

# *Cameradeirie*

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 62 (9); June 2023

## **Photo of the Year Winners**



**Coriolana Simon**  
**“ Still Life of  
the Midday Meal”**



**Michael Tran**  
**“White Peacock”**



The NIH  
CAMERA  
CLUB

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For comments or questions contact our new  
club president Dale Lewis at  
[Dale2wis@gmail.com](mailto:Dale2wis@gmail.com)



# **Farewell President's Chat**

## **June 2023**

### **By Margaret Sprott**



I'm actually no longer the President of the NIHCC but Diane asked me to write a farewell message, so here it is.

The beginning of my term was wonderful because we could have board meetings in person and that's when I discovered that I had a really competent group of board members. Everyone did their jobs competently and we could usually fill vacancies. Then we lost two field trip chairs because they had work commitments and I have not been able to replace them which is probably my biggest failure. However, some other club members stepped up to occasionally lead field trips.

Then the pandemic hit and we had to start Zoom meetings which were much less satisfying. However, the board members continued to be wonderful at keeping the club going and some of the board took on more than one job. We continued to get new members, some of whom were very active, in spite of heavy loads at school and homes.

Cathrine Sasek will continue to be the Program Chair as Karen Goldman takes over as VP. Gosia Klosek will continue as Secretary and Stan Collyer will continue as Treasurer. Ann McDermott has been a great Communications Director and has done a lot of work for the Mid-Atlantic Photo Visions group. Diane Poole puts together award-winning newsletters and has now agreed to try to get more members interested in Instagram. We continue to have a good website thanks to Jim Turner.

Quentin Fisher, Dale Lewis, and Sammy Katta have been faithful Digital Czars but with Dale becoming President another person in this job would be helpful so I'm sure Dale will be looking for someone with good digital knowledge. If you have that kind of knowledge, you can volunteer.

Even during my illness and hospitalization the board functioned very well. That's when I began to realize that it was time for me to leave my job and the club needed new blood. I was much relieved when Dale Lewis agreed to run for President and Karen Goldman agreed to run for Vice President. I'm sure the club will do well with their enthusiasm and energy.

I am hoping that at least our party meetings will be able to be held in person and that the board will continue to be active and help to recruit more members.

Now it is sounding like I am still President but I promise not to interfere. I just want you to know that Dick and I will continue to be members of the NIHCC. We've been members so long that I don't think I ever want to give up the friendships I've made over the years.

I thank all members for making my job much easier than it would have been without your support!

# **Welcome to our New President**

## **June 2023**

### **By Dale Lewis**



Dear NIHCC Members

I hope this email finds you in good health and high spirits. It is with great pleasure and enthusiasm that I write to inform you that as of June 13, I have assumed the position of President. I would like to express my gratitude for the trust and confidence you have placed in me by electing me as President of NIHCC. I am truly honored to serve our organization and its members in this capacity.

I am equally excited to announce that Karen Goldman has been elected as our Vice President. She brings a wealth of experience and dedication to the position, and I am confident that she will contribute immensely to the growth and success of our camera club.

I encourage you to stay engaged and participate actively in our organization's activities, as your involvement is crucial to our success. Please also extend invitations to individuals who you think would be interested in joining the club. Your continued support and dedication will help us build a stronger and more vibrant camera club.

Should you have any questions, concerns, or ideas, please do not hesitate to reach out to me at [Dale2wis@gmail.com](mailto:Dale2wis@gmail.com) or 301-404-4206.

Once again, thank you for your trust, and I look forward to working alongside you in the pursuit of our shared goals.

Best regards,

Dale Lewis,  
President, NIHCC





## PSA Rep Rap June 2023 By Dick Spratt



It's that time again! Our regular season is over and summer is here. That gives us all lots of time to refresh our stock of great photos. You will need to pick the one(s) you want to discuss before submitting images to Mid-Atlantic Photo Visions November 4 for discussion at our first meeting of the 2023-2024 season. This meeting will be a critique session where all attendees will have a chance to add their views. It should be fun and informative. If you don't plan to enter Nature Visions you can still get a critique of an image (or maybe 2 if we have time). This is one of the newer ways your club is working to be relevant in the age of changing meeting approaches and interaction modes.

