

Cammeraderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 59 (11); Summer 2020



**“Still Life on Memento Mori”
By: Coriolana Simon**



The NIH CAMERA CLUB

Summer 2020 Table of Contents



CALENDAR OF EVENTS.....	2
DUES ARE DUE.....	3
INFORMATION ABOUT SEPTEMBER MEETING (ZOOM).....	4
PRESIDENT'S CHAT.....	5
PSA REP RAP.....	5-6
MID ATLANTIC PHOTO VISIONS (FORMERLY NATURE VISIONS).....	7
MARYLAND PHOTOGRAPHY ALLIANCE	8-9
END OF YEAR AWARDS 2019-20	10-17
CLUB FIELD TRIPS.....	19-20
MEMBER BIO'S	21
COMPETITION TOPICS 2020-21.....	22
SEPTEMBER JUDGE BIO.....	23
BETTER QUERY SAUL.....	24-27
EDUCATIONAL INFORMATION REQUEST TO MEMBERS	27
MEMBER SPOTLIGHT	28
FAMOUS PHOTOGRAPHER SERIES	29-31
WEBSITE INFORMATION.....	32
BOARD MEMBERS AND MEETING INFORMATION.....	33
MEMBERSHIP APPLICATION AND RENEWAL FORM.....	34



Sept 6: Deadline for submissions: Open
 (taken in the last **18 months**)
 Sept 8: Meeting 7pm



MEMBERSHIP RENEWAL

Annual Dues

It's the summer of 2020, and things are a little different this year, aren't they? It's tough to eat hot dogs without getting mustard on your mask; there's still baseball, but only on TV; and hugging the grandkids is now a dangerous sport.

But there's good news, too: more puppies are being adopted from animal shelters; social distancing is nice for those of us who are introverts; and best of all—**NIHCC DUES WILL REMAIN THE SAME FOR ANOTHER YEAR!!!**

Our bylaws state that dues are payable by the September meeting, but please avoid the last-minute rush and send them to our Treasurer, who ventures out to check his mailbox every day.

As they have been for the past six years, 2020-21 dues are still \$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 send your check, **along with your signed application form** (at the end of this newsletter, or on our website), to the address on the form.

THANK YOU!!!



NIH Camera Club September 8 at 7pm Will be held on ZOOM

VERY IMPORTANT



The Club will hold monthly meetings September 2020 - June 2021, on the second Tuesday of each month. Until the next announcement, the meetings will be held virtually. Competitions will be held in two categories: color digital (either Novice or Advanced) and monochrome digital (either Novice or Advanced). Each member may enter up to 2 images in each category.



A ZOOM link will be sent a few days ahead of the meeting. You do not need a video cam to participate.

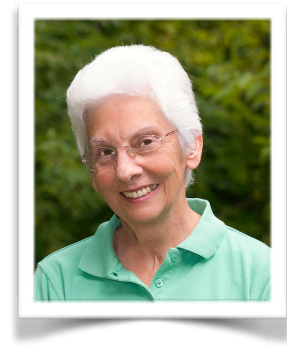




President's Chat

Summer 2020

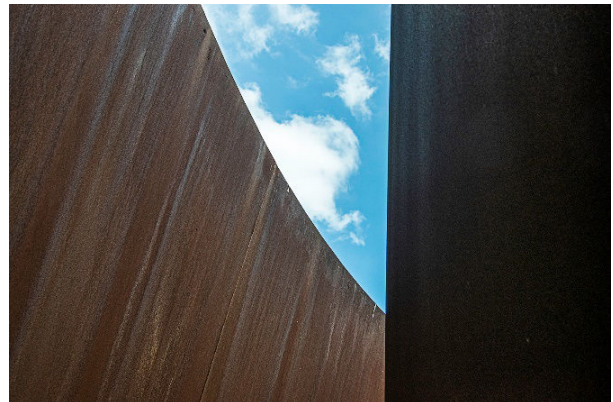
By Margaret Sprott



I continue to be very impressed with the NIHCC board of directors. We had a productive Zoom board meeting this week and accomplished quite a bit even though it was not the same as meeting face to face. I was glad to welcome **Maureen Gardner** and **Sandy Kauffman** to the board and then we jumped right into the new business.

Our past President, Linda Eisenstadt, has decided that she wants to concentrate on PSA affairs and spend some time processing her photos, so she will not be renewing her membership and has resigned from her position as MPA rep. Fortunately, **Diane Poole** was willing to step into the MPA (Maryland Photographic Alliance) rep position and I know you've already received messages from her. You will have to let her know how you want to receive news about MPA because that organization is undergoing many changes.

You have also been hearing from **Maureen Gardner** about field trips. **Dick** and I joined **Doug Wolters** at Glenstone on July 17 and found it an interesting place. Maureen has been very organized about handling information about and organizing field trips so I hope you will take advantage of some of them. Here are two sculpture photos from our Glenstone visit which Maureen arranged. I'm sure others will have better photos.



Soon you may be hearing from **Sandy Kauffman**, our new Education Chair, as she lines up people to talk to us about some photo topic of their choice. We decided to change our third Tuesday Travelogues to Education Nights. That will give a regular time for such events but Sandy may also be able to schedule things at other times as well.

Ann McDermott, our rep to Mid-Atlantic Photo Visions (previously Nature Visions) gave a good description about what is planned by them since the November expo will not be held this year. Be sure to watch for her announcements about when to enter your images into the various competitions. This year you will be able to enter up to 12 images.

A lively discussion about textures was introduced by **Peter Dunner**. It was decided that the club does not need any rules about if or when textures may be used. You will probably hear more about this subject and if necessary, rules will be made.

Our Secretary, **Gosia Klosek**, always checks our By-Laws to be sure we are not violating them. **Stan Collyer** is ready to collect your dues for next year. All the board members who had logged in to the Zoom meeting participated in the discussions and the whole board continues to do their jobs in a very competent manner.

Feel free to contact any board member with your questions, suggestions, or complaints. We cannot correct things or make improvements if we don't know what you want.



