

Cameradeirie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 63 (1); September 2023



**“Soft Shells”
By Kim Norris**



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For comments or questions contact our new
club president Dale Lewis at
Dale2wis@gmail.com

Save the Dates

Tuesday October 10th 7pm on ZOOM Open Competition Night
Tuesday October 17th 7pm on ZOOM Educational Night



President's Chat September 2023 By Dale Lewis



The purpose of the camera club is to encourage its members to increase their knowledge, skills, and enjoyment of photography. Our first critique meeting on 9/12/23 was very informative and interesting. Richard Sprott (Dick) did a great job of critiquing the photos.

I am pleased to announce that we have ten new members: Sung Kim, Ho Kim, Ilycia Schwartz, Kim Norris, Atabak Royae, Andrew Wohl, Julian Lewis, Alizabeth Jeffers, Holly Heiderer, and Kutsev Ozyoruk. Welcome to the NIH Camera Club. The Board members did a great job this summer planning programs for everyone to have a great year of learning and growing in their photography.

On September 16, Susan Dater organized a field trip to the Congressional Polo Club. Five of us enjoyed the Polo games, the best hat contest, the best dress contest, and the best table decoration at the tailgate. (See Article by Gosia Klosek Page 19-20)

I am honored to be invited by the Carpathia Folk Dance Ensemble group as their official photographer for their fundraiser show for Ukraine on September 23 in the Hartke Theater at the Catholic University.

Jim Turner and Dale Lewis will discuss important places in Washington, DC to photograph for the educational meeting on 10/17/23.

The Fall is right around the corner, please go out and have fun capturing the change of the colorful season.



PSA Rep Rap September 2023 By Dick Sprott



Have you ever wished you could find a personal mentor who would give you one on one advice to improve your images in general or on some specific area? If you are already a member of PSA its pretty easy. If you are not yet a member, perhaps the mentor program will be worth the price of PSA membership (\$65 on line)) for you.

The process of working with a mentor is described on the PSA website at: <https://psa-photo.org/general/custom.asp?page=mo-mentors>.

There are three stages to the process. Briefly they are:

1. The member contacts the mentor director and the two exchange information and perhaps some images.
2. The mentor evaluates the mentee's work and assigns new work for the mentee to accomplish.
3. More new work is exchanged for as long as both wish to continue

- Animals in their Environment
- Black and White Photography
- Cell Phone Photography
- HDR Photography
- Landscape/Nightscape Photography
- Macro Photography
- Portrait Photography
- 3D Photography
- Underwater Photography
- Visual Storytelling
- Waterfall Photography
- Websites for Photographers
- Wildlife Photography



Simon d'Entremont
Sharpening Your Wildlife
Photography Skills



Rad Drew
The Magic, Power & Ease
of iPhone Photography



Tim Grey
Taking a Great Photo -
From Planning to Post-
Processing



Mid-Atlantic **PHOTO** **VISIONS** 2023

***Online Webinar
Sunday 11/5/23 or
view recordings
later***

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PRICE**



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Julianne Kost
What's New in
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Maryland
Photography Alliance™

Welcome to the Maryland Photography Alliance

Connecting Maryland Photographers



The Maryland Photography Alliance (MPA) is an association of Maryland-based photography clubs dedicated to:

- 📷 Enhancing photography as a hobby.
- 📷 Making photographers aware of meetings and group-shooting opportunities.
- 📷 Providing mutual assistance to member clubs through pooling resources.

MPA conducts competitions, gallery shows, monthly online artist presentations, and one all-day seminar with a nationally known photographer every year.

MPA clubs promote education, provide information, create inspiration, and afford an opportunity for individual growth to those interested in photography.

Receive up to date information about the MPA by joining their facebook group here:

NIH CC Competition Topics 2023-24

2023

October: **Open** - Any subject matter qualifies. Photos must be taken within the past 12 months.

