

Camraderie

The Newsletter of the NIH R&W Camera Club, Bethesda, MD . . . Vol. 50 (3); March 2015



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President's Message

By: Susanne Strickland

In January, the Camera Club board participated in a half-day retreat to develop a framework for the club's activities for next year. We spent a lot of time discussing how the club operated in the past and what we could do to make it even better down the road. The first thing we decided is to create a master calendar, with a timeline for all of our activities. In the future, we can use this as a framework for developing our program each year by filling in the blanks and making minor changes. (Once it is finalized, we will send it to the membership for comment before we post it on the web site.) Then we looked at our program for this year and decided we need to make some changes. We recognize that we have a wide range of experience in our club, from very beginner to very advanced photographers and we are attempting to meet everyone's needs with our program changes.

For example, our first meeting of each month will consist of either a competition or a critique. (Some clubs have eliminate competitions altogether.) We will still be submitting images each month for review but they will not always be rated as first, second, third... This way, the judge will have more time to focus on each photo's merit without having to decide which to keep, eliminate, and award a prize. Also, the competition topics may be different for advance and novice photographers on the same month so the one group feels challenged while the other doesn't feel frustrated. (This

technique is used by some other clubs who have a range of experience among their member.)

The second meeting of the month will consist of a mix of speakers and workshops. The speakers will present their own work and offer tips for creating better photographs, like we had in the past. Some workshops will be geared towards novice photographers, some towards advanced, and some towards everyone. And we will try to keep up with changes in photographic technique and offer workshops or speakers on newer topics such as iPhone photography. The program Committee will work closely with the Education and Fieldtrip Chairs to coordinate activities to complement the competition topics.

Additional changes are that we will prepare and distribute an information packet to all new members. Finally, we have been given the opportunity to have a rotating gallery show in a permanent location at NIH and we are looking into how to make that happen.

I think these changes will make our club stronger and go far to meet the need of our diverse membership. But recognize that this plan is a work in progress and will need to be tweaked some more as the needs and composition of our membership shift. I welcome your feedback on any of these changes and any additional ideas you may have to make our club better.

"To me, photography is an art of observation. It's about finding something interesting, an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them."
— Elliott Erwitt

March's Judge - Justin Black

By Suzanne Dater

Justin Black is a nature photographer whose work prominently features wide-angle compositions of landscapes from around the world. Born and raised in Washington, DC, Justin pursued undergraduate studies in Fine Art and Art History at George Washington University. In addition to a twenty-year career as a widely published and exhibited professional photographer, he was the long-time curator of California's Mountain Light Gallery, and served as Executive Director of the International League of Conservation Photographers. He is the co-founder of Visionary Wild, offering workshops and international travel experiences for passionate photographers. His limited edition prints are represented by the G2 Gallery in Venice, California. We are honored to have him judge our Wide Angle Competition on March 10, 2015.



Education Night Speaker: Nikhil Bahl

Biography

Nikhil Bahl is a full-time professional photographer, educator, author, lecturer and workshop instructor. His goal is to inspire people to appreciate the splendor of nature by transforming the mundane into the exciting through contemplative and artistic interpretation. While his primary aim is to create art with his photographs, he also strives to document the natural world with an eye toward conservation and education. This has led him to volunteer his time and photography skills with the National Park Service and U.S. Fish & Wildlife Service.

Nikhil's work has been published in a number of print and electronic media. His fine art prints have been widely exhibited in the Washington metropolitan area, and are part of many private collections. Nikhil leads several nature photography workshops and tours in the United States and his instruction is focused on interpretation, expression and developing personal vision. His photography can be viewed at www.nikhilbahl.com

Presentation:

The Power of Simplicity and Expression

Description: What are you trying to say with your photography? Since photography is a form of visual communication, all photographers should strive for simplicity in their photographs. With a complicated image, the message may not be obvious to the viewer. Simplicity and clarity in thought, process and technique can lead to expressive images that evoke emotion. In his presentation, Nikhil will discuss the inherent connection between simplicity and expression, share ideas on how photographers can make their images more meaningful and convey their message in a distinct style.



PSA Rep Rap

By: Dick Sprott



One of the ways to make use of PSA membership is to participate in one or more divisions. There are six Photographic Society of America (PSA) Divisions. Each division provides a wide range of activities consistent with its area of emphasis. Generally these include individual and interclub competitions, study groups for individuals, providing recognition for International Exhibitions, and operating a Stars/Galaxy Ratings program for individual exhibition acceptances. Star and Galaxy ratings are PSA's way of toting up how successful you are in getting your photos accepted for exhibitions sanctioned by PSA. I routinely forward exhibition notices to interested members. If you are not on my list and wish to be, please send me an email to that effect. If you have questions about divisions or exhibitions, let me know and I'll try to respond with what I know and get answers if I don't have them.

The Projected Image Division (PID) is responsible for conducting and overseeing PSA activities regarding projected (digital or slide) photography; there are no limitations on subject matter or techniques used for image capture or

post processing. There are two PID Stars tracks - Open and Monochrome.

The Nature Division (ND) is responsible for conducting and overseeing PSA activities regarding Nature photography.

The Photojournalism Division (PJD) is responsible for conducting and overseeing PSA activities regarding Photojournalistic photography.

The Photo Travel Division (PTD) is responsible for conducting and overseeing PSA activities regarding Photo Travel photography.

The Pictorial Print Division (PPD) is responsible for conducting and overseeing PSA activities regarding print photography; there are no limitations on subject matter or techniques used for image capture or post processing. There are four PPD Stars tracks - Large Open, Large Monochrome, Small Open and Small Monochrome.

