

Cameradeirie

A photograph of three wine glasses filled with different types of wine. The glass on the left is a tall, slender flute glass filled with a light-colored wine. The glass in the center is a shorter, wider glass filled with a dark red wine. The glass on the right is a shorter, wider glass filled with a light-colored wine. The background is a soft, out-of-focus gradient of colors, including red, orange, and yellow.

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 63 (5); January 2024

First Place

“White, Red, and Prosecco”

By Gosia Klosek



The NIH
CAMERA
CLUB

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

Save the Dates

Tuesday February 13th, 7pm on ZOOM Open Competition Night

Topic: **Abstract**

February Speaker: Burke Seim (see page 8)



President's Chat January 2024 By Dale Lewis



The NIH Camera Club's mission is to encourage the knowledge, skills, and enjoyment of photography in our meetings, classes, lectures, and demonstrations of the various phrases of photography.

First, I would like to wish each member a happy and healthy New Year 2024.

Second, thank you to all the members for submitting photos for the January competition topic "Poetry of Ordinary/Inside my Home". Roz Kleffman did an awesome job judging your photos. She was kind to share with us what judges are looking for in our photos. You can create photos photo that pops and have a WOW factor.

Third, thanks to Saul Pleeter for presenting his famous "Photography 101-Basic Skills" to us on 1-16-24. It was well received, and we learned a lot of information.

Fourth, the deadline for PSA Projected Image Division Interclub Competition Round 2 is February 1, 2024. Please participate and submit images (one photo for Monochrome and one photo for Color) to Quentin.fisher@verizon.net

Fifth, the competition topic on February 13 is "Abstracts". Please work on your photos and submit them on time before the deadline on February 8 at 11:59 p.m.

Six, we are in communication with Five Star Residences and plan to return for in-person meetings once all the details are finalized.

Finally, keep learning about your camera by reading the manual or watching YouTube videos. Have fun photographing whatever your heart desires. The snowy community is beautiful to photograph.



PSA Rep Rap January 2024 By Dick Spratt



One of the benefits of PSA membership is access to the PSA Journal either in hard copy or online. While it is not always true, sometimes an issue will feature related articles that complement one another. The January 2024 issue is a great example of that approach. The first three articles in that issue are devoted to smart phone photography. While the authors of all three articles use iPhones, most of the information is useful for users of android phones as well. If you are already a PSA member and use a smart phone, be sure to check out these articles. If you are not yet a member and want to use your phone more creatively, think about joining and getting regular access to the journal.

The three articles approach the subject from different points of view. The first article (pp 8 to 15) by Carol Sheppard describes her use of her phone for a 13 day trip through Portugal using her iPhone 12 ProMax. This allowed her to travel alone and deal with walking, climbing stairs, boarding trains, and carry all her “gear” in one carry-on and one backpack. The resulting photographs featured in her article are sharp and lovely. She provides lots of information about advantages and disadvantages.

The second article, by Dan Clements (pp16 to 23), describes his “Journey from DSLRs & Mirrorless to Smartphones.” Dan describes the use of several iPhone models and the Samsung Galaxy Ultra in many situations. He compares the performance of those phones to DSLR and mirrorless cameras. While the phones don’t compare well to the cameras for telephoto use, he finds the latest iPhones (15 ProMax) comparable to his DSLRs and Mirrorless cameras. He predicts that “given the perilous financial position of camera manufacturers, and the increase in quality of smartphone cameras, my guess is that in the next five years we will be using smartphones for all but our very specialized photographic needs.”

The third article is by Rad Drew, who is one the best-known iPhone gurus in the country. I have met him several times at PSA Conventions and online. His article “The Freedom, Versatility, and capability of Today’s iPhone Photography” (pp24 to 31) describes how he became interested in phone photography, how he uses his phone and how you can use yours. If you haven’t found Rad yet, look him up online at <https://www.raddrewphotography.com>. His article also includes of recommended apps for iPhone photography. Apps are essential for increasing the utility of smartphones. Most are either free or modestly priced and worth every penny.

I hope I have piqued your interest in the PSA Journal if you aren’t already a PSA member, and pointed to a useful set of articles to check out if you are a member and haven’t yet read them.