November: **Architecture** - The subject is a building or other man-made structure (such as a triumphal arch, amphitheater, monument complex, or mausoleum.) Images may portray part of the exterior or interior of a building or other structure as well as architectural details. Such details could include a staircase, the interior of a dome, column capitals, window or doorway treatments, or other elements integral to the building's overall design. In addition, decorative elements such as wood carving, leaded glass, carved sculpture around or above a doorway, or an ornamental ironwork gate may also be included in this competition topic. Large structures that have significant structural engineering components, such as stadium roofs, airport terminals, or cathedral domes, may be included. Civil engineering projects such as highways, dams, ports / harbors, tunnels, and most bridges are not considered as architectural unless the structure displays a unique artistic vision in addition to its functionality.

December: **Portals** - Your image must include a portal. A portal can be an architectural or other feature (a gate, a doorway, a window, a mirror, a tunnel, an opening in the trees, etc.) that frames or isolates a part of an image or adds a new dimension to it. A portal often intensifies the focus on the area it frames. A simple example would be a picture of the side of a building where there is a window and in the window (portal) you can see an object, a person, a reflection, or perhaps something completely unexpected.

2024

January: **Poetry of Ordinary/ Inside My Home** - Let your home be the inspiration for this competition. You have a universe of potential subjects inside its walls, but you have to use your imagination to find them. Look for abstracts created from such objects as a box grater or a shower curtain design. Try experimenting with silverware, or a stack of colored plates, or shadows on the wall, or an array of workshop tools, or maybe those little figurines on a shelf. Explore every room, and see what magic you can find. It's all there, waiting for you, but you have to use your photographer's eye – and your imagination – to unlock it.

February: **Experimental/Manipulated** - The purpose of this category is to provide an opportunity to create images that almost never succeed in traditional photo competitions. Entries should be obvious departures from reality. They can be created by software manipulations (e.g., using “impressionistic” plug-ins, using Lightroom or Photoshop tools in an unusual way, merging multiple images, etc.). They can also be created by in-camera manipulations (e.g., multiple exposures, long-exposure swipes, zooms) and / or external objects that modify what the lens sees (e.g., prisms, gobos, mirrors, colored films, etc.) All components of the final product must have originated as one or more images created by the photographer in a camera. In other words, no third-party textures or backgrounds, and nothing created from scratch by AI. There is no time limit on when the original image must have been created. Pictures will be judged for their artistic merit, in the opinion of the judge. Have fun!

March: **Moderated Critique** - The moderated critique session is an opportunity for members to present one (or more) images. Each presenter describes the intention behind the image and any interesting / challenging aspects of capturing it. After a very brief presentation, the moderator opens discussion of the image to all attendees.

April: **Landscapes, Cityscapes and Seascapes** - The photograph can show a broad view on land and/or sea but smaller scale scenes, even very small ones, are also welcome. The focus of the image should be the scene itself; however, the photo may also include people, animals, boats, built structures, etc. as lesser elements.

May: **Modes of Transportation** - For this competition topic, transportation includes anything that conveys people or goods across land or in the air or water. It may include conveyances as diverse as a rickshaw or armored personnel carrier, a space capsule or roller skates, a submarine or a trolley. The subject of the image should be the mode of transportation; for example, the subject should be the rickshaw not the person in the rickshaw.

October 2023 Judge Ed Palaszynski



Biography for Ed Palaszynski

edpalphotography.photoshelter.com

email: ed@edpalphotography.com

Ed's photographic journey has taken him into the areas of historical documentation, architecture, motor sports, nature and fine art photography. He enjoys studying a subject or scene to determine how the light will affect shapes, tones and textures. He has recently completed a series of images for a project called "Life Forms" to answer the question, "What Does Life Look Like?"

Ed's images have appeared and placed in national juried shows that include the Circle Gallery in Annapolis, Photoworks, Washington Art Works, Delaplaine Arts Center and the Allegeny Arts Council. He is a Gaithersburg Camera Club Grand Master and his images have been used for online and print publications.