The 3D Division (3DD), formerly Stereo Division, is responsible for conducting and overseeing PSA activities regarding 3D photography.

Rules for submitting Digital Images for Competition

By Peter Guion

Size: Images should fit within the following dimensions – *max 1280px wide by max 800px tall*. Please note that 800 wide x 1280 tall is not the same thing (and should not be used).

Color Space: Use *sRGB colorspace*, and .jpg file type with quality set to high or maximum.

File Name: All images should have their filenames changed to meet the following format: *Class~Name of Maker~Title*, in that order, where Class is either Novice or Advanced. Please note that Nov, Adv, NoviceDigital, AdvDigital or any

other variants are not acceptable. Please use the tilde sign (~) as the separator. Dashes, underscores, or other punctuation for separators are not acceptable.

Send as Attachments: Please send entries as *attachments to NIHCameraClub@gmail.com*. Please note embedded/inserted or “drag and drop” images are not acceptable ways of submitting images. Only attachments should be used.

Number: *Two photographs per category* but not more than 6 in total may be entered by one member in any monthly competition.

Great Photographer Series -- # 16

By: Steve Levitas



Robert Mapplethorpe (1946-1989)

Do you know Robert Mapplethorpe? If you do, then you know him in two senses. One, he has produced some great black and white photography, and, two, some of his subject matter is very edgy—to put it delicately. I am not going to discuss his edgy material as such — but I am going to discuss the more general question of artistic boundaries — who sets them, and how they set.

Mapplethorpe died young, of AIDS. In a relatively brief career, he defined his work both in a striking style and in his presentation of subject matter without boundaries.

Before he died, Mapplethorpe set into being The Robert Mapplethorpe Foundation, found here: <http://www.mapplethorpe.org/>. Please view his work at this official website. You may also Google his name either in Google or Google Images to see additional works by him. It is interesting to note from the Foundation website the following goal: “Serving as the first president on a five-person board of trustees, he [Mapplethorpe] established an initial mandate of furthering the recognition of photography as an art form of the same importance as painting and sculpture.” Recall that this was the very same goal that Alfred Stieglitz had in 1913 when he set about displaying modern photography in his 291Gallery. The Foundation website also notes: “During the last weeks of his life, he [Mapplethorpe] added the second mandate of supporting medical research in the area of AIDS and HIV infection.” Mapplethorpe worked almost exclusively in black and white, and often in his studio, so his photographs from this environment are extremely well-composed, carefully illuminated, and pin-point sharp. After people like Ansel Adams (March 2014), Edward Weston (Oct. 2012), and Imogen Cunningham (Dec. 2014), one would not have thought there was anything left to do with images of natural objects. But there seems to be no end, however, to the creativity at the hands of a talented photographer like Mapplethorpe when he turned his eye on floral photography.

Mapplethorpe became controversial in 1989 when the Corcoran Gallery of Art prepared to be one of the presenters of Mapplethorpe’s traveling solo show, *Robert Mapplethorpe: The Perfect Moment*, which included unconventional subject matter.

In brief, the Corcoran, being the recipient of Federal support, was pressured by members of Congress and certain independent organizations not to allow Mapplethorpe’s show to be presented at the Corcoran. The final result was that the Corcoran refused the show; it was displayed elsewhere in Washington to huge crowds; Mapplethorpe’s reputation increased; and his works’ prices doubled and tripled. In reaction, a large private grant promised to the Corcoran was cancelled and given to the Phillips Collection instead.

This, not for the first time, raised the question of who can determine what is artistically valid to show (or print). When we think about art (and writing) as free speech — are there legal limits that need to be considered? No calm has returned to date on the troubled waters of this controversy, which has been going on for a long time. I recall the entry of James Joyce’s *Ulysses* into the United States, which had to go to court before it could appear in print here. Certainly the curators of museums and owners of galleries have the right to decide what to show in their venues. They decide all the time what is good art and what is bad art, and reject bad art and show good art. So in this case, the Corcoran had obviously decided Mapplethorpe’s show was artistically good enough to show. Only the subject matter was the problem, and this was freely admitted by the objectors. From this we could argue that artistic freedom should prevail. But now suppose the subject matter had been violence against women, or a racist portrayal of a minority group? How would we feel about the “free speech” rights of the artists of such work? This leads us to ask if there is a general rule that can be followed in all such controversial cases.

Mapplethorpe Cont.

Suddenly, we are at the heart of law and philosophy, no longer photography. I personally cannot accept the idea of extremely good art with a racist or sexist message ever being displayed. Is there a distinction that can be carved out here between edgy subjects and hateful and denigrating portrayals? Probably so, in that Mapplethorpe's work, while edgy, is not hateful. This leads me to propose the generalization that free speech in art should prevail in all circumstances except where the art is hateful, discriminatory, or harassing. I won't say more on this subject here except to urge everyone to consider deeply this question raised by a few photographs, this question of art, free speech, and the right and wrong of showing that art.

