have created the “Ring of Fire” practically encircling the Pacific Ocean and generating widespread volcanic activity. The heat and pressure from this activity create ore deposits such as gold and other valuable metals and minerals. One of the potential threats to the sanctity of the pristine lakes and rivers of the Alaska Peninsula, is potential gold mining in the Lake Clark area.

The tremendous variety of Alaska’s wildlife appears to reflect the great climatic and geographical stresses within the region. There is notable isolation from one portion to another —no roads lead to either Lake Clark or Glacier Bay NP, which can only be reached by boat or small plane. This isolation can lead to notable evolutionary divergence within species.

In one remarkable example, polar bears, which appear to many to be a distinct species because of their white fur (actually more a trick of the light), an unusually elongated head and neck, and exceptionally large, hairy, low-slippage feet, surprisingly have evolved from brown bears. This evolution has taken place over only a few hundred thousand years.

Geologic change has ben responsible for some of the remarkable sights and features of the national parks of Alaska. Glaciation in earlier ages caused great ice sheets to cover over 50% of present-day Alaska; these retreated some 12,000 years ago after the climate last warmed, filling the former beds with meltwater and creating jewel-like lakes on the western side of Lake Clark National Park

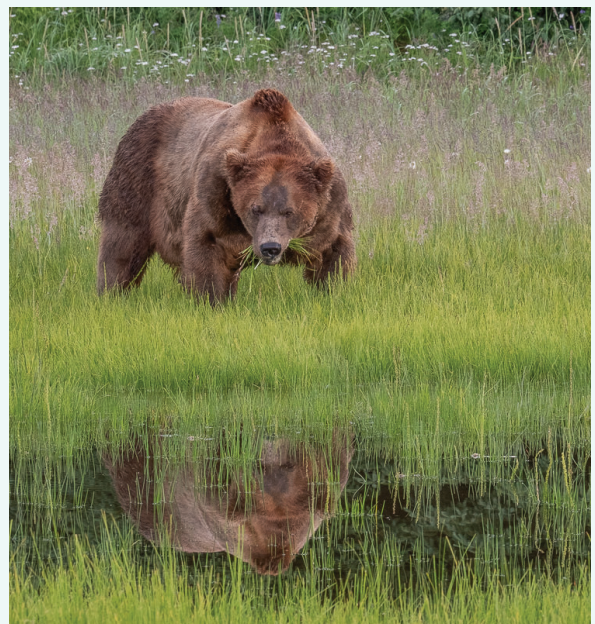
Glacier Bay NP is a spectacular case in point of the geographic drama brought about by plate tectonic movement and extreme glaciation.

Covered by an extensive, flat ice sheet during the “Little Ice age” around 1750, the glacier has retreated relatively rapidly to water-filled tributaries in the present day, some 65 miles up the bay from where it was first seen by early explorers. This has uncovered the stunning surrounding tall and sharp mountains of the Fairweather range to form one of the highest coastal mountain ranges in the world.

John’s and Kay’s slides showed great success in getting close to very interesting sights in both Lake Clark and Glacier Bay national parks. They showed the small air taxis used to fly to them from Anchorage (here are no access roads to either park). They could approach the less dangerous Coastal Brown Bears to a relatively safe 30’ distance with a 400-mm lens and a knowledgeable guide. Their accommodations were simple, attractive “Alaska Rustic.” There is a LOT of water to wade through and they always had to wear their boots. The bear pictures showing their attractive expressive eyes and playful cubs and digging clams were vary appealing to viewers.

The mountain views at Glacier Bay were stunning, as was the beautiful log lodge they stayed in. Watching glaciers calve is a favorite activity at the park.

This trip was more than daring, in small planes flying in difficult weather with uncomplicated navigation and constant guide vigilance needed around wary bears. The two parks are little-known but very worthwhile scenically and photographically.





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



NIH CC announces: Lighting for Still Lives Workshop

Saturday, October 13, 1:00 – 3:30

Art Room, 5-Star Residence

Suppose you go the museum and you see this wonderful still life and think it would make a great photo.

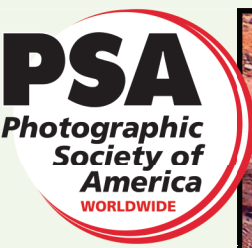


You go home, peel an orange, find a book and place the objects in front of a window. Alas, you can't find the same lighting that Raphaelle Peale used in his still life. What can you do?

This Lighting for Still life Workshop will explore some of the techniques that can be used to control, fashion, modify and manipulate light. The focus will be on still lifes although the same techniques can be applied to other areas such as portrait lighting. We will make use of flash, LEDs, incandescents and natural lighting. We will also talk about reflectors, diffusers, soft-boxes, gels and other modifiers. The discussion and handouts will center on very basic information.

As time permits, we will invite participants to use the lighting setups for their own photos. Please bring with you – if you desire – as many of the following:

1. camera
2. tripod
3. still life objects (small and few please!)
4. flash unit



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>



Maryland Photography Alliance

2nd Annual Photography Contest

Submission Deadline is Sunday, October 14, 2018

The Maryland Photography Alliance (MPA) is a union of regional photography/camera clubs throughout the State of Maryland. This contest will be the largest digital-image, interclub photography contest of the year. The contest is restricted to members of at least one of the following clubs:

Arundel Camera Club
Baltimore Camera Club
Bowie-Crofton Camera Club
Carroll County Camera Club
Central Maryland Photographers Guild
Creative Exposure Baltimore
Creative Photography Society
Gaithersburg Camera Club

Goddard Photography Club
Harford County Photography Group
Howard County Photographers
Mountain Christian Church Camera Club
NIH Camera Club
North Bethesda Camera Club
Photographers of Washington/Balto. Metro-Area
Silver Spring Camera Club

\$700 in Prizes

No Cost to Participate!

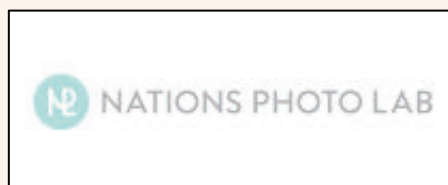
**4 Image Categories to Pick From: Landscape, Street, Maryland and Other
Top Images Displayed at a Gallery Show**

For more information and to submit your digital images, visit:

www.MDPhotoAlliance.org/contest

If you have questions, contact us at MPA@MDPhotoAlliance.org

Sponsored by:





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



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

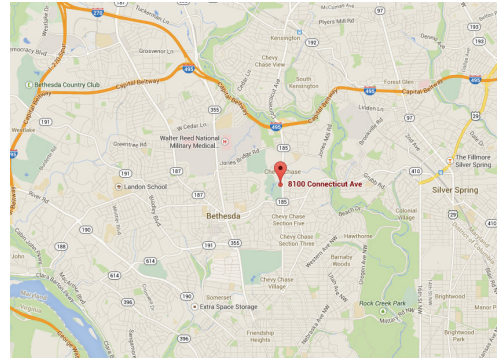
PSA Rep: Dick Sprott
Nature Visions Rep: David Terao
Nature Visions Alt: Jim Turner
Newsletter Editor: Diane J Poole
Webmaster: Jim Turner

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 Belmont Road Potomac, MD 20854 or submit at a regular meeting.
You do not have to work at NIH to join the club.

© NIH Camera Club and its Contributors.

The contents of *Cameraderie* are copyrighted. No material herein may be reproduced in any manner without the written permission of the Editor or the material's author.

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