Ed is past President of the Gaithersburg Camera Club and has served in several Board positions. He is a member of the Maryland Federation of Art, Nature First, NANPA and is a MPA Certified Judge. He has developed and taught numerous photography classes at Montgomery College and workshops for individuals and clients of Mac Business Solutions and Capital Photography.

Judges and Speakers 2023-24

Judges

October 10- Ed Palaszynski

November - Sarah Hood Salomon

December - TBA

January - Roz Kleffman

Feb- May - TBA

Speakers

October 17 - Interactive Ed Night - where to shoot locally - Dale is leading

December - Jim Turner TBA

January - Saul Pleeter TBA

February - TBA

March - TBA

April - Presentation of body of work by club members

Images from NIH CC members

Critique Night

Judge: Dick Sprott



“Greek Monasteries”

By Julian Lewis

This last summer, I went on a trip to Greece with a large tour group. One of our destinations was the Greek monasteries, which has a breathtaking view, shown in the photo. I thought that everything I saw looked amazing, including the mountains in the distance and the luscious green trees on the ground, so I decided to take a photo of it all.



“Autumn Dutchman Swirl Falls”

By Gosia Klosek

I took this image of the Grand Canyon to show multiple layers in the geological structures (from here to infinity) and a spectrum of reds and blues. As always in such situations, the image is only a small approximation of the breathtaking scenery of the Canyon.

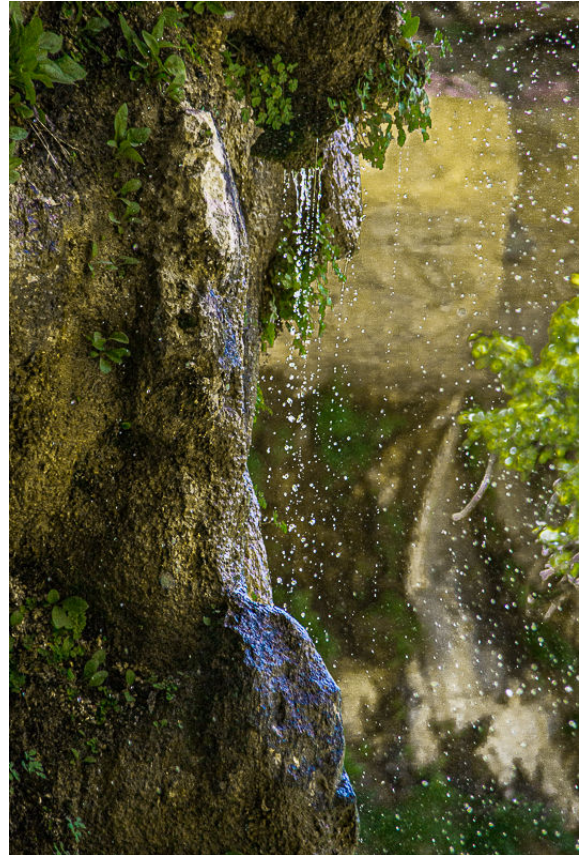
Nikon 1/250 sec / f 8.0 50 mm 320 ISO



“Jack O Lantern Mushroom”

By Quentin Fisher

This is a Jack-O-Lantern Mushroom found on a hike in Ohiopyle State Park in PA in August. On that trip, I wasn't able to use my regular full frame camera and had to "settle" for my iPhone instead. In fact, because the iPhone is slim, light, and has a reverse camera (the "selfie" mode), I was able to get low down at eye level with the mushroom's knees. I could not have done that with a fullframe camera. The iPhone also has impressive image stabilization.



“Water Zion Canyons”

By Mark Wolff

This photo was taken on a hike through Zion National Park, Utah.

The path took us to a rock formation with an overhang taking us under a very small waterfall. This photo was taken from behind the waterfall.



