

Cammeraderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 58 (8); April 2020



**“Wind Wrapped”
By Doug Wolters**



The NIH
CAMERA
CLUB

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2020

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14 ZOOM Competition Night	15	16	17	18
19	20	21 See pg 14	22	23	24	25
26	27	28	29	30		



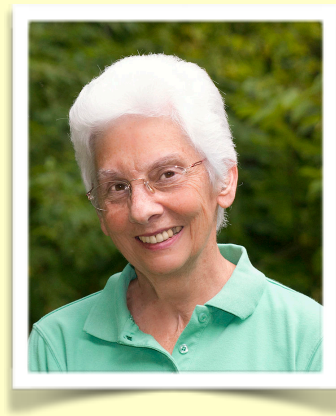
2020

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12 ZOOM Competition Night	13	14	15	16
17	18	19 See pg 14	20	21	22	23
24	25	26	27	28	29	30
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President's Chat

April 2020

By Margaret Sprott



Those of you who attended the meeting on March 10 know that attendance was not quite as robust as usual but that the judge was wonderful (IMO and I hope you agree). Dale presented the images and had no equipment problems. The Five Star had even provided refreshments on time and their cookies were really good.

Unfortunately, the MAC meeting and field trip I talked about last month had to be cancelled due to coronavirus. Because Coco was recovering from something, she was delighted that she did not have to speak at it. MAC is planning to schedule the meeting later, perhaps not until summer.

By the time you get this I hope the virtual meeting being planned for the club's competition in April will be ready. Please watch for e-mail messages about how to participate.

At this time I believe that our club members have all recovered from their various illnesses and accidents and I hope we can all stay healthy.



PSA Rep Rap

April 2020

By Dick Sprott



Wow, what a change in a month! By now you have heard from Margaret that our meetings have been suspended for the foreseeable future. This is a good thing as we surely don't want to bring our hosts at the Five Star Residence any problems or expose our members to any significant risk. PSA has taken a similar view and has suspended its small group travel program for the next few months, at least. My trip to the Outer banks is still going, albeit without PSA sanction, as I write this. That may very well change. Margaret will be giving the membership information on how we, as a club, will work to have virtual meetings.

PSA is currently holding its breath that the Colorado Springs Festival (annual conference) will not need to be cancelled. More on that later when I have more info. Meanwhile, this is a great time to go out and take more pictures or work on table top photos at home. What the heck, you can't go to the movies or a restaurant. What else is there? I hope you all fare well and find ways to make this strange and disturbing time work for you.





Competition Winners

March 2020

Macro



Novice Digital		
Rhina Cabezas	When Water Meets Color	1
Goutam Sen	Crawling to Light	2
Ann McDermott	Cat's Eye	3
Advanced Digital		
Doug Wolters	Leafscape No 20	1
Doug Wolters	Wind Wrapped	2
Nicolas Raymond	Frosty Nautilus Spiral	3
Coriolana Simon	Datura Study No 6 Death Whirl	H
Cathrine Sasek	Zinnia	H
Gosia Klosek	In Profile	H
John Norvell	Boomer Close Up	H
Monochrome		
Rhina Cabezas	Vintage Fountain Pen	1
Gosia Klosek	Looking at You, II	2
Gosia Klosek	A Phillips' Collection	3
Novice Color		
Goutam Sen	Beauty of a Leaf	1
Rhina Cabezas	Destiny	2
Advanced Color		
Karen Goldman	Allen's Hummingbird, Resting	1
Coriolana Simon	Soft Tulip	2
Gosia Klosek	A Kiss	3
Peter Dunner	Incipient Omelette	H

Novice Digital



First Place: “When Water Meets Color” By Rhina Cabezas

I have always liked the unique pattern and bold colors of peacock feathers. For this image, I wanted to capture the color of the feather shining through the drop of water. Canon, f/5.6, ISO 100, 4,0 sec.

Second Place: “Crawling to Lights” By Goutam Sen

I was visiting Brookside Gardens last Spring and thought of taking picture of butterflies. At the entrance of the Butterfly garden, I noticed this caterpillar was crawling on a leaf. Can't resist for a macro shot. Sony a6300, f/4.5, 1/350 sec, ISO 200, 90 mm.