Shortly after our September meeting we have the chance to attend a PSA Festival much closer to home than is usually the case in Williamsburg, VA

The speaker line-up includes **Daniel Anderson, Rad Drew, Roman Loranc, Dan Margulis, Joe and Mary Ann McDonald, and Jim Zuckerman.**



This is a really good line-up of speakers. I have heard the McDonalds speak and they are great speakers. Rad Drew is one of my favorite photo speakers and internet gurus. His work with smart phones and infrared on smart phones is worth the trip alone. Join us there.

Dear NIHCC members,



Mid-Atlantic  
**PHOTO  
VISIONS**

**The judges of the Mid-Atlantic Photo Visions (MAPV) Photo Art Competition have been selected!** Three amazing well-known professional photographers will be tasked with selecting the best images from the Photo Art Competition.


Want to get to know the judging panel before the 2023 competition begins? Please check the attached announcement for more information...

Remember, members of NIHCC are eligible to submit 6 photos to competitions at Mid-Atlantic Photo Visions. Image uploading will begin on **August 6**. Juried images will be displayed on the [Mid-Atlantic Photo Visions website](https://www.mapvphoto.com/).


Have a great weekend!

Rhina Cabezas



MAPV Representative




2023  
Competition Calendar




**Mark your calendars!**

- MAPV weekend is **November 4-5, 2023**
- Key dates:
  - Upload of images begins - Aug. 6**
  - Deadline to resubmit rejected images - Aug. 31**
  - Image upload ends - Sept. 7**
  - Juried images are announced - Oct. 6**
- NIHCC members can enter **6 images in each competition**:
  -  **Nature:** birds, wildlife, macro, water, landscapes, and flora.
  -  **Photo Art:** abstract, architecture, other, people, sports, and studio.

*"Ginkgo Leaves" by Patt Wattanasupt  
Loudoun Photo Club*

 Check [MAPV](https://www.mapvphoto.com/) website for official rules and to view outstanding images from 2022!





Mid-Atlantic  
**PHOTO  
VISIONS**

# PHOTO ART COMPETITION

## JUDGES 2023

-  Clay Blackmore
-  Mara Magyarosi-Laytner
-  Sarah Weiss

## CATEGORIES

People  
Studio Photography  
Abstracts/Altered Reality  
Sports/Action/Adventure  
Architecture/Agriculture/Industry  
Other

## KEY DATES

Aug. 6: image upload begins  
Sept. 7: last day to submit images  
November: winners announced



"Roasted Sweet Tomatoes"  
by Niki Halkedis (LPC)



NIHCC members may submit up to 6 images!





Subject: MPA News You Can Use

The Maryland Photography Alliance (MPA) has a number of opportunities for you to consider this summer.

Summer offers you the luxury of time to pursue capturing moments that reveal those hidden treasures that often go unnoticed. And when you're out photographing, why not capture a few you can submit in MPA's **7<sup>th</sup> Annual Photography Contest**. Submissions will begin September 1 and the categories will be:

- **Wildlife**
- **Architecture**
- **Sports**
- **Maryland After Dark**

For a description of each category go to the "Photo Contests" tab on the MPA website – [www.mdphotoalliance.org](http://www.mdphotoalliance.org).

### **FREE "Artist Spotlight" Webinar on Sports Photography**

Mark your calendars for 7:00 PM on Monday, July 10 and register for Ron Wyatt's presentation "A Journey through the World of Sports Photography". Ron has photographed the NBA, NFL, Major League Baseball and 2 Olympics. Whether you're a beginner or seasoned photographer, this is a don't miss presentation. Register today for this FREE webinar at [www.mdphotoalliance.org/artistspotlight](http://www.mdphotoalliance.org/artistspotlight). This presentation will be recorded.