“Soft Shells”

By Kim Norris

This image was taken at Cantler’s Restaurant in Annapolis. The image is a close up shot of a crate of blue crabs from their refrigerator. Cantler’s produces their own soft shells in their in controlled “shedding tanks”. The soft crab must be removed from the tank within a very short time before it begins to harden once again. In Maryland, crabs molt from May through September.



“Maryland Great Falls”

By Suzanne Dater

Maryland Great Falls Potomac was taken in November 2020.

It is a pano, so I combined three shots taken with my Nikon D810 and 24-85mm lens. The light was beautiful and the water level was relatively high.

It is a flowing bright and dark color landscape scene.



“Bruce and Jake”

By Diane Poole

I saw Bruce Springsteen (who is 74 on the day I am writing this Sept. 23) earlier this year at the Capital One

Arena. I was lucky enough to touch him! It was a dream come true.

Shot on my Iphone 14 pro Max

We Need YOUR help!!!!

Please consider donating your time to the club!

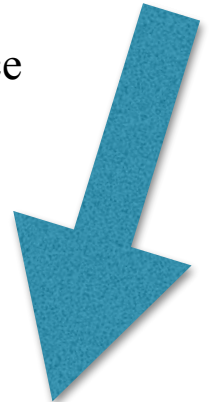
Special Opportunity to be the alternate to the Digital Czar

We are looking for a creative, ambitious and highly motivated individual for a rare opportunity to join NIHCC's premier Digital Czar team. With the promotion of one of our projectionists to President, we will need a little more help for monthly meetings.

This position provides full benefits, opportunities for personal growth, career advancement, and, most specially, your name prestigiously listed in the newsletter. Are you that unique individual?

The real skinny:

As a member of the team you would be asked to do projections once every few months (to be negotiated among the team). Digital Czars download monthly entries and prepare them for projection using Lightroom. Preparation time for each meeting is about 2 hours. Educational meetings simply need to have zoom links emailed and meetings opened and recorded.



Requirements: No experience required! Basic familiarity with Lightroom is helpful (but if you want to learn the program we can get you started); we will give you algorithms and training for running a smooth projection. You may use either your own or the club's computer.

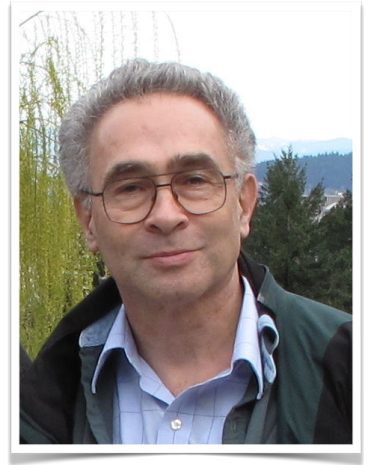
Please contact Dale dale2wis@gmail.com
or Quentin quentin.fisher@verizon.net

Famous Photographers By Stephen Levitas

#85 Sept. 2023

Cameraderie

The Photo League
(1936-51)



Marion Palfi (#73, June 2022),
Wife of the Lynch Victim, 1949.

This is the third of five articles in which I am taking up five organizations (or movements) throughout the 20th 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.

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

The Photo League members were largely social activists, shooting the human condition as it really existed.

Here is the Wikipedia article link: https://en.wikipedia.org/wiki/Photo_League, and a few summary remarks for that article, with a considerable list of members and supporters—you might want to Google some of them:

The Photo League was a cooperative of photographers in New York who banded together around a range of common social and creative causes. Founded in 1936, the League included some of the most noted American photographers of the mid-20th century among its members. It ceased operations in 1951 following its placement in 1947 on the U.S. Department of Justice blacklist with accusations that it was a communist, anti-American organization.

...
More than anything else, though, the League was a gathering place for photographers to share and experience their common artistic and social interests.