Third Place: “Cat's Eye” By Ann McDermott

After spending time hunched over my camera contorting myself around a tripod and trying to focus just right on a variety of things beneath my lens, I called it "good enough". Then, I spotted the cat sitting in the sun taking a nap. Free from the tripod, I was able to get some better shots in 5 minutes than I did the entire previous hour. I used a 50mm lens with some extension tubes and shot at ISO 4500 f/5.6 1/640 sec.





First Place: “Leafscape #20” By Doug Wolters

Of the dozens of mature hosta leaves I have shot, this is one of my favorites. Taken with the Canon EF 100 f/2.8L Macro IS lens on a Canon EOS 5D Mark III, 2.8 sec at f/ 8.0, ISO 100. Shot on a rail, focus stacked from 45 images in Helicon.

Second Place: “Wind Wrapped” By Doug Wolters

I also love mature tulips. This was shot in my home studio with a Tamron 180 Macro lens on a Canon EOS 5D Mark III, 1/10 sec. at f/ 32, ISO 400.



Third Place: “Frosty Nautilus Spiral” By Nicolas Raymond

Macro spiral cross section of a Nautilus shell. In a previous club competition revolving around abstracts, I had submitted a Nautilus shell captured back in 2015. Initially oblivious to the next competition topic of macros, I was subsequently inspired to revisit and photograph another Nautilus shell as an object of continued fascination. Taking my time to explore various angles, until I settled on this crop for what looked like an abstract 6 shape formed by the spiral contours. A mathematical construct of sorts which I felt complemented the natural geometry of the shell. Further processed with frosty blue tones in the hopes of communicating a dreamy sense of delicate beauty.

Shutter Speed: 1/20 seconds Aperture: F/6.3 Focal Length: 100 mm ISO: 100.



HM “Datura Study No 6 Death Whirl”

By Coriolana Simon

Here, the camera captured a poisonous Datura blossom in the slow moment while its petals spiral open. The flowers only bloom at night; by the next noon, they are finished. They start to open at twilight, and the process can take an hour and a half. While the blooms unfurl, bees pry their way into the still-closed petals for the toxic nectar. Happily, this photographer did not succumb to the powerful perfume and hallucinogenic enchantment of the Datura.

Canon EOS 5D Mark II, Canon 100mm macro lens, hand-held LED dimmable light panel, Really Right Stuff tripod; ISO 320, 1/8 sec at f/29.

HM: “Zinnia” By Cathrine Sasek

Every spring I plant multiple types of flowers in my yard both for their beauty and for their photography potential.

This image was captured in my front yard one morning before the sun reached that part of my yard. It was a fairly wind free day which made a somewhat long exposure time possible. Canon .4 sec, f/18, ISO 100 100mm macro.



HM: “In Profile”

By Gosia Klosek

This picture is taken in an animal park where (some) animals roamed freely and let you approach them at distance what they considered safe.

This stork kept its distance, moving away the length of my every approaching step and (as you can see) eying me suspiciously. Soon, it lost its patience and turned around. I managed to take just a couple of shots. I liked this one the best. I cropped the image horizontally, the vertical dimension not cropped.

Nikon 1/250 sec f8.0 ISO 400 300 mm.





HM: "Boomer Close-Up"

By John Norvell

My dog, Boomer, reluctantly posed for this shot. I struggled to catch him in a still moment. It was made with my Fuji X-T3, Fuji 80mm Macro lens, f/8, 1/20 sec, ISO6400.

Monochrome Prints

First place: "Vintage Fountain Pen"

By Rhina Cabezas

The details on a fountain pen nib are not only beautiful, but a good macro subject. I put a handwritten note in the background to complement the main subject. Canon, f/5.6, ISO 100, 1,6 sec.



Second Place Place: "Looking at You, II"

Gosia Klosek

The image was captured at Brookside Gardens. I made efforts to meet the subject face-to-face. The original image was basically monochrome: dark background, white flowers, and white and beige moth. Hence, the monochrome conversion does not lose the brightly colored appeal typical for a butterfly picture.





Third Place Place: "A Phillips' Collection"
By Gosia Klosek

This is an alternative - to the typical view of threads - view of screws at a close distance. I stuck them vertically on a piece of styrofoam, making sure that they were aligned horizontally so that the heads are sharp when the image is captured at a short distance, at a narrow depth of field.