**Questions** – Email MPA at [mpa@mdphotoalliance.org](mailto:mpa@mdphotoalliance.org)



**NIH CC Competition Topics  
2023-24  
(Definitions Coming Soon)**

**September: Open - critique**

**October: Open - competition**

**November: Architecture - competition**

**December: Portals - format to be announced**

**January: Experimental/Manipulations - competition**

**February: Poetry of Ordinary/ Inside my Home**

**March: Open - critique**

**April: Landscape - competition**

**May: Transportation**



# NIH Camera Club Star Points

	June 2021/22: Life-time Star Points							Star Points Awarded in 2022/23									
Name	Novice			Advanced			Total	Novice			Advanced			Total	Lifetime		
	D	M	C	D	M	C		D	M	C	D	M	C				
Vickie Allin	34	0	0	0	0	0	163 <sup>^*</sup>	0	0	0	0	0	0	0	163		
Beth Altman	1	28	56	5	4	3	97	0	0	0	0	0	0	0	97		
Nathan Appel	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Nancy Axelrod	55	11	0	4	10	0	80	0	0	0	9	4	0	13	93		
Amaia Benitez	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Douglas Bolt	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Jeff Buchsbaum	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Rhina Cabezas	44	38	14	0	0	0	96	6	12	0	6	7	0	31	127	Star	
Martha Cain-Grady	34	0	3	0	0	0	37	0	0	0	0	0	0	0	37		
Stan Collyer	15	25	19	118	168	123	468	0	0	0	7	4	0	11	479		
Suzanne Dater	34	0	55	32	13	77	324 <sup>^*</sup>	0	0	0	0	0	0	0	324		
Robin Downing	16	12	4	0	0	0	32	0	0	0	0	0	0	0	32		
Quentin Fisher	52	0	6	1	0	0	59	0	0	0	2	8	0	10	69		
Chris Gattuso	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Karen Goldman	50	0	51	7	2	16	126	0	0	0	1	1	0	2	128		
Emma Beatty Howells	13	0	0	0	0	0	13	0	0	0	0	0	0	0	13		
Sammy Katta	8	6	0	0	0	0	14	0	6	0	0	0	0	6	20		
Gosia Klosek	17	52	50	40	54	39	252	0	0	0	9	3	0	12	264		
Howard Kruth	0	0	0	0	0	0	0	6	0	0	0	0	0	6	6		
George Lea	0	0	0	18	0	40	58	0	0	0	0	0	0	0	58		
Steve Levitas	0	0	0	41	0	0	41	0	0	0	0	0	0	0	41		
Dale Lewis	0	0	0	36	31	17	84	0	0	0	4	5	0	9	93		
Ann McDermott	8	0	0	0	0	0	8	0	0	0	0	0	0	0	8		
My Phuong Nguyen	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
John Norvell	0	0	0	119	126	146	391	0	0	0	0	0	0	0	391		
Kay Norvell	27	22	52	34	43	26	204	0	0	0	0	0	0	0	204		
Guillermo Olaizola	0	0	0	9	0	1	10	0	0	0	0	0	0	0	10		
Ronald Outen	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Saul Pleeter	11	34	43	4	49	20	161	0	0	0	0	0	0	0	161		
Diane Poole	44	38	12	42	22	2	160	0	0	0	3	4	0	7	167		
Nicolas Raymond	0	0	0	54	17	22	93	0	0	0	6	0	0	6	99		
Susan Sanders	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
Cathrine Sasek	2	0	10	43	0	120	503 <sup>^*</sup>	0	0	0	0	0	0	0	503		
Goutam Sen	41	39	6	0	0	0	86	0	0	0	19	9	0	28	114	Star	
Coriolana Simon	0	0	0	21	16	12	49	0	0	0	7	7	0	14	63	Plaque and Star	
Dan Smith	52	15	30	0	0	0	97	0	0	0	0	0	0	0	97		
Margaret Sprott	0	0	26	49	6	19	444 <sup>^*</sup>	0	0	0	0	0	0	0	444		
Richard Sprott	0	0	0	0	0	0	389	0	0	0	0	0	0	0	389		
Maryl Szabat	5	0	0	0	0	0	5	6	0	0	0	0	0	6	11		
David Terao	0	0	0	60	62	44	166	0	0	0	4	10	0	14	180		
Michael Tran	0	0	0	6	1	0	7	0	0	0	9	24	0	33	40		
James Turner	22	7	29	60	51	55	224	0	0	0	0	0	0	0	224		
Mark Wolff	0	0	0	0	0	0	0	6	0	0	0	0	0	6	6		
Doug Wolters	0	0	0	60	42	16	118	0	0	0	18	9	0	27	145		
Kate Woodward	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
^* Includes points awarded in Slide competitions																	