...
Among the members of the League were co-founders Sol Libsohn and Sid Grossman (director of the Photo League School); [Paul Strand, #13, April, 2014,] Morris Engel (from 1936); Arthur Leipzig (from 1942); Ruth Orkin, Jerome Liebling, and Lester Talkington (all from 1947); Walter Rosenblum (editor of the Photo League Photo Notes); Eliot Elisofon (a Life magazine photographer); Aaron Siskind [#70, March 2022]; Jack Manning (a member of the Harlem Document Group of the League and a New York Times photographer); Dan Weiner; Bill Witt; Martin Elkort; Lou Bernstein; Sy Kattelson; Louis Stettner; and Lisette Model.

In the early 1940s, the list of notable photographers who were active in the League or supported their activities also included Margaret Bourke-White [#5, April 2013], W. Eugene Smith [#19, June 2017], Helen Levitt, FSA [Farm Security Administration] photographer Arthur Rothstein, Beaumont Newhall [#56, Dec. 2020], Nancy Newhall [#56, Dec. 2020], Richard Avedon [#3, Feb. 2013], Weegee [#38, March 2019], Robert Frank [#23, Oct. 2017], Harold Feinstein, Ansel Adams [#12, May 2014], Edward Weston [#1, Oct. 2012] and Minor White [#20, July 2017]. The League was the caretaker of the Lewis Hine [#10, Nov. 2013] Memorial Collection, which Hine's son had given the League in recognition of its role in fostering social activism through photography as his father had done.

The front image for this piece is by Marion Palfi (#73, June 2022), who was all about social change photography. As I noted in the article on her, she “eschewed a more lucrative career ... and chose instead to pursue imagery that challenged notions of the American Dream.”

Here is some more information on member and supporter activities, from this website:

[Photo League](#) | [American organization](#) | [Britannica](#)

Before World War II, Photo League members often formed Feature Groups to document life in poor neighbourhoods. One group, headed by Aaron Siskind and including Morris Engel and Jack Manning, produced a group of photographs entitled the “Harlem Document”; another, under the leadership of Consuelo Kanaga, documented the poorer reaches of Park Avenue. Lewis W. Hine headed a group who photographed men at work; Hine himself made memorable images of men working on the construction of the Empire State Building. Arthur Leipzig and Sol Lipsohn worked in Chelsea, and Walter Rosenblum, who was president of the league for a time, photographed near his birthplace on the Lower East Side.



The Museum of Fine Arts, St. Petersburg mounted a show of Aaron Siskind’s *Harlem Document* in 2014, with the following commentary, *italics mine*:

The photographs by Aaron Siskind in this exhibition belong to one of the most important visual records of Harlem during the Great Depression. Siskind (1903–1991) graduated from City College in 1926 and taught in New York’s public school system between 1926 and 1949. He turned to photography around 1930 and *joined the Photo League in 1932. The League’s members were socially engaged photographers and filmmakers who drew attention to urban problems, especially in light of the Depression. In 1936 Siskind founded the League’s Feature Group, which documented New York City, focusing especially on Harlem.*

By 1941 the project was dropped as the country entered WWII. Siskind also had left the League and began to turn to abstraction. It was only in 1981 that a collection of fifty-seven photographs from the series were published as a book, along with excerpts from the Federal Writers’ Project’s oral history of Harlem and a foreword by writer and filmmaker Gordon Parks [#21, Aug. 2017], who grew up in Harlem. Subjects range from intimate domestic interiors to lively street scenes. There are powerful depictions of churchgoers and arresting ones of performers and Harlem’s nightlife, but the images of children are especially moving. While these photographs vary in tone, one senses not only Siskind’s artistry, but his intense humanity and exquisite sensitivity in representing his subject. These are qualities not always found in documentary photography, and ones that demand universal celebration.



Jack Manning, *Elks Parade*, Harlem 1938.

This image is in the collection of the Museum of Modern Art in New York City.