PSA Rep Rap Summer 2020 By Dick Sprott



Back in June I gave a list of PSA webinars that you can find on the PSA website if you are a PSA member, and noted that PSA intends to add at least six new webinars each year. For just \$45/year you can have access to all of these webinars that you find interesting. That is about the cost of one or two high end webinars these days. Back in May when I wrote the June column, we had hope that we might be able to get out and about more easily by July or August. Now it doesn't look so likely as cases of Corona Virus surge. NIHCC is working to find ways to provide opportunities for field trips under the direction of Maureen Gardner and workshops under the direction of Sandy Kauffman, which allow safe participation. However, that still leaves us with the time and the need for more photographic involvement.

PSA has announced a nice new slate of webinars that members can access including:

- Tanzania: A Photographer's Journey - with Shawn Carey, July 30 at 4PM
- Creating Sweeping Panoramas (and Other Cool Stitched Photographs) - with Lisa Cuchara , August 6 at 5PM
- Infrared Photography with Bill Barnett, APSA, GMPSA, August 13 at 5PM
- From Fear to Flash: 3 Steps to Better Lighting - with Joseph "JC" Carey, August 20 at 4PM
- Creating Landscape Astrophotographs with Peter Scifres, GPSA, August 26 at 4PM
- ANONYMOUS: How To Shoot Street Photography Without Revealing Your Subjects with Valérie Jardin September 3 at 4PM
- Color Workflow for Printing with John Walrath, September 10 at 5PM

That will get us through the summer, with more to come in the fall.

So, if you are already a PSA member check these out and enjoy. Log in to the PSA website and navigate to <https://psa-photo.org/index.php?webinar-info> If you are not yet a member (what have I done wrong?) now might be a good time to join. Interested? Do let me know and we can get you signed up.

Mid-Atlantic Photo Visions Update – July 2020

By Ann McDermott



Mid-Atlantic Photo Visions will be an online event this year due to COVID-19. There will be free educational content available online in November 2020 and you'll also be able to see juried photos from the Nature and Photo Art Competitions.

As a member of NIH Camera Club, you are eligible to submit photos to the competitions. There are two competitions with the following categories:

Nature Competition: Birds, Wildlife, Macro/close up, Water, Landscapes, and Flora.

Photo Art Competition: Architecture, Abstracts, Documentary/Street, Still Life, Sports/ Action/ Adventure, and Other (Images that don't fall into any of the above categories and do not conform with the Nature competition rules.)

Many members of NIH Camera Club enter the competitions and often have images selected to be juried by professional judges. With an online experience this year, we will offer more photos online and allow club members to vote for the People's Choice photos.

I encourage you enter some of your photos. Online submissions begin in mid-August. I will send a reminder email to the club when it's time to begin submitting photos. Take some time to review your current favorites and get out and take some new ones. Photographers of all levels are encouraged to submit photos to the competition, and it would be great if everyone participated.

You can submit up 6 images in the nature categories (Macro, Water, Landscapes, Birds, Wildlife, Flora) and 6 in the Photo Art categories (Architecture, Abstracts, Documentary/Street, Still Life, Sports/ Action/ Adventure, and Other).

To see a sampling of photos that were submitted and juried at last November's expo, visit (and follow!) Mid-Atlantic Photo Visions on the social media platforms: [Instagram](#), [Facebook](#) and [Twitter](#). You'll be sure to see some great photos, including some from your fellow club members.

I'll have more updates for you in future editions of our newsletter, Cameraderie. If you need information prior to then, be sure to visit the [Mid-Atlantic Photo Visions](#) website or respond to one of the emails I send to the club.

Thanks,

Ann

2020  Mid-Atlantic
PHOTO VISIONS

Maryland Photography Alliance

Summer 2020

by Diane Poole, NIHCC Rep to Maryland Photography Alliance (MPA)

I will be the new representative for the NIH CC. I will continue to keep you all updated via our Newsletter and emails.

There are at least 20 clubs in the MPA and loads of awesome classes and information about other Club happenings.

Check out more on their website

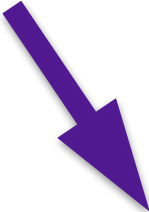
<https://www.mdphotoalliance.org>

or join the facebook group

<https://www.facebook.com/groups/159609908820511/>



Welcome to the MPA Facebook Group
mpa@mdphotoalliance.org
mdphotoalliance.org



“The MPA Facebook Group was created to be the most efficient and fastest way to get the latest information from MPA, as well as MPA clubs. Learn about opportunities before anyone else regarding meetings, webinars, gallery shows, contests, seminars and much more.”

MPA will continue updating its website, as well as sending out important information via email. It is our intention to phase out the newsletter.

Steve Sattler
President of the MPA

Congratulations to our members

See all the winners here

<https://www.mdphotoalliance.org/2020-photo-contest>



“South Dakota Thunderstorm ”
2nd Place Dramatic Weather
Margaret Sprott

“Milky Way Panorama”
HM Nighttime
David Terao (NIH CC Member)
Silver Spring Camera Club



“Popcorn for Sale”
HM Nighttime
Stan Collyer





End of Year Awards

2019-2020

Advanced Monochrome

Doug Wolters	12 - 1st	Photographer of the Year
John Norvell	12 - 1st	Photographer of the Year
Gosia Klosek	10 - 2nd	
Dale Lewis	6 - 3rd	
Diane Poole	6 - 3rd	

Advanced Color

Karen Goldman	16 - 1st	Photographer of the Year
Gosia Klosek	11 - 2nd	
Stan Collyer	10 - 3rd	

Advanced Digital

Doug Wolters	21 - 1st	Photographer of the Year
Gosia Klosek	17 - 2nd	
Nicolas Raymond	14 - 3rd	

Novice Monochrome

Rhina Cabezas	12 - 1st	Photographer of the Year
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Novice Color

Rhina Cabezas	14 - 1st	Photographer of the Year
Karen Goldman	12 - 2nd	
Dan Smith	6 - 3rd	
Goutam Sen	6 - 3rd	

Novice Digital

Karen Goldman	24 - 1st	Photographer of the Year
Nancy Axelrod	12 - 2nd	
Rhina Cabezas	12 - 2nd	
Dan Smith	6 - 3rd	