Nikon 105 mm 1/15sec f/10 ISO 160

Novice Color Prints



First Place: "Beauty of a Leaf"
By Goutam Sen

Beauty of a Leaf: Last fall, I was roaming in Cunningham Falls state park to enjoy the fall color. Out of curiosity, held this fallen leaf against sun and noticed the beautiful architecture- reminds me of the human vein and artery system. Sony a6300, f/16, 1.6 sec, ISO 100, 90 mm

Second place: "Destiny"
By Rhina Cabezas

I thought it would be an interesting idea for a macro photography to capture the corkscrew worm, as well as the texture and colors of the cork. The image was taken using natural light.

Canon, f/5.6, ISO 200, 1/8 sec.



Advanced Color Prints



**First Place: “Allen's Hummingbird, Resting”
By Karen Goldman**

I took this photograph at the Hummingbird Garden next to the Kenneth Hahn State Recreation Area in Los Angeles, where feeders and flowers attract many birds. This male's iridescent orange gorget appears dark because the image views the neck feathers from the side. Nikon D7200, Nikkor 300mm Phase Fresnel prime lens with teleconverter to 420mm, f/5.6, 1/2000s, ISO 640.



**Second Place: “Soft Tulip”
By Coriolana Simon**

This image exemplifies the kinds of effects one can achieve with the Lensbaby system. Using the largest aperture F-ring combined with the Lensbaby “macro” attachments (in reality, just magnifiers), I could focus on this single point of an early spring tulip. Canon EOS 5D Mark II on a Really Right Stuff tripod.

Third Place: "A Kiss"
By Gosia Klosek

You need a stick of red lipstick and willing lips to experiment placing a kiss on a piece of white cardboard - it is harder than it seems to get an acceptable result.



HM: "Incipient Omelette"
By Peter Dunner

I used natural lighting and my Zeiss macro lens to take this photo as well as bracketing with focus to give me focus stacking which I processed in Photoshop. The poor egg didn't survive but no animals were hurt.



COMPETITION TOPICS AND DEFINITIONS 2020-21



4/14/2020 - Long Exposure - Photographs that clearly show the use of long or extended exposure times. There is no fixed definition of what constitutes “long;” however, the intent is to create a photo that shows the effect of the passage of time, such as with smoothed water, moving people or objects, or light trails. A 30-minute photo of a static object and surroundings cannot be distinguished from a short exposure; hence, the inclusion of motion is an important factor to indicate that a long exposure was used to create the image.

5/12/2020 - Critique Session – Open within 6 months – Any subject may be entered, provided the image was captured within six months of the critique date.

6/9/2020 – End of Year Party

9/15/2020-OPEN- Photos taken within 6 months

10/13/2020-CRITIQUE-Topic to be announced later

For comments or questions contact
Margaret Sprott at margaret.sprott@gmail.com

11/10/2020-STREET PHOTOGRAPHY- The great spectacle of life on the streets or public places, people doing what they are supposed to do, being people. Henri Cartier Bresson talked about “the decisive moment”. Your images should tell a story be it events of daily life, activities, festivals, hanging out, begging, playing music in public. It is unacceptable to misrepresent the truth by manipulating or altering the subject matter or situation or by “staging” for the purpose of photography.

12/8/2020-Holiday Party Potluck

1/12/2021-HOLIDAYS- The photos entered should clearly be identifiable as a particular holiday (Christmas, Ramadan, Kwanzaa, Chanukah, Holi with bright colors thrown around, Lunar New Year, etc). There are many holidays and it may not be possible for everyone to be familiar with each and the various traditions but your photograph should tell a story. Entries should try to portray these. Personal events such as birthdays and weddings are not permitted, nor are meals in an ethnic restaurant.

2/9/2021-RED AND BLUE STATES- The elections are over, the President is sworn in and all is said and done. Red and blue are colors but states can be referred to as “red” or “blue” as well. They can also refer to states of emotion (think about feeling blue, a red cape waved at a bull). Entries should clearly reflect one of these interpretations of “red” or “blue.” If you choose to interpret the entry as a “US State” there should be something clearly identifiable about that State in your image (For example, a Texas rodeo, something identifiable in California that would make it “blue” assuming it remains that way). Entries may include one or both “colors.”