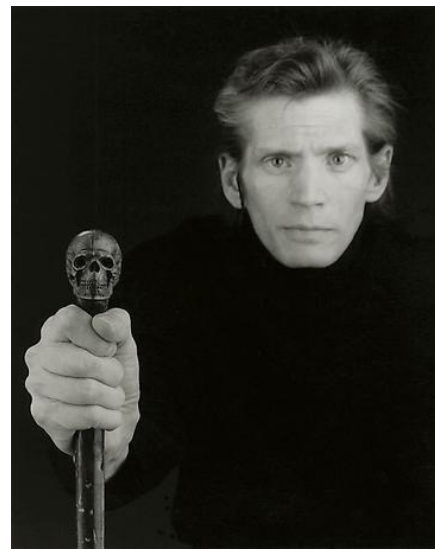
Here now is one of Mapplethorpe's outstanding floral photographs. This is *Tulip*, shot in 1985. Look at the crossing stems, the kissing flowers—it's suggestively intimate. Note the daring origin of the stems precisely from the lower left corner of the frame. Notice how the light/dark background divides 60/40 and introduces a subtle tension into the composition.

Finally, here are two of Mapplethorpe's signature self-portraits. In the first (1980), he is young,



handsome, and stylish. In the second (1988), he is dying, and the death's head cane makes that perfectly clear, in case one misses his actual death's head. He has chosen his model well—he has a striking face, and his intense personality shows all over it. The complexity of him photographing himself and engaging us in the event with his direct gaze seems like an infinite regress of roles and involvements: he watches us watching him photographing himself for us—no kidding, that's all there. The photograph with the

camera was taken *then*, yet he is staring at us *now*. So we can separate the interactions into 1) Mapplethorpe taking his own picture and staring into the camera knowing that someday we would see him staring at us, and 2) Mapplethorpe staring at us now, having taken his photograph years ago. All photographs have this duality of then and now, taking and viewing, but Mapplethorpe's two self-portraits show an acute self-awareness of all these time/place nuances of photographic art.



*All Mapplethorpe Works ©
RobertMapplethorpe Foundation.
Used by permission.*

Competition Winners - Cemeteries



1st Place Advanced B&W Print
"Processional" by Stan Collyer

While photographing at Arlington National Cemetery, I noticed this funeral procession in the distance. I had to change lenses in a hurry, and was just able to grab this shot before the cortege disappeared from view. 200mm, f/2.8, 1/250, ISO 400.



2nd Place Advanced B&W Print
"New Mexico Cemetery"
by John Norvell

This photo was made in a mountain cemetery in northern New Mexico. 24mm, f/22, 1/160, ISO 400.



3rd Place Advanced B&W Print
"Taos Pueblo Cemetery"
by John Norvell

This photo was made at the cemetery at the Taos Pueblo. 38mm, f/11, 1/250, ISO 200.



1st Place Novice B&W Print
"Coming Storm"
by Kay Norvell

This photo was made in a mountain cemetery in northern New Mexico as storm clouds rolled in. 27mm, f/13, 1/250, ISO 200.

Competition Winners *cont.*



2nd Place Advanced Color Print

“Mount of Olives”

by John Norvell

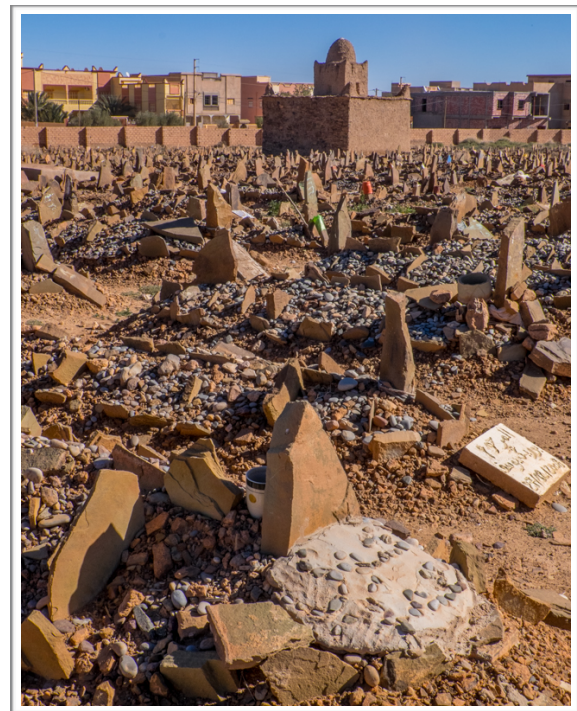
This photo was made in Jerusalem at the large cemetery on the Mount of Olives. 92mm, f/22, 1/125, ISO 100.



3rd Place Advanced Color Print

“Remembering” by Stan Collyer

This image is from St. Gabriel's Cemetery in Potomac, MD. I used a long lens to create the shallow depth of field that I wanted. 400mm, f/8, 1/25, ISO 200.



Honorable Mention Advanced Color Print

“Muslim Cemetery” by John Norvell

This photo was made at a Muslim cemetery in a Touroug village in southern Morocco. 44mm, f/22, 1/160, ISO 640.

Competition Winners *cont.*



1st Place Novice Color Print

“Taos Pueblo Graveyard” by Kay Norvell

This was made at the Taos Pueblo in New Mexico.
150mm, f/18, 1/160, ISO 360.