Images of the Year NIH Camera Club 2019-20

Monochrome Image of the Year

First Place (Tie)

Stan Collyer

“Double Trouble at the Zoo”

Doug Wolters

“Silver Springs”

Second Place

Stan Collyer

“Pineapple Fountain”

Third Place

Coriolana Simon

“Datra Study No 6 Death Whirl”

Color Image of the Year

First Place

Nicolas Raymond

“Fenwick Falls Swirls”

Second Place

Coriolana Simon

“Still Life on Memento Mori”

Third Place

Nicolas Raymond

“Conception Sunset”



First Place (Tie)
Stan Collyer
“Double Trouble at the Zoo”



Doug Wolters
“Silver Springs”



Second Place
Stan Collyer
“Pineapple Fountain”



Third Place
Coriolana Simon
“Datra Study No 6 Death Whirl”



First Place
Nicolas Raymond
“Fenwick Falls Swirls”



Second Place
Coriolana Simon
“Still Life on Memento Mori”



Third Place
Nicolas Raymond
“Conception Sunset”

Star Points
Congratulations!



End of Year Star Points

2019-2020



Member	Novice Monochrome Prints	Advanced Monochrome Prints	Novice Color Prints	Advanced Color Prints	Novice Digital Projection	Advanced Digital Projection	Star Points Earned in 2019-20	Star Points as of June 30, 2019	Star Points as of June 30, 2020
Allin, Vickie*	0	0	0	0	34	0	0	163	163
Appel, Nathan	0	0	0	0	0	0	0	0	0
Artiles, Ligia	0	0	0	0	0	0	0	0	0
Axelrod, Nancy	0	0	0	0	49	0	12	37	49
Blake, Kathleen	0	0	0	0	0	0	0	0	0
Bolt, Douglas	0	0	0	0	0	0	0	0	0
Cabezas, Rhina	12	0	14	0	12	0	38	0	38
Chiara, Joseph	0	0	0	0	0	0	0	0	0
Clare, Larry*	0	0	0	0	1	0	0	31	31
Collyer, Stan	25	116	19	123	15	88	19	367	386
Cox, Robert	0	0	0	0	7	0	1	6	7
Dater, Suzanne*	0	10	55	77	34	29	0	318	318
Doran, Rebecca	0	0	0	0	6	0	6	0	6
Downing, Robin	0	0	4	0	4	0	8	0	8
Dunner, Peter	0	0	0	5	0	4	1	8	9
Eisenstadt, Linda	16	0	55	0	49	0	0	120	120
Fisher, Quentin	0	0	6	0	52	1	0	59	59
Gardner, Maureen	0	0	0	0	0	0	0	0	0
Gattuso, Chris	0	0	0	0	0	0	0	0	0
Goldman, Karen	0	0	51	16	50	0	52	65	117 Star
Greenberg, Bob	0	2	0	0	0	8	0	10	10
Guillen, Leonor	0	0	0	0	37	0	0	37	37
Hanlon, Kevin	0	0	0	0	37	0	0	37	37
Howells, Emma Beatt	0	0	0	0	13	0	0	13	13
James, William	0	0	2	6	0	0	0	8	8
Kaufman, Charles	0	0	0	0	0	0	0	0	0
Kaufman, Sandra	0	0	0	0	0	0	0	0	0
Klosek, Gosia	52	40	50	39	17	29	38	189	227 Star
Kramer, Julian	0	0	0	0	0	0	0	0	0
Krueger, Karl	0	0	0	0	0	0	0	0	0
Lea, George	0	34	12	40	0	18	11	93	104 Star
Levitas, Stephen	0	0	0	0	0	41	0	41	41
Lewis, Dale	0	17	0	17	0	22	12	44	56 Plaque & Star
Liu, Yuan*	8	0	20	0	17	9	0	320	320
McDavid, Gary	7	0	17	2	21	11	0	58	58
McDermott, Ann	0	0	0	0	2	0	2	0	2
McKnight, Linda	0	0	0	0	0	0	0	0	0
Nguyen, Diane	0	0	0	0	0	0	0	0	0
Nguyen, My Phuong*	14	0	7	0	0	0			25
Norvell, John	0	97	0	146	0	110	21	332	353
Norvell, Kay	22	31	52	26	27	22	8	172	180
Olaizola, Guillermo	0	0	0	1	0	9	0	10	10
Outen, Ronald	0	0	0	0	0	0	0	0	0
Park, Grace	0	0	8	0	6	0	0	13	13
Park, Melissa	0	0	0	0	6	0	0	6	6
Pleeter, Saul	34	36	43	20	11	0	0	144	144
Poole, Diane	38	19	12	2	44	21	12	124	136
Raymond, Nicolas	0	17	0	22	0	41	26	54	80
Sasek, Cathrine*	0	0	10	120	2	43	1	503	503
Sen, Goutam	0	0	6	0	5	0	11	0	11
Simon, Coriolana	0	4	0	12	0	11	7	20	27
Smith, Dan	15	0	30	0	42	0	12	75	87
Sprott, Margaret*	0	6	26	19	0	50	1	443	444
Sprott, Richard	0	0	0	0	0	0	0	389	389
Szabat, Maryel	0	0	0	0	5	0	4	1	5
Terao, David	0	56	0	44	0	49	1	148	149
Turner, James	7	50	29	55	22	59	0	222	222
Wolpert, Ira	0	0	20	0	12	0	0	32	32
Wolters, Douglas	0	20	0	16	0	39	33	42	75 Plaque & Star
Woodward, Kate	0	0	0	0	0	0	0	0	0

* - includes points in the slide category

SPECIAL AWARDS FOR SERVICE

By Vickie Allin

At our end-of-year meeting (via Zoom), I had the honor to present two special awards for service:

2020 Lorraine Lasko Service Award

This year, the Lasko Award for exceptional service to the NIHCC went to **Gosia Klosek**. Gosia has been a member of the NIH Camera Club since 2014. She has served as Secretary of the Club since 2016 and has volunteered to remain in this position for the coming 2 years. As Secretary she has one of the most labor intensive and important jobs in the Club, and she has done an exceptional job! She has also taken on a number of other jobs for the club – for example, setting up a smartphone app to allow real time voting on the year end prints, helping to revise the By-laws, and giving many wonderful Travelogue presentations to the residents of the Five Star Residence. In addition to all this, Gosia is a pleasure to work with, timely, encouraging, and always willing to help. Congratulations, Gosia, and thank you for a job well done!