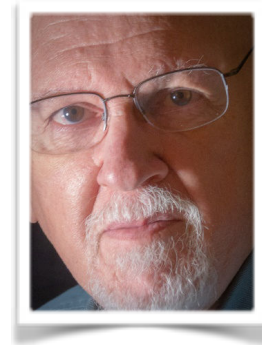
3/9/2021-SPORTS- Sports involve motion as well as emotion and entries should clearly reflect that. Sports can include professional or non-professional sports, youth sports, or personal sports (yoga, working out). Entries may include motion with motion blur or be static and could be solo or group sports. For this competition, video games, gambling, slot machines, etc. do not meet the definition.

4/13/2021-WATER IN ALL ITS FORMS- Images may depict ice, water or vapor, snow, rain such as waterfalls, icebergs, clouds, or rivers. Seascapes could be used so long as the water is the main focus of the image. Images in which the principal subject is water (anything from droplets to oceans), either stationary or in motion are valid. Although people in the image are acceptable, they should not be the dominant feature.

5/11/2021-TREES-Trees-Any image including a detail of a tree or a whole tree is acceptable so long as it is recognizable as a tree or part of a tree. The “hand of man” may be included so long as it is not the dominant element of the image. Products of trees such as paper and furniture do not qualify.

6/8/21-End of Year Party

April 2020 (Virtual Meeting Using Zoom) Judge: Alfred Jerry Taylor Topic: Long Exposure



Alfred Jerry Taylor – Maryland Photography Alliance – Certified Photography Judge, Certificates from PSA include - Image Analysis, Creating Portfolios for Assessment, and Individualized Photography: Creating Competitive Images. Board member of Maryland Photography Alliance, Member of Harford County Photography Group, the Baltimore Camera Club, and Mountain Christian Church Photography Group (MC3). Jerry had solo exhibitions at Radley Run Country Club West Chester, PA and The Liriodendron Mansion Foundation Bel Air, MD. He also displayed images at Harford Community College’s Chesapeake Gallery, the Columbia Art Center, and the House of Delegates in Annapolis. Jerry has a published photography book— "34 Days Across America." Jerry is a retired Licensed Clinical Marriage and Family Therapist. Jerry married Sylvia in 1963; they have traveled and taught in Thailand, Indonesia, Myanmar, Bali, Iceland, England, Scotland, Romania, Hungary, Kenya, Puerto Rico, St. Croix, Israel, Ecuador, and throughout various States in the United States. They just returned from teaching in Tanzania in February 2020. www.jerrytaylorphoto.com and www.photographystopstime.com

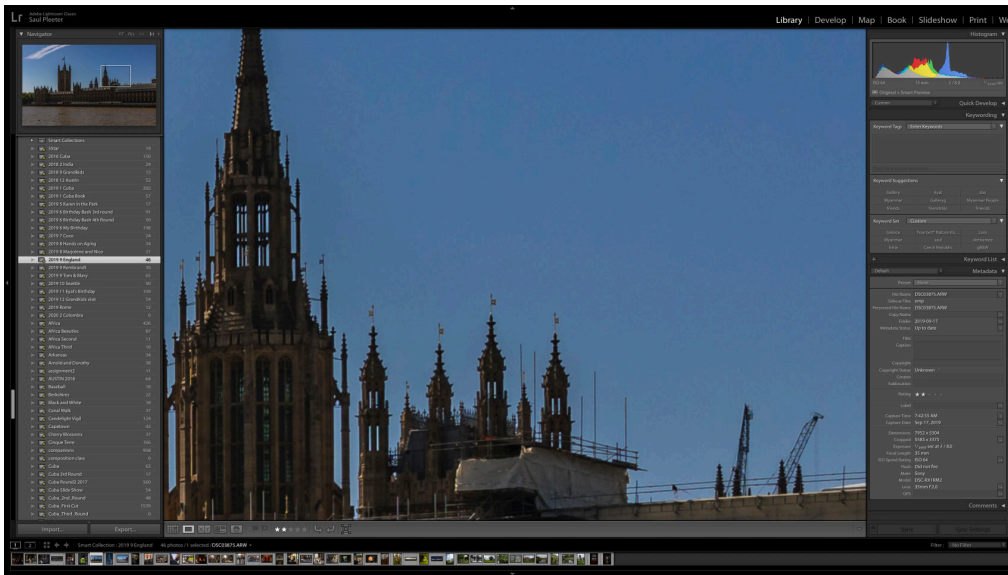
Jerry created a presentation entitled— “People, Places, and Portions— Compassionate Travel Photography” and is available to present it to camera clubs or groups. His images cover five continents. Some have asked, “I understand People, and Places, but what does ‘Portions’ mean in your presentation?” My simple reply is, “Every photograph is only a ‘Portion’ of the whole view; it is the selection that every photographer and artist make when composing their creation.”

