Cameraderie

"Sabbaday Falls"
by Nicolas Raymond

The NIH CAMERA CLUB

February 2019

"Photography takes an instant out of time, altering life by holding it still."

Dorothea Lange

2019 FEBRUARY

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12 Competition Night Architecture see pg 13, 14	13	14	15	16
17	18	19 Travelogue see pg 15	20	21	22	23
24	25	26	27	28		

2019 MARCH

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12 Competition Night Photojournalism pg 13	13	14	15	16
17	18	19 Travelogue	20	21	22	23
24	25	26	27	28	29	30
31						

President's Chat
February 2019
By Linda Eisenstadt

Winter Greetings!

Our NIHCC board is meeting January 27, 2019, too late to include details in this article. I can tell you our agenda for this meeting is long. I and the board are going to try to plan activities, choose new competition topics for 2020-2021, and get the summer program ready to start.

You should be seeing a notice in the next month or so for nominating a club member for the Lorraine Lasko Service Award, given at the June end of the year party. The award may be given for long-term service to the club or for service during a shorter period of time that required exceptional time and effort.

Our club members are varied, some have been in the club for 15+ years and have served in many positions but us "newbies" aren't familiar what happened before we joined. We have members that came to our rescue when we needed help. We have newcomers, 1 month to 14 years, that joined NIHCC and volunteered to help in their first several years! Come early to our meetings and talk to members that you don't know, ask them about the club, what type of photography they enjoy. You'll be surprised to what you'll learn. We've had 3 members of the board that have had to step down from their position. Nature Visions – we need a representative and alternate for this program. Contact David Terao and Jim Turner for information about these positions. We also need an organizer/planner for Field Trips. You don't need to lead a field trip but help to select, plan or assist a member with their field trip idea. Please contact your board if you are interested in these positions.

Did you come to the January meeting? Did you complete the judge survey that was sent by Melissa Park? If not, shame on you. These surveys are valuable to your club; we review the surveys results, keep track of judges that you'd like to invite again or judges you don't want to return. These surveys only take 3 minutes, please complete them!

Don't let the cold weather stop you from taking your camera out of the closet. There are plenty of indoor photographic opportunities to keep you busy. If you head over to the NIHCC website, https://www.nihcameraclub.com/wp-content/uploads/2017-18/https://www.nihcameraclub.com/resources/ you'll find under Welcome, Resources, Field Trip Destinations. It's a list I compiled from many sources for your information. If you have a destination that's not listed, send it to me and I'll add it. Also, check out the my MPA Corner for more photographic opportunities!

We still need volunteers to give a presentation to the residents of the Five Star Residents. These "Travelogues" are given at 8:00 pm on the 3rd Tuesday of the month. We have had slide shows with and without music or talking; talks on other non-photographic subjects, e.g., Quilts and Making Jewelry; and presentations by a group. Currently, I have volunteers from February to June. I need volunteers for July, August and September so the new board doesn't have to rush to find someone for these slots. Thank you in advance for helping!

I'll see you at our next meeting, February 12. Come at 6:30 p.m. and talk to other members.

Linda Eisenstadt

The best way to learn and meet other members is work with us! Without volunteers, we would not have a camera club. Thank you to all our volunteers.

PSA Rep Rap
February 2019
By Dick Sprott

When you read this it will be February, or very near that! As I write this it is January 13 and I have had lots of exercise shoveling that very photogenic stuff that keeps dropping from on high with more shoveling to do tomorrow morning. Enough already!! We have plenty to enjoy and to use to practice getting our white balance right (try not to fall while leaning on your shovel). At this point it is hard to tell how much more snow will fall this winter, but the Old Farmer's Almanac predicts a big el Nino winter and lots of snow. Once you have shoveled and taken lots of images, what are you going to do with the rest of your time other than lather on the liniment? PSA may have just the thing you need.