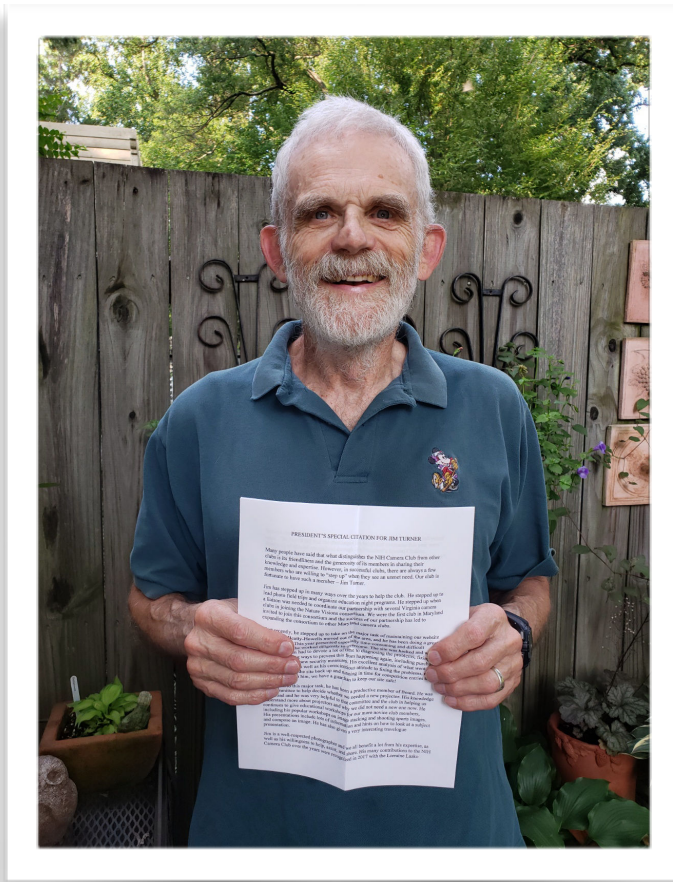


Gosia , posing with her award
(photo by Bob Cox)

2020 President's Special Citation

After Emma Beatty-Howells moved out of the area, **Jim Turner** stepped up to take on the major task of maintaining our website and he has been doing a great job ever since. This year presented especially time-consuming and difficult challenges that he worked diligently to overcome. The site was hacked and went down twice. Jim had to devote a lot of time to diagnosing the problems, fixing them, and finding ways to prevent this from happening again, including purchasing a new server and new security measures. His excellent analysis of what went wrong and why, as well as his conscientious attitude to fixing the problems, made it possible to get the site back up and running in time for competition entries to be made as usual.

Jim's many contributions to the NIH Camera Club over the years were recognized in 2017 with the Lorraine Lasko Service Award. However, the Lasko Award can only be awarded to an individual once. The Board felt that the challenges Jim faced and overcame this year were deserving of special recognition through this President's Special Citation. Congratulations, Jim, and thank you for going "above and beyond the call of duty" to keep our website working and our competitions on track!



Jim , Holding the write up from Margaret

Field Trips Update

Maureen Gardner, Field Trips Chair, NIHCC



*Pandemic photography. Scoping out a field trip, new NIHCC field trips chair **Maureen Gardner** checks out McKee-Beshers sunflower fields in early bloom at sunset.*

Field trips of any sort nowadays are tricky, as we all know, with the current need for physical distancing during the pandemic. But if we meet outdoors in small groups, wear masks, and stick close to home to minimize the need for public washrooms, hopefully we can stay safe, connect with members, and get a few good photos, too.

As you're likely aware, I'm new to the NIHCC and to the position of Field Trip Chair. Kathleen Blake has agreed to join me in managing this venture. To all, we extend an ongoing invitation to recommend field trip ideas as they occur to you, along with ideas for good ways to coordinate the trips. We're in a trial and error stage now and aim to make things as smooth as possible.

Summer 2020 field trips: Despite some scorching heat, we've had two field trip opportunities this summer: "Pilot" field trips to the Glenstone Museum Outdoor Sculpture Exhibit and a few impromptu trips to McKee-Beshers sunflower fields. The heat was a downside but reports from club members who went on both trips have been positive. Be sure to see sample photos from participants at the end of this article.

Many thanks to club members who served as sounding boards, offered tips to help make these trips a success, and reported on their experiences.

The positive feedback from Glenstone visitors means we'll continue to seek tickets for additional trips in the weeks ahead, into the fall. Stay tuned!

Survey responses: The survey of NIHCC members was filled out by 17 members, who provided a nice list of recommended outdoor field trip sites (see below). As one survey respondent noted, with summer's heat being oppressive at times, we'll have more conducive field trip conditions in the fall.

We'll aim for a mix of fairly close-in weekday and weekend opportunities, as the survey results showed both would be welcomed. Among the closer-in choices that we'll consider:

- McCrillis Gardens on Greentree Road, Bethesda
- Brookside Gardens, Wheaton
- Great Falls, MD (possibly the VA side)
- Lake Needwood (especially in the fall)
- Seneca Valley State Park – Gaithersburg
- C&O Canal National Historic Park

Other recommended options that likely will need to wait until safer times include spots in DC (Kenilworth Aquatic Gardens, National Zoo), Frederick County (farmlands west of I-270, Lily Pons Gardens, covered bridges); Anne Arundel County (Jug Bay Wetlands Sanctuary – for migratory birds in the fall), and Virginia (Huntley Meadows Park), along with regional equestrian events.

It's never too late to add good ideas to the mix -- contact me or Kathleen Blake.