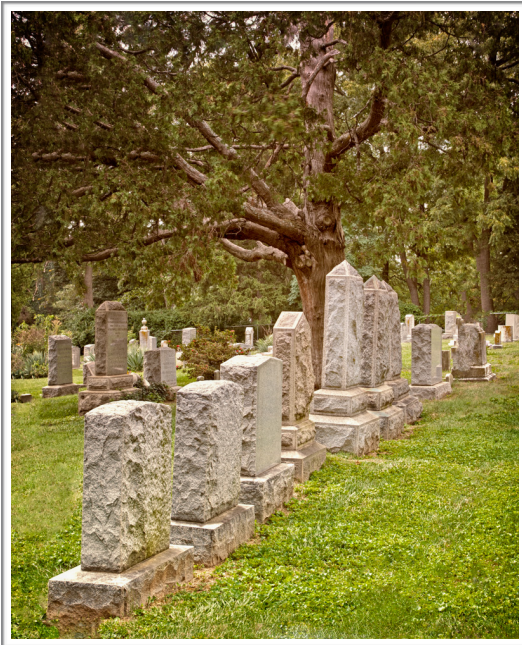


3rd Place Novice Color Print

“Flowers for Bishop”

by Gosia Klosek

This picture was taken just as the last ray of the setting sun was touching the edge of the bouquet of artificial pink flowers. Grayish-blue headstones, already in the shade, contrasted with the bright and vivid roses. 46mm, f/7.1, 1/125, ISO 320.



2nd Place Novice Color Print

“All Lined Up” by Gloria Spellman

This photo was taken at a local church cemetery. The way the tombstones lined up against the backdrop of the beautiful and massive tree caught my eye. 34mm, f/10, .5 sec, ISO 100.

Competition Winners *cont.*



1st Place Advanced Digital
"Elin's Grave" by Stan Collyer

I visited this cemetery in Reykjavik on a cloudy, rainy day, which helped to make the colors vibrant. I was especially attracted to the moss on the gravestone, and the daffodils were a nice bonus. 34mm, f/8, 1/160, ISO 400.



Honorable Mention Advanced Digital
"Memory" by Jim Turner



2nd Place Advanced Digital
"Sad Girl" by Gosia Bodurka

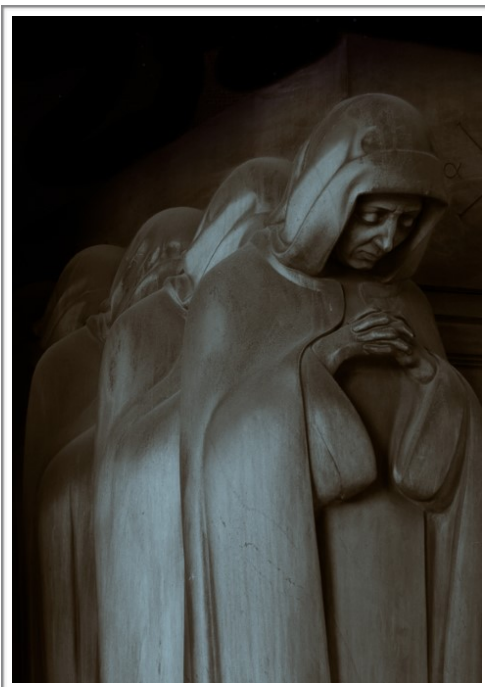
This photo was taken during a visit to historical Old York Burial Ground at York Village, ME. 200mm, f 6.3, 1/125, ISO 400.

Competition Winners *cont.*



Honorable Mention Advanced Digital
“Eternal Flame” by Dale Lewis

The image of the flame was taken at President JFK’s Burial Site at Arlington Cemetery. 300 mm, f/8, 1/500, ISO 100.



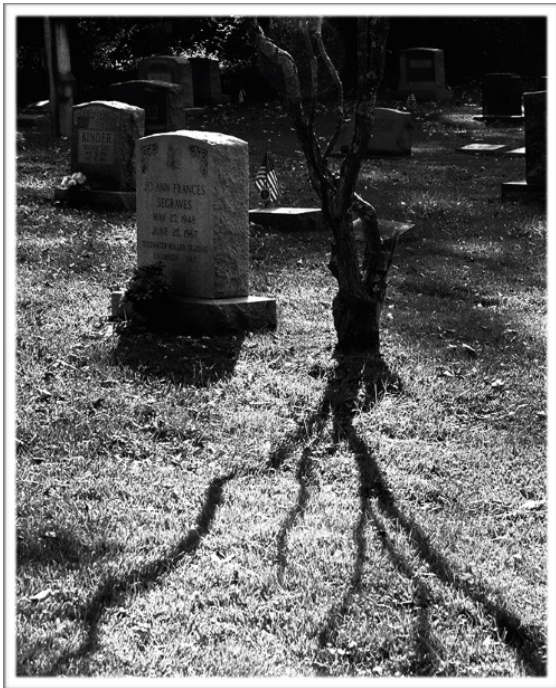
1st Place Novice Digital
“Four Nuns In Mourning”
by Quentin Fisher

My photo was taken at the Cimiterio Monumentale in Milan. The cemetery abounds in phenomenal sculptures memorializing well-known Italians and Milanese, and is well worth a visit. Vladimir Horowitz and Arturo Toscanini are among those interred there. I highlighted one side of the tomb, which features two rows of mourning women. Though under a roof and deeply shaded, the ambient light provided good soft highlights. I added a strong dark vignette to the background, to emphasize the solemnity of the sculpture. 52mm, f/4.8, 1/160, ISO 640.