February 1 – Artist Spotlight – The Podcast – Rob Carr

Rob Carr is the **Director of Sport Content Americas for Getty Images**. He has traveled worldwide creating storytelling sports images of the Olympics, baseball World Series and many premier events. Listen to this podcast with host Mitch Stringer as Rob shares his field experiences, shooting strategies and perspectives. <https://www.spreaker.com/show/artist-spotlight-the-podcast>.

February 6 – MPA’s Maryland Masters Webinar – Tony Sweet

Tony Sweet is a multi-talented, Maryland-based photographer, who takes us on a tour of some of his favorite local spots to teach you how to photograph **landscapes in infrared**. Tony is sure to capture your imagination and inspire your creativity. Host Sandy Nichols leads a lively discussion with Tony who will answer your questions. <https://www.mdphotoalliance.org/tony-sweet-artist-spotlight>

February 15 – The MPA 2nd Annual Black & White Photo Contest

Showcase your Black & White images in MPA’s popular contest. This year the contest will have a **People theme**. Go through your library of images or photograph new ones. MPA Members can submit their first 2 images for FREE. Winners will be announced during April’s “Odyssey of Light”. <https://www.mdphotoalliance.org/>

February 15 - Artist Spotlight – The Podcast – Todd Olszewski

Baltimore Orioles team photographer Todd Olszewski talks with podcast host Mitch Stringer about his role with the team and providing images for sales, marketing and social media. Todd discusses the skills and processes he uses each game to achieve consistently excellent work. <https://www.spreaker.com/show/artist-spotlight-the-podcast>.

February 22 – Artist Spotlight – The Webinar – Ted Forbes

Ted Forbes is best known for his YouTube channel, [The Art of Photography](#). During the webinar Ted will illuminate lessons to be learned from past and contemporary masters of photography and painting. Learn the lessons from their work, thinking, and practices which will inspire you. <https://www.mdphotoalliance.org/ted-forbes-artist-spotlight>

And on March 23 - MPA “Adventures in Light” Workshop

This Maryland Eastern Shore workshop is designed for beginners and advanced photographers who want to tune up their skills. It combines classroom training with field shooting at a beautiful location, and includes immediate review of your work. **MPA Members receive a discount**. This trip is half sold out so act quickly. <https://www.mdphotoalliance.org/grant-program-1>

NIH CC Competition Topics 2024



Please Note: The Images that you submit must be taken in the last 3 years

February: **Abstract** - Qualified entries are non-representational. They may cover any subject matter; any technique or techniques may be used in their creation. The main emphasis is on pattern, texture, tone, form, color, etc. However, abstracts may contain identifiable subject matter as a minor element. An abstract image may be “found”, like a certain paving pattern, or “created,” like smoke wisps or light painting.

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.

**February Judge:
Don Toothaker
Topic: Abstract**



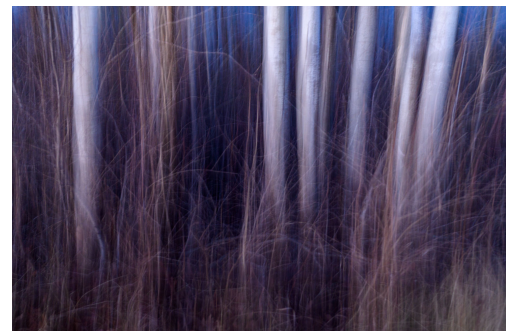
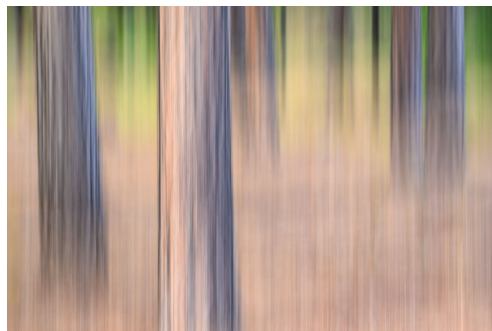
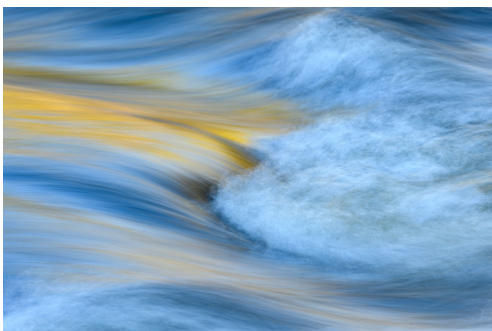
Director of Photography Adventures at Hunt's Photo and Video

“Photograph What You Feel”

Don, a self taught photographer, has been professionally photographing a variety of subjects for the past 20 years while teaching others to do so as well. As the Director of Photo Adventures for Hunts Photo and Video in Massachusetts, Don leads numerous instructional photo walks in the greater Boston and New England area as well as a wide variety of photography workshops locally, nationally, and internationally. He is deeply committed to sharing the unique beauty of the world through his imagery, his instructing, and his writings.