Images from the McKee Beshers Sunflower Field Trip



By Karen Goldman



By Quentin Fisher



By Dale Lewis

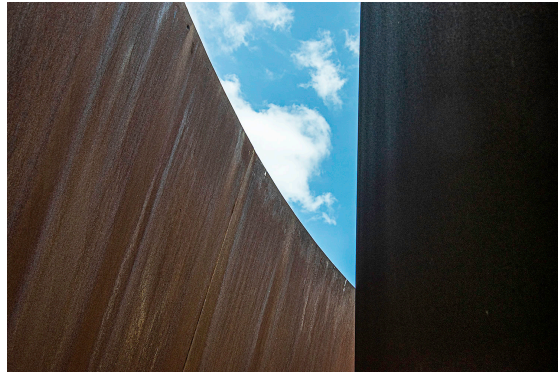
Images from the Glenstone Museum Field Trip



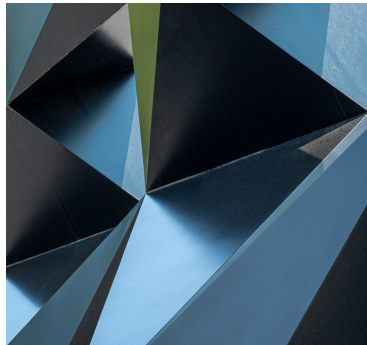
By Beth Altman



By Gosia Klosek



By Margaret Sprott



By Doug Wolters

Maureen Gardner, Field Trips Chair, NIHCC

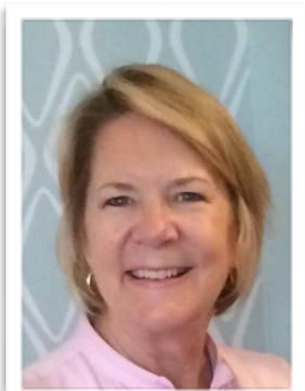
A little about me: Since I'm new to the club, I've been asked to introduce myself. I've worked for NIH for 30+ years in communications, planning, and project management. I am returning to photography as a "lost love" put aside for some time. In a college photography class my first semester, I lost track of time in the darkroom, swapping photo-taking stories and processing tips with other students over the shared chemical trays as our images emerged. I met my husband-to-be in the darkroom and we often joked that "something developed between us."

Fast forward, as I approach retirement, I've had a full life, raised two kids, lost my husband to cancer, survived and eventually gained a wonderful new partner, and life, as it tends to do, goes on. Over the years many cameras have come and gone, too, with countless photos taken, capturing good times and great vacation views. But there's been no time for photography as a serious hobby, it seemed.

So finally I'm returning to a more serious photography mindset. I need to invest in equipment (so many choices) and training to learn volumes about camera control, field technique, and processing.

I'm excited to learn from all of you, and am grateful to those of you who already have taken the time to help me renew this lost love. I'd like to know more about you all as well! I'm looking forward to getting to know you in the months ahead.

Kathleen Blake, Assistant Field Trips Chair, NIHCC



A little about Kathleen:

I guess I can turn in my "new member" badge since I have now been with the club for two years. Thank you all for such a warm welcome and making me feel so relaxed and comfortable especially when submitting in the "novice" category. I absolutely love the competition nights and am amazed at the talent of all the members. This year, I want to master the exposure triangle so I can drive my camera instead of my camera driving me! I shoot with a Nikon 7200 and own two lens: 24-70 and an 18-200.

Looks like Maureen and I have a lot in common. I am also approaching retirement (4 years to go), raised three kids, have 5 glorious grandkids but no hunka hunka. I currently work at the Nuclear Regulatory Commission as an Administrative Assistant to the Commission.

Can't wait to see all my camera club friends soon and to support Maureen as her assistant. Stay positive. Test negative!



COMPETITION TOPICS AND DEFINITIONS 2020-21



9/8/2020-OPEN- Photos taken within **18 MONTHS**

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

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

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



September Judge:

JILL BOHICCHIO

NIH Camera Club

Tuesday September 8, 2020

Meeting on **zoom**

Competition Topic: Open

(Images taken in the past 18 months)



Bohicchio Photography, since 1982

Ranked among photography's top professionals, Jill A. Bohicchio's award winning and innovative photography has appeared in loan collections and private art exhibits, such as the Epcot Center in Florida, The Professional Photographers Of America (PPA), the PPA Master's Loan Collection and the Maryland Professional Photographers Association (MDPPA). She has earned the coveted Master of Photography and Craftsman Degrees and is Certified through PPA. She also has earned the Fellow combined Degrees through MDPPA. She was named Creative Photographer of the year for five consecutive years through MDPPA. Jill was honored with two First Place Awards through the South Eastern Professional Photographers Of America (SEPPA). Her portraits of children, pregnancy, families, individuals, pets, musicians and business leaders and clergy throughout the region are widely recognized for their warmth and artistry. Official photographer for the National Philharmonic Orchestra for 17 years. Jill has also photographed FDA Director, the Chief Of Police, for magazine covers in their respective fields.

Ms. Bohicchio served on the board of directors of MDPPA for five years and is Past President and Past Chairman of the board. She served on the SEPPA board of directors for two years. In 2014, Jill was named Master Portrait Photographer of the year. In 2012, Jill was awarded Master Illustrative Photographer Of The Year for 2011. The Senate Of Maryland also recognized Jill Bohicchio for being named 2011 Illustrative Master Photographer Of The Year. She was also awarded Best Portrait Of A Man for 2012, as well as being accepted into the honored Traveling Loan Collection for MDPPA, and a Court Of Honor.

In 2010 she was honored with the PPA National Award for Meritorious Contributions to Professional Photography.

In 2009 Ms. Bohicchio was awarded the South Eastern Professional Photographers Award for Service and Excellence, she was also awarded a Lifetime Membership to MDPPA.

Ms. Bohicchio attended Indiana State University where she earned her degrees: (BS) degree in Commercial Art and Metalry, also a Master's (MS) degree in Counseling. She taught the art of black and white photography at Montgomery College from 1976- 1979. After working in the art and photography departments of two different corporations in the early 80's she decided to leave the corporate world to open her own portrait photography business in 1982. She says she hasn't looked back and feels its a joy creating art each and every day.