2nd Place Novice Digital
“Pere Lachaise” by Garrett Strang

Competition Winners *cont.*

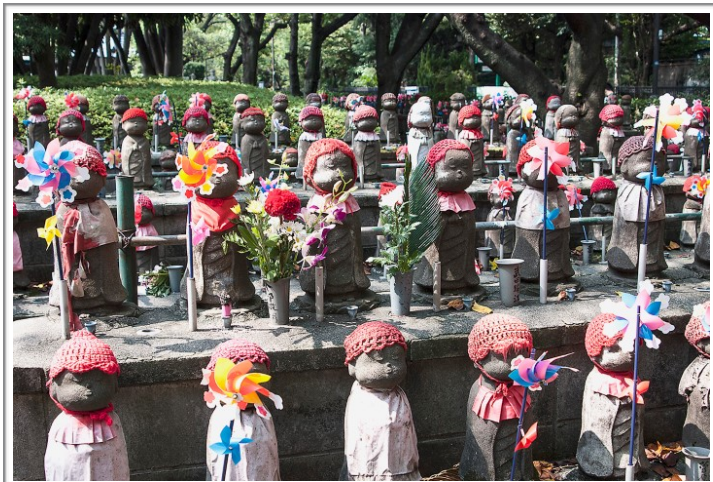
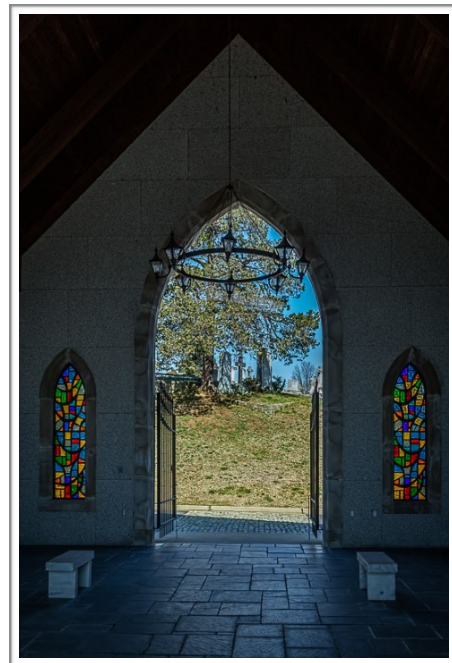


3rd Place Novice Digital
“Cemetery” by Murali Palangat

The image was taken at a small cemetery in Rockville. The head stone with the shadow of the tree in the late afternoon sunlight caught my attention. Shot in color and the RAW image converted to B/W. 65mm, f/10, 1/100, ISO 160.

Honorable Mention Novice Digital
“Richmond Hollywood Cemetery”
by Izzy Kapetanovic

The view of Richmond Hollywood Cemetery is seen through the Palmer Chapel doorway. Handheld. 35mm, f/7.1, 1/250, ISO 800.



Honorable Mention Novice Digital
“Zojoji Children's Graves”
by Chiyuki Tanaka

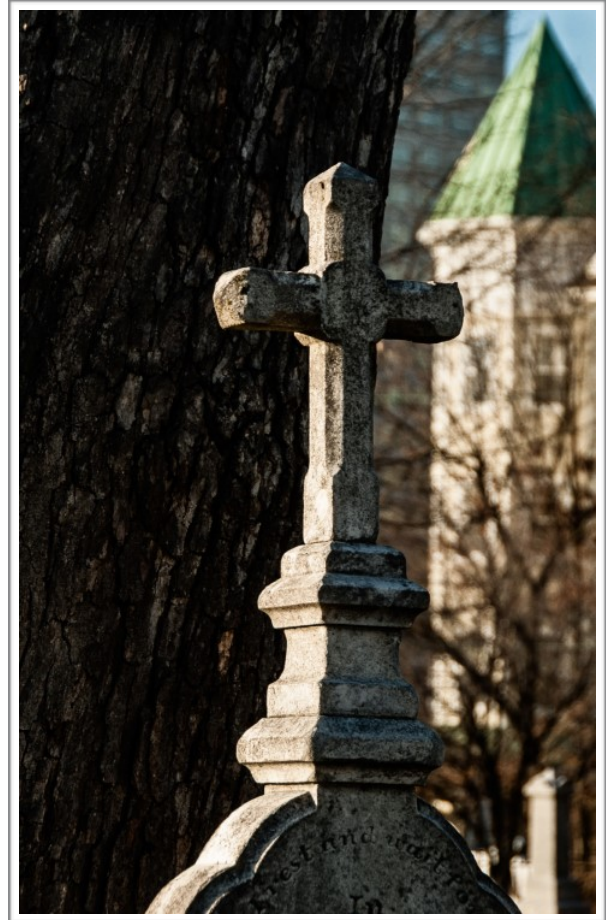
This photo was taken at the old Japanese temple, Zojoji, in downtown Tokyo. I was touched when I saw so many children's graves. f5.6, 1/100.

Competition Winners *cont.*



Honorable Mention Novice Digital
“To the Memory Of” by Ruthan Lewis

A fortunate capture of a touching remembrance at the historic Rockville Cemetery lit by the golden color of the last light of day. It magnified my experience of the location's solemnity, antiquity, and contemplative nature. 85mm, f/8, 1/100, ISO 1250.



Honorable Mention Novice Digital
“Rest and Wait” by Gosia Klosek

This headstone sits in a cemetery in Rockville. I went there to take a picture of F. Scott Fitzgerald's tomb and came home with a picture of an old cross cut out of sandstone. Evening light illuminated the cross; tree bark and a modern building offered a contrasting background. The title is a part of the inscription on the cross. 95mm, f/7.1, 1/90, ISO 200.



Honorable Mention Novice Digital
“Narita Temple” by Chiyuki Tanaka

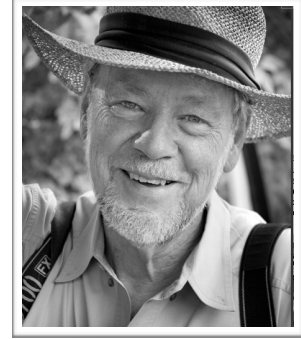
I photographed this picture at the Naritasan temple near Tokyo Narita Airport. f/11, 1/25.