<sup>^\*</sup> Includes points awarded in Slide competitions

# NIH Camera Club

## Photographer of the Year

<b>Novice Digital</b>			
Name	Points	Place	
Rhina Cabezas	6	1	<i>Photographer of the Year</i>
Howard Kruth	6	1	<i>Photographer of the Year</i>
Maryel Szabat	6	1	<i>Photographer of the Year</i>
Mark Wolff	6	1	<i>Photographer of the Year</i>

<b>Advanced Digital</b>			
Name	Points	Place	
Goutam Sen	19	1	<i>Photographer of the Year</i>
Doug Wolters	18	2	
Nancy Axelrod	9	3	
Gosia Klosek	9	3	
Michael Tran	9	3	

<b>Novice Monochrome</b>			
Name	Points	Place	
Rhina Cabezas	12	1	<i>Photographer of the Year</i>
Sammy Katta	6	2	

<b>Advanced Monochrome</b>			
Name	Points	Place	
Michael Tran	24	1	<i>Photographer of the Year</i>
David Terao	10	2	
Goutam Sen	9	3	
Doug Wolters	9	3	

# NIH Camera Club Photos of the Year



**Color**  
Coriolana Simon  
*"Still Life of the Midday Meal"*



**Monochrome**  
Michael Tran  
*"White Peacock"*



## **Stephen Levitas Wins 2023 Lasko Award**

### **By: Vicki Allin**

Stephen Levitas, the winner of the 2023 Lorraine Lasko Service Award, exemplifies long-term service to the NIH Camera Club. He has been writing his well-researched and informative articles on famous photographers for over a decade and continues to do them to this day. Although he is the longest-running columnist for our club newsletter, Cameraderie, he keeps a low profile. As one member put it: “Stephen’s discussions help the reader appreciate why some photographers have achieved their reputations for creative insights and new developments in photography. His seeming low profile belies the research, understanding and “distillation” that he has been offering on a regular, monthly basis. We appreciate his providing us those fresh views of artists we may have known only superficially, or even not at all.” Stephen has said he is not a competitive person, but he enjoys research and is very interested in the history of photography. With his column on famous photographers, he feels he has “found his niche” in the NIHCC and plans to continue his column.

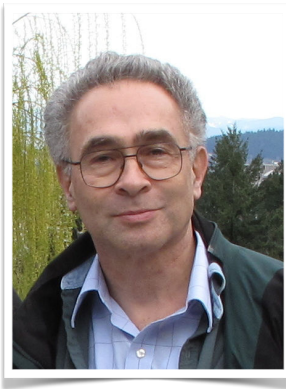
Congratulations Stephen and thank you for a job well done!

# Famous Photographers

## By Stephen Levitas

#83 June 2023 Cameraderie

Photo-Secession (1902-17)



For the next five articles, I am going to take up five organizations (or movements) throughout the 20<sup>th</sup> century that were major forces in the direction of American photography. There were similar organizations (or movements) in Europe and elsewhere. Some of the organizations (or movements) were international from the start.

This month, I am going to discuss the earliest, the Photo-Secession movement. In the next four months, I will look at Group f/64, The Photo League, Magnum Photos, and Getty Images.

The Photo-Secession organization, or movement, was formed in 1902 by Alfred Stieglitz (#2, Jan. 2013) and others, the first influential group of American photographers that worked to have photography accepted as a fine art. Led—and autocratically controlled—by Stieglitz, the group’s “Fellows” included: John Bullock, Alvin Langdon Coburn, Mary Devens, William Dyer, Dallett Fuguet, Gertrude Käsebier, Joseph Keiley, William Post, Robert Redfield, Eva Watson-Schütze, Edward Steichen (#9, Sept. 2013), Edmund Stirling, John F. Strauss, Clarence White, and S. L. Willard, as reported in Stieglitz’s magazine *Camera Work*, no. 3, Supplement, July 1903. (Here is the Wikipedia link to *Camera Work*, an interesting and related read: [Camera Work - Wikipedia](https://en.wikipedia.org/wiki/Camera_Work))

According to the Wikipedia article (<https://en.wikipedia.org/wiki/Photo-Secession>):

The Photo-Secession ... held the then controversial viewpoint that what was significant about a photograph was not what was in front of the camera but the manipulation of the image by the artist/photographer to achieve his or her subjective vision. The movement helped to raise standards and awareness of art photography.