I have mentioned the PSA mentor program earlier, but there are new reasons to go there again. The mentor program has been around for some time, but is under utilized. To make the program more relevant to the membership, PSA has enlisted a new Director of Mentor Services, Michael Anderson. Michael, in turn has pared down the program to eliminate mentor services that are not being used and added new mentors with great expertise in areas that might be better utilized. By the time you read this at least four new mentors will be in place. They include a mentor for Waterfall Photography, one for Fine Art Photography and one for Wildlife Photography. The fourth new mentor is one I am especially delighted about. Marty Welter, who has been a judge for the website contest that I co-direct, will be the mentor for the new Website Development and Maintenance service. My co-director and I have long wanted for PSA to be more helpful in this area and Marty is the perfect person to do the job. The service, like all mentoring services, is available to all PSA members and clubs. Our club has a great history in the website contest, so we don't need much help from Marty, but some of our members may want help and PSA can be of service.

You can find all of these mentor services, and many others, by logging in as a member at: https://psa-photo.org/index.php?member-education-mentor-services. If you are not yet a member and want to be, let me know and we can make that happen.

The 2019 conference is in Spokane, Washington, September 22 to 28, 2019. Margaret and I are considering organizing an NIHCC contingent going by train to the conference. Let us know if you are interested in joining us.
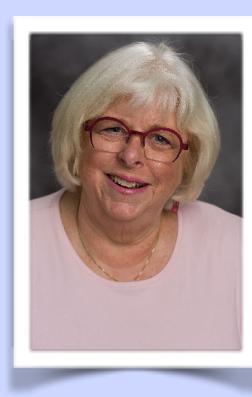
CONFERENCE HOTEL:
Centennial Hotel Spokane
303 W North River Dr.
Spokane, WA 99201

MPA CORNER
February 2019
by Linda Eisenstadt,
NIHCC Rep to MPA
MPA@MDPhotoAlliance.org

The MPA website is a good source for great areas for photography. Each month, member MPA camera clubs announce activities they have planned. As a member of a club that is part of this Alliance, you are welcome to attend these announced activities. Below is a sample of these activities:

- Robert James Leonard, HonPSA, MPSA, AFIAP is the Chairman and Treasurer, of the 3D Division of the Photographic Society of America. How to do "3D Stereophotography."
- Field Trip to Congressional Cemetery
- Representatives from Service Photo, the Baltimore region's ONLY full-service camera dealer. There are many new mirrorless applications that they will show & discuss – and the lens makers are bringing out great stuff, too!

For details, see the calendar for the member camera clubs at: https://www.mdphotoalliance.org/news/

MPA is pleased to fund the Judge Certification Program (JCP) at 100% of all fees – there is no cost to the person being trained, and there is no cost to the clubs. There were 7 graduates in the first Judge Certification Program. The 2nd class is beginning in the next few weeks. If YOU are interested in becoming a candidate for the JCP, please let me know. Candidates are nominated by MPA clubs. You'll find the Judge Certification Program Guidelines in this newsletter (see page 28). They will be posted on our website in the next month.

The 2nd Annual "Odyssey of Light" Seminar is coming to Baltimore on Saturday April 27, and tickets are now on sale!
Ken Sklute, a 45-year award winning professional, and Essdras Suarez a Pulitzer Prize winning photographer, are the presenters. The topics are Landscape/Night Photography and Street Photography. Nations Photo Lab (NPL), Service Photo, PSA and Road Runner Photography Tours are the sponsors.
The public will pay $99, however, because NIHCC is a member of the Maryland Photography Alliance, your price is only $79 by using the discount code NIHCC during checkout.
In addition to great presentations, you will receive a $50 NPL Gift Card and Free Lunch. For more information and to register go to:www.MDPhotoAlliance.org/odyssey.