Opportunities

Through the Lens: A Photographer's Journey

By: Dale Bruce

Sponsored by: North Bethesda Camera Club
April 19, 2015 8:30-4:30
Rosborough Cultural Arts Center
Asbury Methodist Village
Gaithersburg MD
\$ 35



This program, called "[Through the Lens: A Photographer's Journey](#)," will feature **Bruce Dale, an award-winning National Geographic Photographer**, as the keynote speaker. Bruce will share his photographic experiences and his ideas about where photography is headed. The program will also include a panel discussion on challenges to photographic creativity, with input from not only Bruce but also Elizabeth Krist (photo editor at the National Geographic) and others. Major sponsors of the event at this point

include Mac Business Systems, Nikon, Epson, Ace Photo, and Fuji.

Tickets for this special event are \$35, and are available on a first-come, first-serve basis. Ticket price includes a seat for the presentations; food, access to the vendor hall, and a chance to win exciting door prizes from vendors such as Adobe and Think Tank. For more information and to register, please visit <http://www.nbccmd.org/event2015.htm>.



American Society of Civil Engineers (ASCE) is looking for striking photographs of bridges, taken in the United States or abroad, that highlight design and engineering achievements of civil engineers.

For more info, submission dates, rules and categories see 2015 ASCE Bridges Photo Contest <http://blogs.asce.org/picture-this-asce-bridge-photo-contest-now-open/>

Acadia Images Photography Workshops

*Workshops offered April - November
Book to suit your schedule.*

<http://acadiaimages.com>

Presented by the North Bethesda Camera Club

PHOTO ESSAY 2015



Are you interested in stories of places near and far told through gorgeous photography and enchanting music? *Photo Essay 2015* will be an afternoon of photographic stories and lovely music.

**Rosborough Center Auditorium
Asbury Methodist Village
Gaithersburg, MD
Sunday, March 8th
3:00 to 5:00 p.m.**

Information about Asbury Methodist Village can be found at:
<http://www.asburymethodistvillage.org/at-a-glance/area-map-directions/>
Information about NBCC is at: <http://www.nbccmd.org/photoessay.htm>

Field Trip



Lonaconing Silk Mill

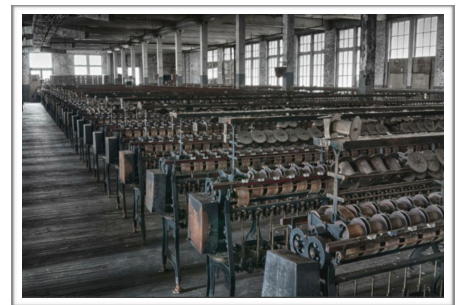
Saturday March 21th 1-5pm

Register: with Greg Holden, gholden@imagesunderfoot.com

\$100

Greg Holden will lead a club field trip to the abandoned silk mill in Lonaconing, Md (outside Cumberland, MD). Our club will have exclusive access from 1-5 pm. Cost is \$100 per person, which is paid in cash to the owner. To avoid running into each other, we will limit this trip to 12 people. You must email Greg to register: gholden@imagesunderfoot.com

The 3 story factory is privately owned and protected and still contains all the machinery, tools, and personal effects from when it was unexpectedly shut down in 1957. Unlike other abandoned locations, there are no restricted areas and photographers are free to roam the entire building and even arrange items to form their own unique compositions.

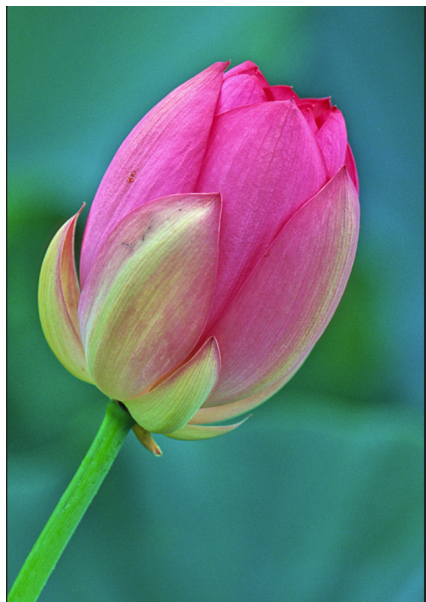


Greg has been there four times over the past few years and will provide a brief orientation of the building layout when we arrive, after which you'll be free to roam at your leisure. There will be no formal instruction given, but if you would like some help in your compositions Greg is willing to answer questions.

Check out Greg's photos from his past visits to get an idea of the things you will see:
http://imagesunderfoot.com/Home/Collections/Pages/Lonaconing_Silk_Mill.html.