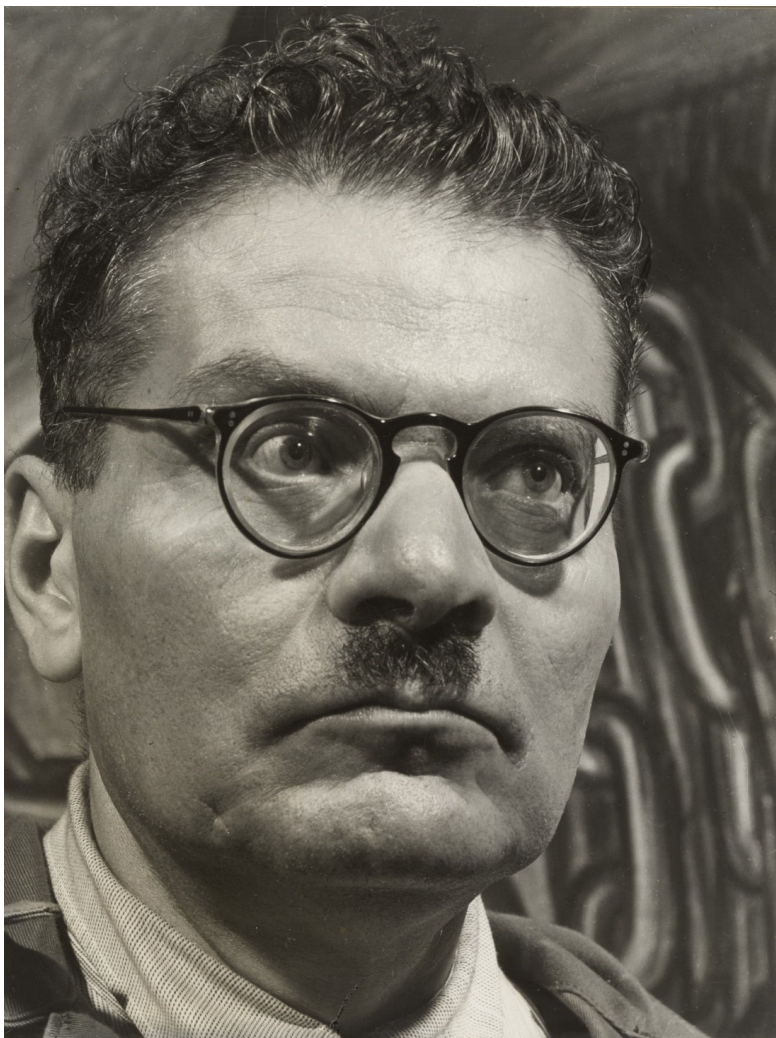
The slanted sunlight effect on New York tenement building facades is a classic subject, but look how it is combined with the social documentation of a festive event. There is only a slight convergence of the vertical lines, so this means the photographer aimed his camera upwards only a little. Notice also how well-dressed people are, typical of a past time.



Ruth Orkin, *American Girl in Italy*, Florence, 1951.

Although Ruth Orkin is listed as a founding member of The Photo League, I don't find her images to have the social punch that many of the other League photographers' images have. On the other hand, they are fine examples of interesting street life. Here is the link to her archive: <https://www.orkinphoto.com/photographs/new-york/>. In it, you will see that Orkin shot frequently from the windows of her NYC apartment—see the website for a sample.

This image is from a series of shots Orkin took in Italy, with a friend of hers featured. This, and several of the other images in the series, are deliberate teases of the local men in the images. I find that insincere, but the images are fine captures. If you want to wander into deeper analysis, think about what this image says about the cooperation between the photographer and the friend-model in taking this image.



Eliot Elisofon, Portrait of Orozco, 1940.

Elisofon was a prominent Life Magazine photographer. José Clemente Orozco (shown here), Diego Rivera, and David Alfaro Siqueiros were considered the pre-eminent Mexican muralists of the mid-twentieth century. Although not quite an image in the style of Photo League social truth-telling, this splendid portrait crosses over into Mexican Muralism—that great social art form, of which Orozco was one of the leaders. If you travel to Mexico, you cannot escape great quality murals everywhere, all with punch, all with subject, all with history, all with passion.