Don uses current Nikon Z Mirrorless camera systems and is a juried member of Nikon Professional Services.

Don displays his work at www.toothakerphoto.com as well as daily posts to Instagram @don_toothaker.



Judges and Speakers 2024

Judges

February - Don Toothaker

March - moderated critique - Jim Turner

April - Emily Carter Mitchell

Speakers

February - Burke Seim from Service Photo will talk on the latest photo equipment

March - Anthomy Marill -

April - presentation of body of work by club members

February Speaker: Burke Seim

The speaker for February 20th at 7pm on Zoom; is Burke Seim, who will give a presentation on the latest equipment that is available for different types of cameras. If there is something in particular that a club member would like to know about, please let Cathrine know and she will pass it along to him. Also, if you use a type of camera that is less common and would like to know about equipment that works with your camera, let Cathrine know the camera type and any questions you have, and she will pass that along to Burke.

January Winners

Topic: Poetry of the Ordinary/Inside my Home

Advanced Digital

Gosia Klosek	<i>White, Red and Prosecco</i>	1
David Terao	<i>Through the Looking Glass</i>	2
Doug Wolters	<i>Fantasia for Viol</i>	3
Rhina Cabezas	<i>Sewing Tools</i>	H

Advanced Monochrome

Gosia Klosek	<i>Table is Set</i>	1
Doug Wolters	<i>Mesh Geometry</i>	2
Doug Wolters	<i>Steelscape</i>	3

Advanced Color



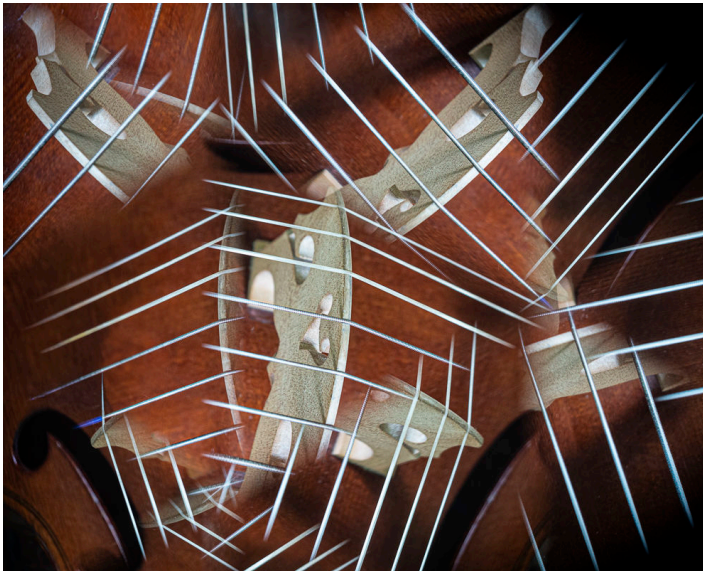
First Place “White, Red, and Prosecco ” By Gosia Klosek

The background is made by red, green, and blue glass vases lit from behind so the reflections in the half-filled glasses create colorful shapes. Focus-stacking of about a dozen images gives a smooth finish and sharp edges. Nikon ISO 200 97mm f/6.3 1/8 sec



Second Place “Through the Looking Glass” By David Terao

In shooting this image, I was striving for an old, vintage look. I found a very old dictionary with antique fonts and a magnifying glass. I also used a vintage, analog color film preset in post processing.