Please call for an appointment today.
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11413 Farmland Drive,
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Also considered North Bethesda

Better Query Saul Sharpening

By Saul Pleeter



Why do you need to sharpen digital images? As we all know, when you take a photo, lots of things can go wrong. For example, you could select too slow of a shutter speed, introducing motion blur; you could mis-focus and introduce lens blur; and the very process of taking a digital image causes images to lose some of its sharpness.

Sharpening is generally divided into **capture sharpening**, **creative sharpening** and **output sharpening**. **Capture sharpening** tries to counter blurring effects of the image-making process. If you shoot jpegs, these counter measures are already part of the process of converting raw images to jpegs. **Creative sharpening** - the adjustments you make in Lightroom or Photoshop or using other programs will be the focus of this discussion. **Output sharpening** means adjusting your photo for the media to which it will be displayed (a subject for a future column).

What I would like to do in this column is to provide some background on Sharpening, discuss how sharpening tools operate on your photo and, lastly, compare a few of the many tools available.

I will focus my discussion on **creative sharpening**, and divide it into **general sharpening** and **deconvolution sharpening**. Deconvolution issues stem from motion blur, lens blur and/or Gaussian blur. Motion blur happens when either the subject or the camera move (or both). Lens blur can stem from improper depth of field or missed focus. Gaussian blur can come from a lens that has an inherent soft focus, or is dirty.

First point to keep in mind - a photograph that is not in focus, in other words - not sharp, can never be put in focus, no matter which filter, technique or program that you use. The sharpening process creates the illusion that the photo is sharp.

Sharpening tools, in general, work by adjusting the contrast between 'edges' within your photograph. An 'edge' is the border separating lighter and darker pixels. Many sharpening tools, will darken the dark pixels and lighten the light pixels at these edges resulting in a photograph that looks as if it were sharpened.

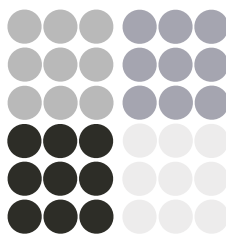
To explain in more detail how **general sharpening** works, let us use the **Unsharp Mask** filter in Photoshop and the pixel diagram below.



We have 9 dark grey pixels adjacent to 9 lighter grey pixels representing an ‘edge’ in your photo. **Unsharp Mask** has three controls (sliders) - Amount, Radius and Threshold. The top slider in Unsharp Mask -**Amount**- adjusts the amount of contrast between the darker and lighter pixels. How black do you want the darker pixels to get? How light do you want the lighter pixels? If you increase **Amount** to 500% - the maximum -the darker pixels in this example would become pure black and the lighter pixels pure white.

The **Radius** adjustment controls the number of pixels at the edge that you want to adjust. If the radius is set to a very low number, only the pixel closest to the edge will get adjusted. The higher the **Radius**, the ‘thicker’ will be the band between the edges.

Threshold is the control over what gets adjusted -how much of a difference between lighter and darker pixels is considered an ‘edge’. Consider the following diagram:



If **Threshold** is set low, every edge will be adjusted - the first 3 and the last 3 rows would qualify as eligible for adjustment, As **Threshold** increases, those edges with a ‘slight’ difference in luminosity will no longer be adjusted. In the diagram above, a high Threshold would eliminate the first 3 rows and only adjust the last 3.

Given that there is a need to correct and sharpen a photo, what program or tool is best? There are many sharpening tools that friends, colleagues and professionals use and recommend for your photographs. There is the **Sharpening** slider in Lightroom. Photoshop has a number of sharpening tools. Go to Photoshop, select Filter and you will see submenu items under the **Sharpen** filter such as **Shake Reduction, Sharpen, Sharpen Edges, Sharpen More, Smart Sharpen and Unsharp Mask**. There are additional techniques using Photoshop features such as the **High-Pass** filter or **Luminosity Masks**. There are also a multitude of sharpening tools available from other vendors such as Nik, Topaz, Skylum, Luminar, On1 and others.

The **Sharpening** module in Lightroom has 4 sliders - **Amount**, **Radius**, **Detail** and **Masking**. **Amount** and **Radius** are part of **general sharpening** and work the same as in Photoshop. **Detail** is unique in that it is actually two sliders in one. It does **general sharpening** - similar to **unsharp mask**, and it does **deconvolution sharpening**. As the slider moves from left to right, **general sharpening** decreases and **deconvolution sharpening** increases. All the way to the right, there is no **general sharpening**. All the way to the left, there is no **deconvolution sharpening**. A simple way to think of **deconvolution sharpening** is it uses an algorithm to move pixels in an attempt to increase sharpening. In practical terms, the **Detail** slider controls what edges you want to sharpen. When the slider is moved to the left, only larger edges are sharpened. When it moves to the right smaller edges are sharpened. The **Detail** slider works very well in sharpening textures. The **Masking** slider controls what edges you want sharpened - similar to the **Threshold** slider in **Unsharp Mask**. By holding down the Option key on a Mac or the Alt key on a PC and moving the slider, the white lines indicate what edges will be sharpened.

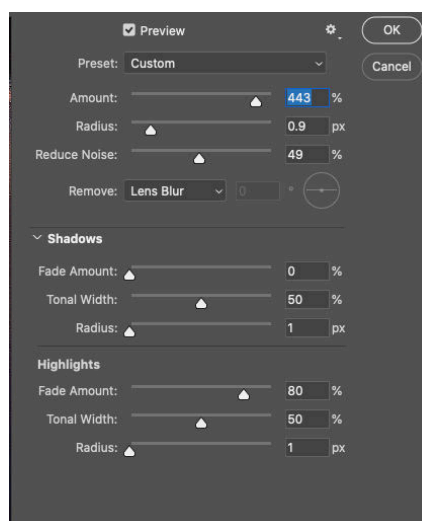
Smart Sharpen is a much newer, more comprehensive sharpening tool. Sharpening in Unsharp Mask sharpens both edges and noise whereas Smart Sharpen can detect edges and avoid sharpening noise.