Field Trip- Maryland's Fourth Polo Classic, at the Congressional Polo Club

Many thanks to Suzanne Dater for arranging the trip to the Fourth Annual Polo Classics at the Congressional Polo Club on Saturday, September 18. For us, the NIHCC participants, it was the first time ever being at a polo match, and thus it was a special and glamorous experience. We learned a lot more about polo than we knew before; that was not difficult to achieve, since we previously had no idea about polo other than players riding horses and hitting a ball with a mallet. It turns out that the players refer to the horses as ponies even though these are large and fast animals. Each player needs multiple animals to play one 4 period match, which lasts about half an hour. The event was not only about the sport, but also about displays of and contests for elaborate hats, fancy dresses, with champagne for the winners of the contests. These gave us opportunities to take pictures of different subjects using different techniques. A small sample of pictures is included.



Suzanne, Dale, Gosia, Holly, and Doug at the polo field (by a fellow anonymous spectator)

By Dale Lewis



By Doug Bolt



By Gosia Klosek



“Chaser”



“Red Hat Applauded”

EXHIBIT NEWS FOR TIMEPOINTS

PHOTOGRAPHY PARTNERS:

Coriolana Simon & Doug Wolters

The Strathmore Mansion museum at the Strathmore Arts Center in North Bethesda has invited Coriolana Simon to present a large-scale solo exhibit of her still life photography. The exhibit will open on Saturday, November 18 and run through January 14, 2024. Over three dozen of her compositions will fill all the gallery spaces on the main floor of the Mansion.



For decades, Coriolana admired the still life paintings by Dutch artists of the 17th century. Not only do they give a detailed view of Dutch culture and society, but they were painted in a style as realistic as photographs. Now, in the genre known as “history photography,” Coriolana creates still lifes resembling paintings with her camera. Her visual vocabulary, approach to composition, and use of lighting all bow to the Dutch golden age painters. While never copying a painting, she re-interprets the historic themes, using only objects that would have been appropriate in the 17th century.

Earlier in the summer, Coriolana's still lifes were accepted in several on-line gallery exhibits, including "For the Love of Color" by the Cape Cod Art Center and HMVC Gallery New York's "Freestyle" show.

Doug Wolters photography – macro botanicals, abstracts, architecture – has been featured in multiple on-line exhibits over the summer. Gallerium's "Light, Shadows, Reflections" included his view of light through stained glass windows on columns at the National Cathedral. Exhibizone's "Curves 2023 International" highlighted a closed tulip after the rain. For the Cape Cod Art Center's "Black and White 2023" exhibit, 142 photographers entered, but only 35 images were selected. Doug was one of three photographers who had multiple images chosen. He also had one image selected for the Cape Cod Art Center's exhibit "For the Love of Color." In another on-line exhibit, Doug's image of reflected colors on the floor of the National Cathedral was featured in Photo Artfolio's "Lightvisions 2023." For the HMVC Gallery New York's "Freestyle" exhibit, Doug's abstract "Hidden Faces" was shown on the gallery's virtual walls.

As a special feature of the HMVC Gallery New York's "Freestyle" show, images by both Coriolana and Doug were also displayed on a huge electronic billboard in Times Square that showcased over 100 artists' work.

New NIH Camera Club Member Profile

By Sung Kim

I worked for many years as a medicinal chemist at the National Cancer Institute and the National Institute on Drug Abuse to help find a new therapy. I retired about 2 years ago. I have lived in the US for 40 years and am enjoying traveling, especially visiting US National parks.

My interest in photography began a long time ago when I took pictures of our young kids with film cameras. Photography using a smart phone is much simpler, so it is easy to take a picture nowadays. However, I like to take pictures with a DSLR camera because of a different feeling and the many challenges of digital photography. I thought photography would be a good way to spend a part of my life as a retiree. I became more serious about photography after I retired.