NIH representatives to the
George W. Glennie Memorial Nature Salon



Botany
"Kenilworth Lotus"
by Margaret Sprott



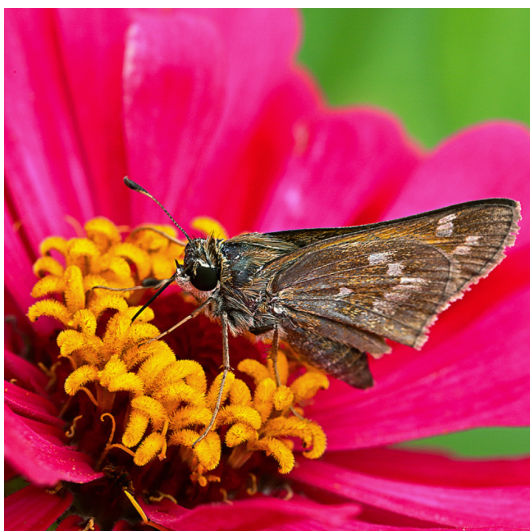
Invertebrates
"Dragon Fly on Lotus"
by Jim Turner

Birds
"Gull Dance"
by Ruthan Lewis



Marine and Freshwater Life
"Water Creature"
by Gosia Bodurka

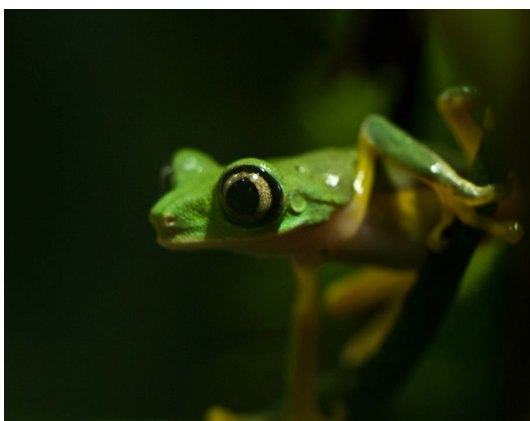
Glennie Winners (cont)



Invertebrates
"Skipper"
by Gosia Bodurka



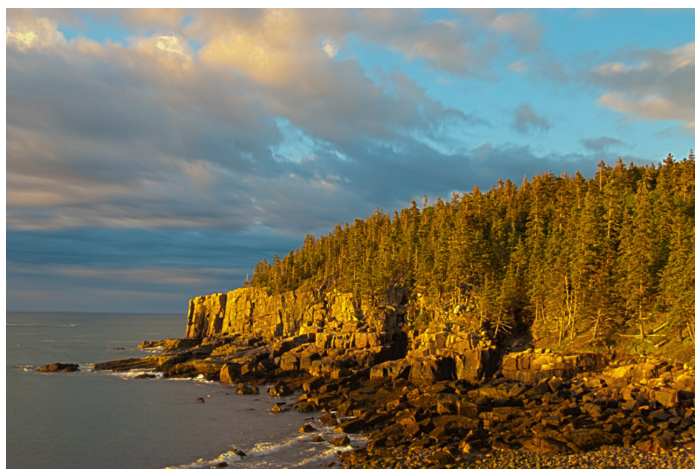
Mammals
"Chacma Baboon Zimbabwe"
by Stan Oaks



Amphibians
"Frog"
by Murali Palangat



Reptile
"Caiman with Fly and Butterfly in Pantanal Wetlands"
by Suzanne Dater



Landscapes
"Otter Cliffs at Sunrise."
by Margaret Sprott

March Competition Winners

Member	Level	Medium Category	Title	Place
Collyer, Stan	Adv	B&W	Processional	1
Norvell, John	Adv	B&W	New Mexico Cemetery	2
Norvell, John	Adv	B&W	Taos Pueblo Cemetery	3
Norvell, Kay	Nov	B&W	Coming Storm	1
Strickland, Susanne	Nov	B&W	Rest in Peace	2
Lea, George	Adv	Color	Ming Tombs - Beijing	1
Norvell, John	Adv	Color	Mount of Olives	2
Collyer, Stan	Adv	Color	Remembrance	3
Norvell, John	Adv	Color	Muslim Cemetery	H
Collyer, Stan	Adv	Color	McClellan Gate	H
Norvell, Kay	Nov	Color	Taos Pueblo Graveyard	1
Spellman, Gloria	Nov	Color	All Lined Up	2
Klosek, Gosia	Nov	Color	Flower for Bishop	3
Collyer, Stan	Adv	Digital	Ellins's Grave	1
Bodurka, Gosia	Adv	Digital	Sad Girl	2
Collyer, Stan	Adv	Digital	Homer Cemetery	3
Turner, Jim	Adv	Digital	Memory	H
Lewis, Dale	Adv	Digital	Eternal Flame	H
Fisher, Quentin	Nov	Digital	Four Nuns in Mourning	1
Strang, Garrett	Nov	Digital	Pere Lachaise	2
Palangat, Murali	Nov	Digital	Cemetery	3
Tanaka, Chiyuki	Nov	Digital	Zoji Children's Graves	H
Kapetanovic, Izzy	Nov	Digital	Richmond Hollywood Cemetery	H
Lewis, Ruthan	Nov	Digital	To the Memory Of	H
Klosek, Gosia	Nov	Digital	Rest and Wait	H
Tanaka, Chiyuki	Nov	Digital	Narita Temple	H

Calendar of Monthly Meetings

Date	Location	Topic	Speaker
March 10 7 PM	Premier Residence	Competition Night Topic: Wide Angle	Justin Black
March 17 8 PM	Premier Residence	Travelogue Topic: TBA	TBD
March 24 7 PM	Premier Residence	Education Night Topic: Power of Simplicity and Expression	Nikhil Bahl
April 14 7 PM	Premier Residence	Competition Night Topic: Geology in Nature	Roy Sewall
April 21 8 PM	Premier Residence	Travelogue Topic: Galapagos	Jim Turner
May 12 7 PM	Premier Residence	Competition Night Topic: Open	Marsha Liebl
June 9 7 PM	Cedar Lane Unitarian Universalist Church	Annual Social Dinner	Members

March 10th – Wide Angle Photography

Images should be taken with a wide angle lens and should display one or more of the characteristics of such lenses: relatively increased depth of field, the potential to distort close objects, the ability to capture a large portion of a scene in a cramped location, the ability to capture broad vistas.