The group is the American counterpart to the Linked Ring, an invitation-only British group which seceded from the Royal Photographic Society.

Proponents of Pictorialism, which was the underlying value of the Photo-Secession, argued that photography needed to emulate the painting and etching of the time. Pictorialists believed that, just as a painting is distinctive because of the artist’s manipulation of the materials to achieve an effect, so too should the photographer alter or manipulate the photographic image. Among the methods used were soft focus; special filters and lens coatings; burning, dodging and/or cropping in the darkroom to edit the content of the image; and alternative printing processes such as sepia toning, carbon printing, platinum printing or gum bichromate processing.

The American Photo-Secession was preceded by the 1898 Munich Secession Exhibition.

Here is a link to a brief history of the Photo-Secession movement:

[History of Photography: The Photo-Secession Movement - Photofocus](#)

The Photo-Secession took place in a time of great change in American arts. The great Armory Show (#6, May 2013) of modern art took place in New York City in 1913. This was the show that blasted open modern art in America, with the famous painting by Marcel Duchamp, *Nude Descending a Staircase*, and paintings and sculptures by most all the artists that we now regard as “modern.” At the same time, Stieglitz opened a counter-exhibition of modern photography in his influential 291 photo gallery (originally called the “Little Galleries of the Photo-Secession”).

Edward Steichen went on much later to head the Photography Division of the Museum of Modern Art and put on his life’s-work show in 1955, *The Family of Man* (#22. Sept. 2017) (#69. Feb. 2022). Steichen had said, “When I first became interested in photography, I thought it was the whole cheese. My idea was to have it recognized as one of the fine arts. Today I don't give a hoot in hell about that. The mission of photography is to explain man to man and each man to himself.” If this remark of Steichen’s sounds like he departed from Stieglitz’s mission to promote photography as a fine art, that was probably the case, for we know the two men eventually differed and eventually became personally estranged.

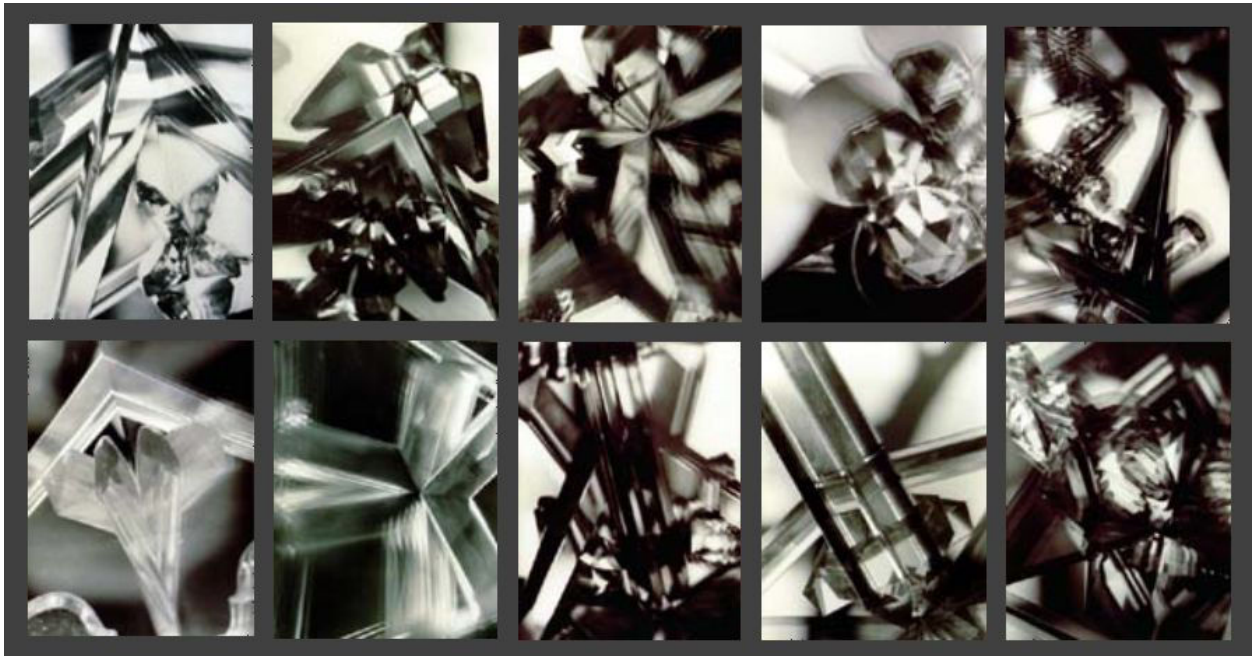
You can look back at my articles on Stieglitz (#2, Jan. 2013) and Steichen (#9, Sept. 2013) to see samples of their work. Here are several other typical images from the Photo-Secessionists, by “Fellows” of the Photo-Secession group. I will eventually write individual articles on some these photographers.