Smart Sharpen can be used for both **general** and **deconvolution sharpening**. A screenshot of the menu is shown below. General sharpening is handled in the top of the menu. Other types of sharpening needed for **motion**, **Gaussian** and **lens blur** are selected by the choices found in the **Remove** line.

Adjustments for **general sharpening** include **Amount**, **Radius**, and **Reduce Noise**. The **Amount** and **Radius** sliders function the same way as they do in Lightroom. The **Reduce Noise** slider lets you sharpen edges without sharpening noise.

Smart Sharpen also lets you address highlights and shadows separately. Sliders include **Fade Amount**, **Tonal Width** and **Radius**. The **Fade Amount** slider sharpens edges and can gradually fade in or out that adjustment. This is useful if the sharpening produced halos - increasing the **fade amount** will reduce these halos. **Tonal Width** is the range of tones that can be sharpened. Increasing **Tonal Width** expands the range of tones that will be sharpened. **Radius** is the 'thickness' of the edge to be sharpened.

The **Motion Blur** tool can be found on the **Sharpen** menu or treated in **Smart Sharpen**.



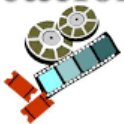
Another sharpening technique that should be mentioned is the **High Pass** filter. The **High Pass** filter is one of many techniques for selectively sharpening your photo. I mentioned that **Unsharp Mask** darkens the dark pixels and lightens the light pixels. **High Pass** filters will darken dark pixels much more than lightening light pixels - it works selectively on the darker pixels. **Luminosity** masks are yet another technique for selecting edges to be sharpened.

Topaz Labs has developed a sharpening program - **Sharpen AI**- that allows the user to somewhat automate the sharpening process. The user first chooses **Sharpen**, **Stabilize** or **Focus** to identify the source of the blur. Right below is a **Manual** or **Auto** button - a choice of whether you want the program to adjust the parameters or to do it yourself. My guess is that **Sharpen** would be similar to **Unsharp Mask**;; **Stabilize** is a method of dealing with **Motion Blur**, while **Focus**, addresses depth of field and misfocus issues.

At this point your head may be floating in a sea of terms, many of which you are seeing for the first time. While I hope the discussion is useful, I thought that this column could compare these techniques. Unfortunately, I could not do that. The 'best' technique varies with the image in general as well as certain features of the image - e.g. highlights, shadows. It also depends on the source of the blur - general, motion, lens, Gaussian, etc. Sharpening is not done by rote - there are parameters that must be set and that determination may depend on the skill of the user.

Take Aways: It is beneficial to sharpen **every** photo that you post-process, if nothing more than to use Lightroom's Sharpening tool to counter the blurring effects of the processing that digital images receive. Suggested starting points: Amount =25, Radius =1.0 and Detail = 25. Because Sharpening magnifies noise in your image, it is also a good idea to use a little Noise Reduction in Lightroom. If you use Photoshop to sharpen, Unsharp Mask is an older technology and Smart Sharpen is a better application because it can detect edges and sharpen just the edges without sharpening noise. If you know that there is Motion or Focus issues with your image, you should probably turn to a program or tool that has a deconvolution adjustment. I downloaded **Sharpen AI** by Topaz Labs and have been pleased with its results. I cannot say it is better than Smart Sharpen, but it is a lot simpler to use.

Education/Training



Dear NIHCC Club Members:

You may have heard that the Board has voted to have the third Tuesday of each month as an educational session. I am looking at speakers outside of the club but I know that we have a wonderful pool of talent within. Is there a topic that you would volunteer

talking about for 1-2 hours-technique, editing, something. Is there an intriguing travelog you have that you would share?

If so, please contact me as I am currently working on the program for 2020-21.

In addition if there is a topic you would like to know about or if you know a speaker that is particularly good, please let me know that as well.

Peter Dunner

Nancy Axelrod is pleased to report that her image “Prayer” was accorded a rating of Special Merit in the online competition “Primary Colors” and will be on display in the Light Space and Time on line art gallery in a group show “Primary Colors.”



(link to image <https://www.lightspacetime.art/primary-colors-art-exhibition-july-2020/>)

Nancy also would like to report that her image “Septuagenarian Defies Her Age,” which was taken in Havana, Cuba, was awarded Honorable Mention in the online juried competition “The Art of Aging.” The photo will be on display in the J. Mane Gallery web site during July and archived on the site thereafter. [Jmanegallery.com](http://jmanegallery.com); Art of Aging.

The onset of aging can be so gradual that we are often surprised to find that one day it is fully upon us. The changes to the senses, appearance, reflexes, physical endurance, and sexual appetites are undeniable-and rarely welcome-and yet, getting older has its surprising blessings. Growing old is not a disease but an art. For those who practice it well, it can bring extraordinary rewards; Faith and inner strength, the deepening of personal relationships, the realization that career does not define identity, the acceptance that some goals will remain unaccomplished-these are among the secrets of those who age well.



Famous Photographers By Stephen Levitas #52 July 2020 Cameraderie

Matthew Brady (1822-1896)



Mathew B. Brady was one of the earliest photographers in American history, best known for his scenes of the Civil War. He studied under inventor Samuel F. B. Morse, who pioneered the daguerreotype technique in America.

A biography of Mathew Brady by Robert Wilson was published in 2013: *Mathew Brady: Portraits of a Nation*.

Please have a look at his Wikipedia article here: https://en.wikipedia.org/wiki/Mathew_Brady

You can see many of Brady's images at the National Archive website, here.

<https://search.archives.gov/search/images?affiliate=national-archives&query=matthew+brady>

Several of the images have annotations attached identifying the individuals in the portraits—just mouse over the faces to see the identifications.

I found the Wikipedia article filled with interesting facts, so here are the ones that fascinated me:

In 1850, Brady produced [an album] *The Gallery of Illustrious Americans*, a portrait collection of prominent contemporary figures.

In 1856, Brady placed an ad in the New York Herald offering to produce "photographs, ambrotypes and daguerreotypes." This inventive ad pioneered, in the US, the use of typeface and fonts that were distinct from the text of the publication and from that of other advertisements.