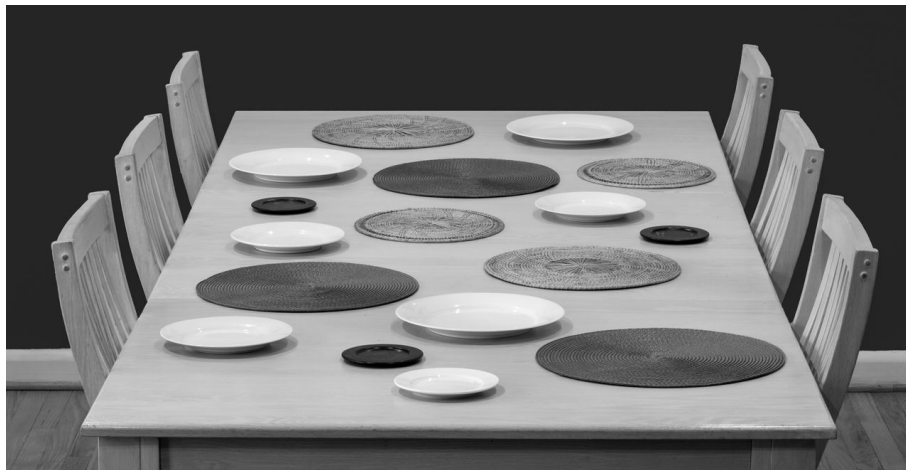


Third Place
“Fantasia for Viol”
By Doug Wolters

Shot with an Olympus E-M1 Mark II, Olympus 12 - 40mm lens, 0.4 sec at f/ 3.5, ISO 320, with a taleidoscope lens attachment. The taleidoscope is a kaleidoscope with three mirrors. I got it from Charles Needle. The image is of a 7-string viola da gamba (viol is another name for the instrument), which both Coco & I play.

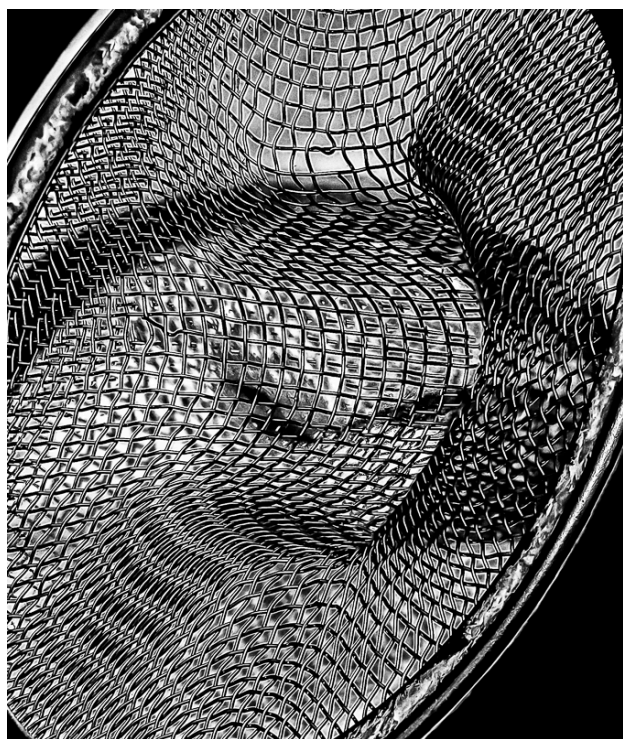


HM:
“Sewing Tools”
By Rhina Cabezas



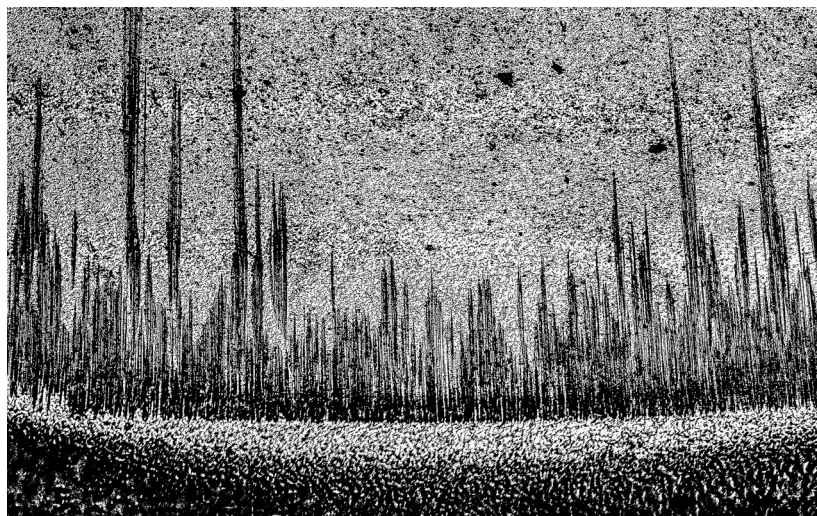
First Place:
“Table is Set”
By Gosia Kosek