Due to the ease of finding subjects, I am familiar with flower photography using a macro lens but I believe I am still a novice at macro photography. By joining the NIH Camera Club I would like to take advantage of the many opportunities to learn and to practice in various areas such as macro, nature/landscape, portrait, and any fields.





Projected Image Division Interclub Competition is back!

By Quentin Fisher

Photographic Society of America (PSA) interclub competitions will resume this fall. Time to start thinking about your photos! And also think about helping judge photos for the PSA Interclub.

What is the interclub competition?

NIHCC is one of over 360 North American and over 200 International member clubs of the Photographic Society of America (PSA). In addition to the club memberships, there are there are six interest divisions in the PSA: Projected Image, Nature, Photojournalism, Photo Travel, Pictorial Print, and 3D. The Projected Image Division (PID) is by far the most active, as digital projections cover a wide variety of subjects and styles. Check out the PSA website (psa-photo.org) where you will find a wealth of information, free webinars, photographs, and competition winners.

Each year the PSA's Projected Image Division holds three interclub competitions (November, February and April) in two categories, color and monochrome. Clubs that enter the interclub are divided into groups of approximately 25 clubs; our competition is within one of those groups. The NIHCC has been participating for many years (and in fact, has done quite well!).

How does it work?

Prior to each round, club members may submit one photo per category (color/mono). When all entries have been received we will have a member's poll to select six in each category for entry into that interclub round. Photos are judged by a volunteer host club (which is not a part of our group).

Your photos:

You may submit one photo in either or both categories. There are no constraints on subject matter, post-processing, etc. (except it must be your own work).

You can browse results of prior PSA competitions here: <https://psa-photo.org/page/competition-results>

The technical specifications are under review, so those will be posted soon. Watch for an announcement.

Help NIHCC be part of the PSA community.

This is our chance to give back for the efforts PSA puts in to managing its many resources and activities!

Interclub needs 17 Host clubs to assist in judging for every round. That equals to 51 Host clubs for the season (out of 154 participating PSA Clubs).

To be a host club, we simply need a team of three or more club members willing to review and score the photos of 25 clubs (25x6=150 photos) in one round. Scoring is not at all complex, so scoring can be done in one or two team meetings (virtual or in person). There are no requirement to be part of a host team. This is also great educational experience for the club.

Why should we be a host club?

For a small club, NIHCC enjoys a surprisingly high level of visibility and support for the PSA. We have placed well in the interclub competitions, our amazing **Cameraderie** newsletter and website have been consistent award winners (thank you Diane, Jim and Emma!), and both Dick and Margaret Sprott have been officers and advisors in the PSA (see Dick's monthly column "PSA at Your Service"). It is appropriate that we broaden our participation to include other club members and support for PSA's activities.

Please consider being a host club participant for NIHCC for at least one of the three rounds this year. Contact quentin.fisher@verizon.net. When we have a team assembled, we will notify the PSA.

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/>

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

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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

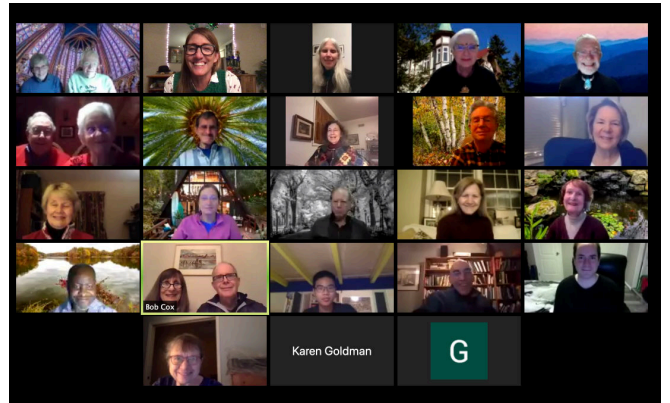
Webmaster: Jim Turner

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):

\$__ Singlemembership: **\$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

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