April 14th – Geology (an aspect of nature)

The focus of the image should be some aspect of geology. It could be a large geologic formation or something as small as crystals.

May 12th – Open

Any subject that produces an interesting image. It could consist of people, places, or things. Here is a chance to include sunrises/sunsets, sports events, humorous moments, photojournalistic happenings, street market scenes, a gala celebration, abstracts, and nonrepresentational subjects and techniques.

June 9th – Annual Social Dinner

Members' Best Shots of the Year - Members bring food, select, enter and vote for each of the best of two shots they competed during the year in Digital, Black and White, and Color Prints.

CLUB OFFICERS and COMMITTEES

President: *Susanne Strickland-*
SandCStrick355@verizon.net

Vice President: *Jordan Snyder-*josnyder@comcast.net

Secretary: *Linda Eisenstadt-*linstadt@aol.com

Treasurer: *Stan Collyer-*sccollier@aol.com

Past President: *Dick Sprott-*sprottrichard@gmail.com

Program Chair: *Suzanne Dater-*sdater@gmail.com

Education Chair: *Jim Turner-*
Jim_Turner_1945@yahoo.com

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This newsletter is published monthly by the National Institutes of Recreation & Welfare (R&W) Camera Club, Bethesda, MD. Submit items for publication

How to Join the NIH Camera Club

Complete membership form (find on the web site and attached to each newsletter or pick up at a meeting). Please note that you must be a member to compete in the monthly competitions.

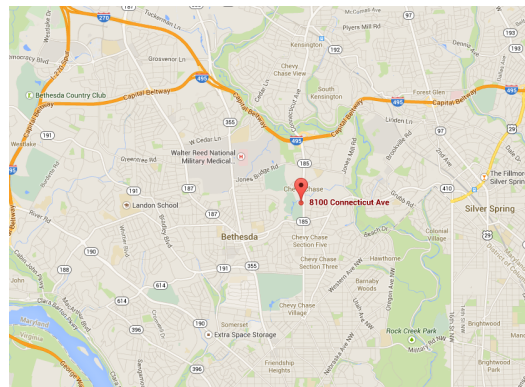
Mail membership form and check to the Treasurer: Stan Collyer 8817 Belmont Road Potomac, MD 20854 or submit at a regular meeting. **You do not have to work at NIH to join the club.**

Meetings

Location

Five Star Premier Residences of Chevy Chase

8100 Connecticut Avenue
Chevy Chase, MD 20815



Competition Night: Second Tuesday of the month
Education Night: Fourth Tuesday of the month

About the NIH Camera Club

The NIH Camera Club is sponsored by the Recreation and Welfare Association of the National Institutes of Health. Its purpose is to encourage its members to increase their knowledge, skills, and enjoyment of photography by holding meetings, classes, lectures, and demonstrations of the various phases of photography, and conducting workshops, Health (NIH) photographic competitions, and other photography related activities. Membership is open to all, not just NIH employees.

Meetings are normally held on the second and fourth Tuesday of each month from September through June at 7:00 P.M. at the Five Star Premier Residences on Connecticut Avenue in Chevy Chase, MD, or the Cedar Lane Unitarian Universalist Church in Bethesda, MD.

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MEMBERSHIP APPLICATION and RENEWAL FORM

National Institutes of Health Recreation and Welfare Camera Club (NIHCC)

The NIH R&W Camera Club is sponsored by the NIH Recreation and Welfare (R&W) Association. Historically, the club's membership consisted of current and former NIH employees and their families. The club is now open to anyone who has an interest in photography. However, **all** members must belong to the NIH R&W. Camera club membership is renewable in September. R&W membership is renewable every January. The Treasurer collects Camera Club dues in September and, as a convenience to members, also collects the next year's R&W dues at the same time. The next year's R&W membership materials will then be distributed as soon as they are available.

DATE: _____

NAME: _____

HOME or WORK ADDRESS: _____

PHONE #: HOME _____ CELL _____ WORK _____

E-MAIL ADDRESS _____

Do you want to receive R&W notices by e-mail? Yes _____ No _____

FEEES (please check the appropriate line(s):

\$___ Single membership: **\$31** + R&W membership (required): **\$9** = **\$40**

\$___ Single membership (already R&W member): **\$31** R&W number(s) _____

\$___ Family membership: **\$46** + R&W family membership (required): **\$9 each** (each family member must join)

Family members must live in same household 2 family members = **\$64** 3 family members = **\$73**

\$___ Newsletter mailing (*newsletter is normally sent by e-mail - pay this **only** if you also want it mailed*): **\$20**

TOTAL AMOUNT PAID \$ _____ Cash _____ Check # _____

MAKE CHECKS PAYABLE TO: **NIH Camera Club**

SEND TO: Stan Collyer, Treasurer
8817 Belmart Road
Potomac, MD 20854
H-301-299-6955
Email: sccollyer@aol.com

*Please indicate how you paid on the line above. This membership form **must** be completed, signed, and submitted to the Treasurer every year.*

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

- | | |
|--|---|
| ___ Help find program speakers/judges | ___ Assist with field trips or workshops |
| ___ Help publicize the Annual Open Competition | ___ Assist with bi-annual and other social events |
| ___ Help to welcome new members | ___ Help with club outreach activities |
| ___ Help with club exhibitions | |
| ___ Other _____ | |

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