When considering the topic of this competition, I wanted to capture a very ordinary object such as a table. To add a drop of poetry, I placed dishes and round placemats in a semi-random arrangement to create an image of non-overlapping circles within a rectangle. The chairs provide the scale of the setup. The image is focused-stacked, from about 12 original images, to have sharp near and far edges of the table and all in between. In post processing, I also darkened the dining room wall. Nikon ISO 200 98mm f/10 0.4sec



Second Place:
“Mesh Geometry ”
By Doug Wolters

This was shot with a Canon 5D Mark III, 100mm 2.8 L lens, 0.4 sec at f/ 8.0, stacked from 49 images in Helicon. It is the hair strainer from my bathroom sink.



Third Place:
“Steelscape ”
By Doug Wolters

This was shot with an Olympus E-M1 Mark II, Olympus 60mm macro lens, 1/3 sec at f/ 11, ISO 200. This is a detail from an auxiliary pump for our boiler.

WANTED: PHOTOGRAPHERS!

Coriolana Simon

Interested in having your photographs published?

The non-profit organization Friends of Brookside Gardens (FOBG) publishes a quarterly e-newsletter. The newsletter is sent to the organization's members and is also available through the FOBG web site. As an adviser to the FOBG Board and frequent newsletter contributor, I've been asked to provide a series of articles featuring photographs taken at Brookside.

Each article will include a short biography of the photographer, including reasons why they enjoy photographing at Brookside. Articles will also include 3 to 6 photographs of outstanding quality – especially if they have won in a competition or been otherwise honored. Color images are preferred. The first article will appear in the newsletter's spring issue.

Requirements:

- Narrative biography / artist's statement of 500 words, maximum
- Up to six (6) images as low-res jpgs (competition size). Must have been taken at Brookside Gardens; no time limit. No AI-generated images permitted.
- Deadline: Monday, February 26

If you are interested, please submit your materials to Coriolana Simon at: timepointsfoto@aol.com. Use the following subject line: Brookside Newsletter Entry. Selections will be announced in late March.

Famous Photographers By Stephen Levitas

**#88 Jan.
2024
Cameraderie
Stephen
Shore (1947-)**



Stephen Shore's biography is the most interesting of any photographer I have studied in this series. As a recent, still living, and still working photographer, he tells some of his story in his video lectures on the Museum of Modern Art (MOMA) websites (see below). He took up photography as a high school drop-out (and ironically, he says, he is now a professor at Bard College). At age 14, he boldly asked Edward Steichen (#9, Sept. 2013), Director of Photography at MOMA, to let him visit Steichen and show Steichen his photographs—Steichen graciously met with him and bought three of his photographs for the MOMA collection. Later, Shore entangled himself with Andy Warhol and was photographing at Warhol's meeting place, "The Factory," for three years. After that, Shore has continuously reinvented himself for the rest of his life with a series of notable projects.

"Stephen Shore ...[and his contemporaries] in the nineteen-seventies, stormed to eminence with color film, which art photographers had long disdained." [New Yorker review of his 2018 50-year retrospective at MOMA]. Here is the full New Yorker review:

This immersive and staggeringly charming retrospective is devoted to one of the best American photographers of the past half century. Shore has peers—Joel Meyerowitz, Joel Sternfeld, Richard Misrach, and, especially, William Eggleston—in a generation that, in the nineteen-seventies, stormed to eminence with color film, which art photographers had long disdained. His best-known series, "American Surfaces" and "Uncommon Places," are both from the seventies and were mostly made in rugged Western states. The pictures in these series share a quality of surprise: appearances surely unappreciated if even really noticed by anyone before—in rural Arizona, a phone booth next to a tall cactus, on which a crude sign ("GARAGE") is mounted, and, on a small-city street in Wisconsin, a movie marquee's neon wanly aglow, at twilight. A search for fresh astonishments has kept Shore peripatetic, on productive sojourns in Mexico, Scotland, Italy, Ukraine, and Israel. He has remained a vestigial Romantic, stopping in space and time to frame views that exert a peculiar tug on him. This framing is resolutely formalist: subjects composed laterally, from edge to edge, and in depth. There's never a "background." The most distant element is as considered as the nearest. But only when looking for it are you conscious of Shore's formal discipline, because it is as fluent as a language learned from birth. His best pictures at once arouse feelings and leave us alone to make what we will of them. He delivers truths, whether hard or easy, with something very like mercy.