Beach scene, John G. Bullock, late 19th–early 20th century.

This is a radical composition, with no one looking at either each other or the photographer. The boy on the left is mostly out of the frame. But the photographer conveys the experience of being at the beach, where, true to life, everyone concentrates on digging a hole in the sand.





Images and text from the Museum of Modern Art Show: *Inventing Abstraction, 1910–1925*.

December 23, 2012–April 15, 2013.

The intricate patterns of light and line in this photograph, and the cascading tiers of crystalline shapes, were generated through the use of a kaleidoscopic contraption invented by the American/British photographer Alvin Langdon Coburn, a member of London's Vorticist group. To refute the idea that photography, in its helplessly accurate capture of scenes in the real world, was antithetical to abstraction, Coburn devised for his camera lens an attachment made up of three mirrors, clamped together in a triangle, through which he photographed a variety of surfaces to produce the results in these images. The poet and Vorticist Ezra Pound coined the term "vortographs" to describe Coburn's experiments. Although Pound went on to criticize these images as lesser expressions than Vorticist paintings, Coburn's work would remain influential.

Mary Devens, Charcoal Effect.



From a University of Delaware exhibit of Devens photographs, *Women in Pictorialist Photography*:

Devens was known for her mastery of complex printing techniques. Alfred Stieglitz listed her as one of the ten most prominent Pictorialists in an article published in the *Century Magazine*. Devens also had connections with European Pictorialist groups.





Gertrude Käsebier, 1909.

This is compositionally remarkably like the first image above: one child is almost out of the image, yet the feeling of the situation is wonderfully captured.

Käsebier was one of the pre-eminent woman photographers of her time in the USA, and was known for her images of motherhood, her portraits of Native Americans, and her promotion of photography as a career for women (according to the Wikipedia article—worth checking out).



William Post (life: 1857-1921)

The subject matter here is about mood and artistic expression, right in line with the Photo-Secessionists. Post's images were displayed in the inaugural show of the Photo-Secession that Stieglitz put on in his New York Gallery.

Here is a link to a good biography of Post: [http://www.luminous-lint.com/app/photographer/William\\_B\\_Post/ABCDEF/](http://www.luminous-lint.com/app/photographer/William_B_Post/ABCDEF/)

# PUSHING BOUNDARIES IN FLOWER PHOTOGRAPHY

By: Doug Wolters

Over the past year, I've taken two month-long, on-line workshops with Kathleen Clemons. To put it simply, they've revolutionized my approach to photography.

Kathleen Clemons is widely known for her flower photography, especially for her gentle, poetic way of creating "flower portraits." She is also a fine instructor – very detailed in her critiques and always constructive.