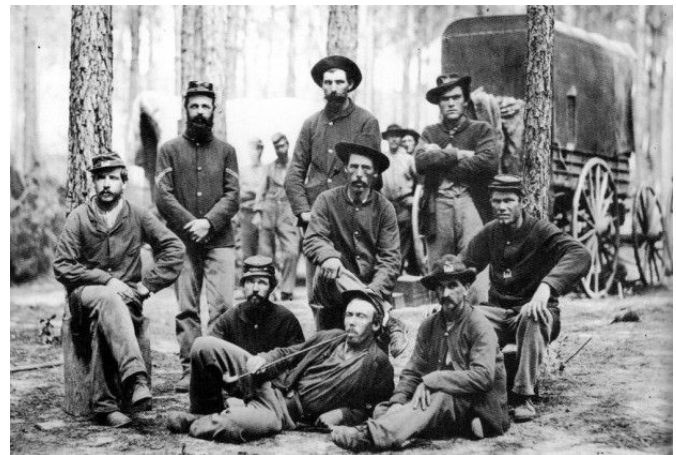
His efforts to document the American Civil War on a grand scale; by bringing his photographic studio onto the battlefields earned Brady his place in history. Despite the dangers, financial risk, and discouragement by his friends, Brady was later quoted as saying "I had to go. A spirit in my feet said 'Go,' and I went." His first popular photographs of the conflict were at the First Battle of Bull Run, in which he got so close to the action that he barely avoided capture. While most of the time the battle had ceased before pictures were taken, Brady came under direct fire at the First Battle of Bull Run, Petersburg, and Fredericksburg.

He also employed ... [23 assistants], each of whom was given a traveling darkroom, to go out and photograph scenes from the Civil War. Brady generally stayed in Washington, D.C., organizing his assistants and rarely visited battlefields personally. ... Because so much of Brady's photography is missing information, it is difficult to know not only who took the picture, but also exactly when or where it was taken.

In October 1862 Brady opened an exhibition of photographs from the Battle of Antietam in his New York gallery, titled "The Dead of Antietam." Many images in this presentation were graphic photographs of corpses, a presentation new to America. This was the first time that many Americans saw the realities of war in photographs, as distinct from previous "artists' impressions".

At the end of the Civil War, the U.S. Government did not purchase Brady's archive of negatives, and many were lost over the years. The remaining images passed through many owners, and finally came into the hands of responsible collectors who assured Brady's place in photographic history. But the man himself went bankrupt and died in debt at a charity hospital.

Here are some of Brady's best-known images of the Civil War and the personalities of the time.

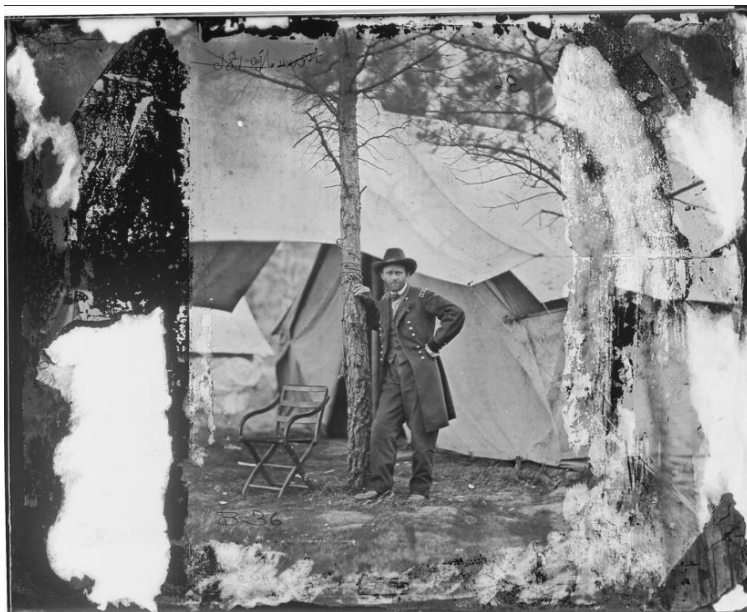
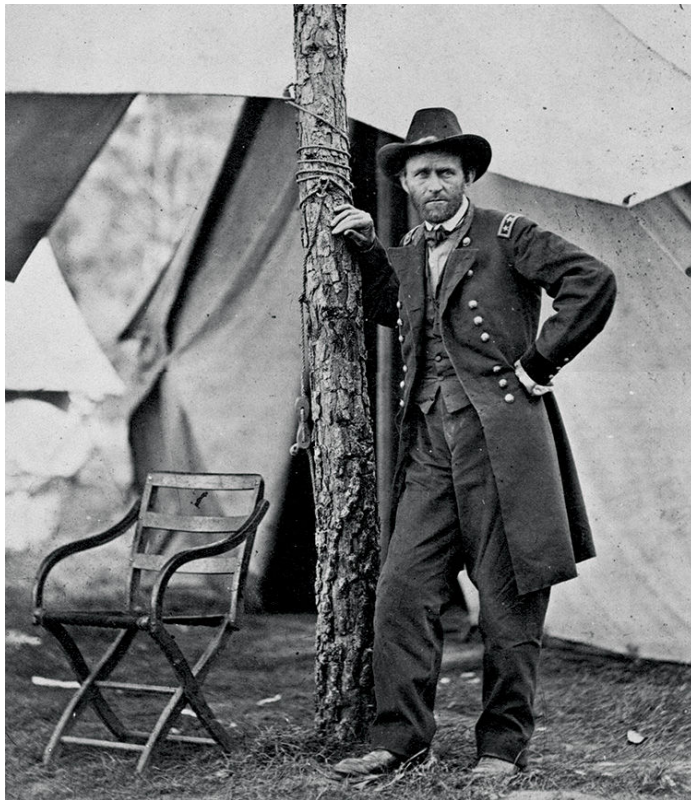


Typical field shots

Abraham Lincoln on the day of his Cooper Union speech



Ulysses S. Grant



Here is the original image of Grant, from the National Archives website, showing the typical condition of many of Brady's preserved images

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/>

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**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

During Covid 19 times; Moving forward

A ZOOM link will be sent a few days ahead of the meeting. You do not need a video cam to participate.

***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