Here is the link to Shore's MOMA Retrospective website: <https://www.moma.org/calendar/exhibitions/3769>
This website documents how Shore "keeps reinventing himself," as the show curator, Quentin Bajac, has said in one of the videos on the website. You can traverse through the rooms of the exhibit, and stop at each wall of photographs, then zoom in on a few individual photographs. There are multiple short videos embedded on the website narrated by Shore and others. He is very interesting and a very good lecturer, being presently a professor at Bard. As you scroll down the website, you will come to a set of four embedded videos. The upper left one is titled "HOW TO SEE;" please view at least this ten-minute video.

Here is another MOMA website—an artist profile of Shore. There is some overlap with the Retrospective exhibit, but there are narrative texts, images to browse, and both audio and video to take in:
<https://www.moma.org/artists/5409>

In the early 1970s, Shore took a road trip from New York to Amarillo TX. His famous "American Surfaces" project was the result. Here is an article about it:

<https://www.artnews.com/feature/stephen-shore-american-surfaces-1202688481/>

Here is Shore's website, containing a number of sub-categories of the "American Surfaces" project:
<http://stephenshore.net/photographs/americansurfaces/index.php?page=1&menu=photographs>

This is a link to a brief interview, but I will quote here its most cogent part:

Shore held a solo exhibition at The Metropolitan Museum of Art [in New York City] at age 24. Shore's work is celebrated alongside William Eggleston's as laying the groundwork for the place of color photography in the art canon.

<https://news.artnet.com/market/artnet-asks-photographer-stephen-shore-84306>

In the early 1970s, Shore created his "All the Meat You Can Eat" show. Here is a link to a brief article on it:
[Stephen Shore. All the Meat You Can Eat. 1971 | MoMA](#)

The following International Center for Photography bio gives a good summary of Shore's entire career.
<https://www.icp.org/browse/archive/constituents/stephen-shore?all/all/all/all/0>

Here is the Wikipedia article link: https://en.wikipedia.org/wiki/Stephen_Shore

Shore has constantly explored photographic concepts. In his video lectures and discussions (please view them and listen to them), he explains what he is exploring in each of his phases. Below I will try to discuss a representative of each phase.

Dallas, Texas, June 1972, from the “American Surfaces” series.



Shore explains in one of his MOMA Retrospective videos that this series attempts to “see” through the camera the way we see in real life (in snatches and at odd angles) everyday things that for a moment might have a special mental radiance for us. Therefore, it is the *collection* of these images that makes “American Surfaces” special.

How the “American Surfaces” images were displayed at the MOMA Retrospective.



Shore chose to present these images in post card size format, both in the original exhibit of them many years ago, and in the reproduced MOMA Retrospective. I think this is part of his concept of “seeing” these images.

From the MOMA Retrospective.



In this room, two images are “off the wall” in the center of the room.

From the MOMA Retrospective.



More “off the wall” images, demonstrating creative ways to display images, credit to the curator, Quentin Bajac.



Beverly Boulevard and La Brea Avenue, Los Angeles, California, June 21, 1975, from the “Uncommon Places” Series.

Shore discusses this image at length in his MOMA Retrospective videos. He says this is the most complex shot in this series, pointing to the pairing of rectilinear objects everywhere in the image. He shot it with an 8x10 view camera and explains to us that there is a world of detail in every part of the image. In a panel discussion video, he talks about “seeing the world with concentrated attention.”



From Shore’s website, one of his Warhol shots.

It appears to me that recent photographers (like Robert Frank (#23, Oct. 2017) in his 1958 book *The Americans*) are unafraid to shoot social images out of focus, apparently going for story and feeling rather than sharpness. Note that the ceiling line is not level, consistent with Shore’s approach of shooting in the same way he sees.