In her own words, this is how her web site describes her courses:

*All of the classes on this site are 100% online. These classes are the most comprehensive Kathleen has ever written about photographing the beauty of flowers. There is not a live component, so you are free to access your class content around your own personal schedule. These classes are a combination of text, slideshows and videos. Each class also has a forum area for questions, help and daily discussions, and each weekly lesson comes with an accompanying assignment. Kathleen does her critiques via downloadable videos that you can keep. You move through the class with a group of classmates and can see their work, comments, questions and videos as well as your own for even more learning and connection. Upon completion of the class, students receive an e-book version of their lessons to keep. There is also an app available to keep up with your class when you are on the go.*

Before taking her classes, most of my studio flower portraits were photo stacked against a black background. While I still love these shots, and still sometimes shoot flowers this way, her courses have opened up so many new options. I now use selective focus in the studio far more often. Shooting on a white background (a foam-core trifold from Home Depot) enables high-key images, adding a complementary color to the background, and the possibility of adding textures. Kathleen Clemons is particularly helpful with how and when to add textures. She also offers valuable advice on lighting, composition, equipment, software, and how to shoot flowers in the field and in the studio. However, the most valuable part of the courses was her critiques.

One of my images for the workshop combines many of these elements. Shot against a print of one of her textures, I added a black and white texture, and then took it to software she introduced me to, Flaming Pear's Flood 2, to add the water reflection. Another is an image of irises shot against a light-pad, enabling me to rearrange both the blossoms and their leaves. The gerbera is an example of a hi-key image shot against white. Using what I learned, I was even able to produce this abstract.

Here are some of Kathleen Clemons' upcoming classes: a Flower Portraits class July, 3- 30; an iPhone Flower Photography class Sept. 18-Oct. 1, and a Frozen Flower Photography Class Nov. 20-Dec. 10. If you're interested, sign up early! The workshops fill up really fast. Kathleen's web site is:

<https://www.kathleenclemonsphotography.com/home>







The 2023-24 club year will begin on July 1, and it's time for us to pay our dues. Happily, the rates are staying the same: **\$50** for individuals, and **\$75** for couples.

Paying via PayPal was a popular option last year, so we're continuing it. It's fast and easy (and you don't need a PayPal account). Just click [this link](#), and fill out the form. When you click Submit, you'll be taken to PayPal.

If you'd rather do it the old-fashioned way, you can print the application form (found in any recent newsletter, or [here](#)), fill it out and sign it, and mail it along with your check to the Treasurer (address is on the form).

Either way, your prompt attention to this little matter will be appreciated!

**THANK YOU!!!**



## The NIH CAMERA CLUB



Register to become a member 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/>



# PSA Annual Meeting: September 27-30, 2023



[Click here for More information about the meeting](#)

[Click here for link to Facebook Page](#)



## Congratulations to the NIH CC for 20 years!!!



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**You may now apply for, or renew, membership online at:  
<https://www.nihcameraclub.com/about-us-2/become-a-member/>.**

**You'll be directed to pay via PayPal (you don't need a PayPal account).  
If you prefer not to pay online, please print the application form below,  
then sign and mail it along with your check to the Treasurer.  
You must be a member to compete in monthly competitions.**

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



## Club Officers and Committees

**President:** Dale Lewis

**Vice President:** Karen Goldman

**Secretary:** Gosia Klosek

**Treasurer:** Stan Collyer

**Program Chair:** Cathrine Sasek

**Education, Workshop:** Cathrine Sasek

**Field Trip Chair:** Vacant

**Digital Czar(s):** Quentin A. Fisher, Dale Lewis, Sammy Katta

**Social Chair:** Suzanne Dater

**Membership Coordinator:** Karen Goldman

**Nominating Committee Chair:** Karen Goldman

**Communications Director:** Ann McDermott

**PSA Rep:** Dick Sprott

**Mid-Atlantic Photo Visions:** Rhina Cabezas

**Maryland Photography Alliance:** Diane Poole

**Editor:** Diane Poole

**Webmaster:** Jim Turner

NIH Camera Club

## Meeting Location



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*



## PSA Newsletter Awards





# 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: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

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

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

\*\*\*\*\*

ANNUAL DUES (please check the appropriate line):

\$\_\_ Single membership: **\$50**

\$\_\_ Family membership (Family members in same household): **\$75**

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

\*\*\*\*\*

MAKE CHECKS PAYABLE TO: NIH Camera Club

SEND TO: Stan Collyer, Treasurer  
701 King Farm Blvd.  
Apt. 522  
Rockville, MD 20850  
Email: [sccollier@aol.com](mailto:sccollier@aol.com)

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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

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## 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