Better Query Saul Getting Rid of Halos

By Saul Pleeter



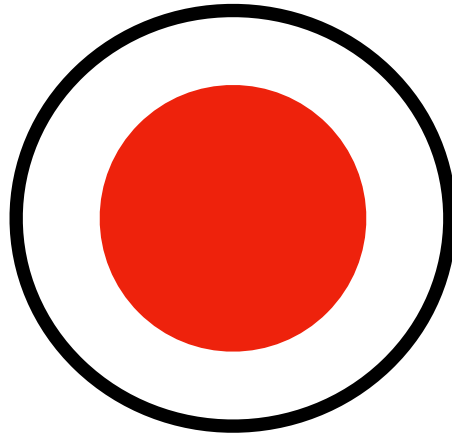
No doubt we have all seen halos in our images - especially in landscapes. Halos are the bands of light (or dark) that can be found along the edges of an image where there is a significant change in contrast. Halos are most easily detected in the borders where land and sky meet. Notice in the photograph below the bands of light along the edges of the buildings.



Even if your raw image does not have halos, they are easy to introduce into an image by either sharpening or adjusting the contrast of an image - for example, darkening the sky.

In certain cases halos can be avoided by using high dynamic range (HDR) techniques where there is a high-contrast landscape or other image. What HDR does is extend the dynamic range of an image reducing the potential for very contrasty borders. Instead of a very dark area abutting a very light area, HDR can introduce more moderate shadings at the border areas.

Suppose you had taken a photo of a dramatic sunrise over some mountain. You look at the photo and decide that it needs more drama. You might use an adjustment brush in Lightroom (LR), lowering the exposure, increasing the contrast, maybe even adding a little dehaze, while making sure that the auto mask feature is checked so you avoid extending the exposure adjustment to the mountain. The sky is more dramatic, but you've changed the contrast between the sky and the rest of the photo and perhaps introduced halos to the image. Reducing the transition between the darker and lighter regions would reduce or eliminate the problem of halos, but how can this be done? Using the graduated filter instead of the adjustment brush could possibly work- you sacrifice the ability to 'fine tune' your adjustment, but you do reduce halos. The diagram below is a representation of the adjustment brush. The inner circle is where 100% of the adjustment - less exposure, lowered highlights, etc. is applied. The area between the inner and outer circles is



the 'feather' zone controlled by the feather slider in the adjustment brush panel. Moving the slider to the right increases the size of the 'feather' zone. The other two sliders - **Flow and Density**- also affect the intensity of the feather region. Flow affects the strength of the adjustment. The higher the flow, the greater the brush's application of the adjustment in one stroke. Although low flow increases the number of strokes it takes to impart an effect, low flow increases the ability to fine tune the adjustment. **Density** is similar to 'opacity'. The density slider determines the visibility of the adjustment. If the density slider is set to 100, the effect will be completely applied. If the density is less than 100, the adjustment will be incomplete. For example, if the density slider is set to 50, only half of the adjustment will be applied.

What we want to do is temper the contrast at the edges to eliminate or reduce halos. We can accomplish this by painting the edges with the 'feather' portion of the adjustment brush. To do this, press and hold the option key on a Mac (alt key on a PC) and paint over the edges - carefully restricting the brush to its feather portion. Pressing the option key while using the adjustment brush allows you to paint over the area, in effect moderating or erasing the contrast. Using this approach, in effect, creates a graduated adjustment.

Another way of dealing with halos is to use the clone stamp in Photoshop. Essentially you want to darken the line between the two regions. In the photo above there is a white line along the edge of the building - a fairly typical instance of halos. To eliminate this line, I select the clone tool, choose **darken** as the mode, sample from an area of the sky, and paint over the white line. I don't have to worry about spilling over on to the building because the building is darker than the area of the sky I selected. I can eliminate the halo rather quickly.