Broadwater County, Montana, 2021, from Shore’s website.

This sort of landscape study was one of Shore’s recent interests. He has commented that there is no foreground, no center, no background—everything is shown in full detail, just as one’s eye would see it as one looks from place to place over the entire view.

PSA/PID Update: By Quentin Fisher

The February round is the second of three competition rounds among clubs.

Competition is open to all NIHCC members. You need not have entered before to participate (in fact, if you haven't done this before, we especially want to encourage you to send in your photos). You may submit one photo in either or both categories, Color and Monochrome. There are no constraints on subject matter, post-processing, etc.(except it must be your own work-no AI generated images). Creative manipulations are freely accepted. You can browse results of prior PSA competitions here:<https://psa-photo.org/page/competition-results>
If you have won an award at an NIHCC competition (any year), those would also be good photos for this competition.

Submissions for Round 2 Color and Monochrome entries are DUE BY THURSDAY FEB 1 at 11:59pm Submit photos to quentin.fisher@verizon.net with a SUBJECT LINE "PID SUBMISSION" If you do not get an acknowledgment in 1-2 days, please check back with Quentin. If you have any questions about the competition or PSA, please get in touch!

After all entries are received, we will have an on-line club membership vote for the six best to be submitted as the NIHCC club's submission in February. That's where we compete as a collective against other camera clubs registered with the PSA. If you haven't signed a PSA release form after February 15, 2022, I'll be asking you to do so.

Technical image requirements: - JPEG format - sRGB color space - Maximum 1920 px wide and 1080 pixels high (note these are new larger dimensions this year).

PSA will not claim any copyrights to your photo. You will be asked to attest the work is solely your own, and if you agree (not required) to have the photo displayed on the PSA Website and at the annual PSA conference.

--

Quentin

10th Annual Allegany National Photography Show Scheduled April 2024; \$7,500 in Cash Prizes Awarded

The Allegany Arts Council will sponsor the [10th annual Allegany National Photography Competition and Exhibition \(ANPCE\)](#) March 30-April 20, 2024.

The juried show offers \$7,500 in prize money, **including \$2,500 for Best of Show**. It also offers the opportunity for photographers to exhibit their work in the show's digital gallery and at the Arts Council's modern galleries in downtown Cumberland, Maryland.

Cumberland is located in the scenic and historic Mountain Maryland region, roughly midway between Baltimore and Pittsburgh. The show's opening reception is scheduled Saturday, April 6.

The deadline for entries (using the CAFÉ online system) is Friday, **February 9, 2024**. Photographers may submit a maximum of six (6) entries in three (3) categories.

Competition categories are Color, Monochrome, and Photography as a 3-D Art Form (multi-dimensional).

To access the online entry form for the 2023 ANPCE, visit:

<https://www.alleganyartscouncil.org/anpce>

All artwork must be for sale. There is no time limit when the work was created, although artists are encouraged to enter their latest images.

The 2024 ANPCE juror is Sarah Stolfa, Founder, CEO, and Artistic Director of TILT: Institute for the Contemporary Image in Philadelphia, PA. She has an MFA in photography from Yale University and is an educator and artist whose work is collected both publicly and privately.

This past year, the ANPCE attracted 848 entries from more than 250 photographers representing 36 states and the District of Columbia. Some 60 works were selected for the exhibit.

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
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herein may be reproduced in any manner without the
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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

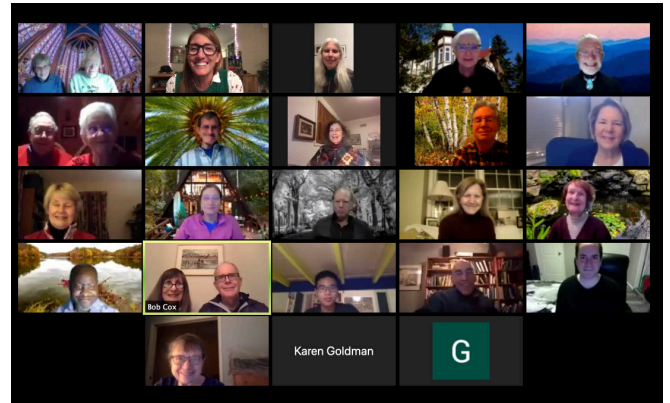
Webmaster: Jim Turner

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