Famous Photographers By Stephen Levitas #49 April 2020 Cameraderie

Jerry Uelsmann (1934-)



Jerry Uelsmann is a highly creative photomontage artist. His work, using multiple negatives and multiple enlargers in a traditional darkroom, anticipated Photoshop manipulations.

Here is the Wikipedia article on Uelsmann:
https://en.wikipedia.org/wiki/Jerry_Uelsmann

Here, from the Wikipedia article, is a description of Uelsmann's creative process—I suspect he wrote it himself—I think it has an autobiographical ring:



Uelsmann produces composite photographs with multiple negatives and extensive darkroom work. He uses up to a dozen enlargers at a time to produce his final images and has a large archive of negatives that he has shot over the years. Uelsmann does not carry multiple attachments, but only one camera, "Most photographers carry many cameras with multiple attachments. Most photographers have one enlarger. I have half a dozen." When beginning to create one of his photomontages, he has a strong intuitive sense of what he's looking for, some strategy for how to find it, and an understanding that mistakes are inevitable and are part of the creative process. His process begins after a day of shooting. He returns to his workstation in his home and covers a large drafting table with hundreds of proof sheets. He folds and overlaps various contact prints, explores the visual possibilities, then brings the options into his darkroom. He then sets his selected pieces into the large number of enlargers that he owns in his darkroom, and moves the photo paper progressively down the line, building up an image. The negatives that Uelsmann uses are known to reappear within his work, acting as a focal point in one work, and background as another. Similar in technique to Rejlander, Uelsmann is a champion of the idea that the final image need not be tied to a single negative, and may be composed of many. During the mid-twentieth century, when photography was still being defined, Uelsmann didn't care about the boundaries given by the Photo Secessionists or other realists at the time, he simply wished to share with the viewer the images from his imagination and saw photomontage as the means by which to do so. Unlike Rejlander, though, he does not seek to create narratives, but rather "allegorical surrealist imagery of the unfathomable". Uelsmann subsists on grants and his teaching salary, rather than commercial work.

Here is a selection of Uelsmann's work. I Googled "Jerry Uelsmann" and then selected "images" to see these and many more—please do the same if these few intrigue you.



Tree House 1982

This is of course a clever play on words and images.



Handy Shot [my name for this]

Uelsmann composed many photomontages on this basic theme of a pair of hands holding a surrealistic assemblage. I think he reused this pair of hands over and over again in different finished images.



Self Reflection 2009

You may recognize the technique here: the room image is the same left-for-right, so this space does not exist in reality, but one half of the photo was used to create a doubled space (“copy and flip”). I use this technique myself, and will point out that it results in unreal light sources. In this case, you can’t really have outdoor light streaming in from opposite sides, casting shadows in opposite directions. Oddly, such inconsistency does not seem to matter in most such photomontages.



Transition

Uelsmann blends nature with a human form, suggesting a surrealistic mythological fantasy. The recent painter, Rob Gonsalves (1959-2017), worked almost exclusively with surrealistic compositions based on this sort of transition. Here is a sample of his work. He surely would have been aware of Uelsmann’s work.



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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

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Vice President: Cathrine Sasek
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Editor: Diane J Poole
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Web Address: <http://www.nihcameraclub.com>

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



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.

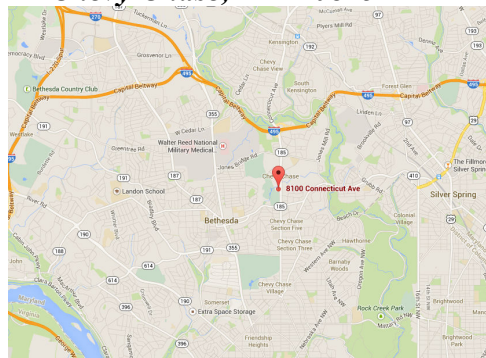
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Meeting Location

**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

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 by 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
Email: sccollier@aol.com

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

- | | |
|--------------------------------------|--------------------------|
| ----Program Committee | ----Membership Committee |
| ----Social Committee | ----Publicity Committee |
| ----Field Trip Committee | ----Newsletter Committee |
| ----Workshop and Education Committee | ----Website Committee |

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

June 2019