Competition Winners
January 2019
Topic: Landscapes

Novice Digital:
First: Linda Eisenstadt "Savannah Bridge to Nowhere"
Second: Dan Smith "Trail thru a Cave"
Third: Linda Eisenstadt "St. Finbar Flowers"

Advanced Digital:
First: John Telford "Canyon of Fins"
Second: Kay Norvell "Palouse Fields"
Third: Nicolas Raymond "Loup of Fintry Sunset Waterfall"
HM: John Norvell "Dorset Coast Sunset"
HM: Nicolas Raymond "Red Sandstone Hour of Prince Edward Island"
HM: Diane Poole "Farm Fresh"
HM: Gosia Klosek "San Juan Range"

Novice Color Prints:
First: Dan Smith "Meanders at Nellysford VA"

Advanced Color Prints:
First: George Lea "The Rock a view from Hopi Point"
Second: Nicolas Raymond "Sabbaday Falls"

Advanced Monochrome Prints:
First: Gosia Klosek "Missouri Basin"
Second: Gosia Klosek "From 5th Avenue to Windows"

First Place: "Savannah Bridge to Nowhere"
by Linda Eisenstadt

Savannah Bridge to Nowhere
I attended a photography workshop in Charleston and Savannah. This was taken at one of the plantations we visited outside of Savannah. I loved how the bridge just continued into the woods, not knowing where it stopped. Nikon 7100, Tamron AF 16-300 mm f3.5-6.3 lens, ISO 100, f16, focal length 50mm.

Second Place: "Trail thru a Cave"
by Dan Smith

Taken in late morning in late May. The blue sky provides a visual focal point that draws the eye through the cave and out to the horizon. That dominant horizon line is placed to comply with the rule of thirds, the distant mesa is well placed against the sky, and the rock frame is intact on all edges. Camera was a Panasonic DMC-LF1 with f/4.5, ISO 400, and 1/2000 sec. exposure.

Third Place: "St. Finbar Flowers"
by Linda Eisenstadt

St. Finbar Flowers
I went to southwestern Ireland in July, 2018 with a landscape workshop group. This image was taken outside the front door of The Gougane Barra Hotel. This hotel is smack in the middle of the Gougane Barra Forest, County Cork. Across the lake in front of the hotel is the St. Finbar Church. As soon as we drove up to the hotel, I saw these flowers, lined up along the parking lot. I wanted to capture these flowers to frame the historic church. Nikon 7100, Tamron AF 16-300 mm f3.5-6.3 lens, ISO 100, f16, focal length 26mm.

**First Place: "Canyon of Fins"
by John Telford**

The location is northern Arizona. The technique used was old-school perseverance. You know this story. You go to a location that you like, repeatedly, for about 10 years. During this time, you find better and then even better compositions. Then during the next 5-year period you chase the right light and cloud formations. Then, one day it all comes together. Old story, this. Equipment used was: Nikon D810, Zeiss 28mm lens, Gitzo tripod, and Arca-Swiss Z1G monoball. Settings used were: ISO 64, f/11, 1/100 second, while shooting 10 focus brackets. Assembled the focus brackets in Zerene Stacker. This image is hyper-sharp from the nearest rock to the most distant bluff and looks almost too perfect, but this image is not a composite. The clouds were really there.

**Second Place: "Palouse Fields"
by Kay Norvell**

This image was taken just before sunset in the Palouse, Washington state, in the spring. We were there with a photo group and went to Steptoe Butte to take the shadows formed with the late-day sun. Fuji X-T1, 55-200mmm at 55mm, 1/500 sec, f/7, ISO25

**Third Place: "Loup of Fintry Sunset Waterfall"
by Nicolas Raymond**

Long exposure sunset waterfall from the Loup of Fintry in Scotland (UK). A beautiful sight off the beaten track, although getting there can be a little tricky. Glad I had done some research ahead of time as I was driving along a one-track road for a few miles, relying on what I had seen from Google Maps street view until reaching a small pullout with an equally small sign pointing to the waterfall. A feat in and of itself just finding the place, and great timing for the golden hour light with no one else around. Shutter Speeds (bracketed on tripod for HDR): 1/8, 0.5, 2, 8 & 30 seconds Aperture: F/16 Focal Length: 24 mm ISO: 100 GPS: 56°02'58.6"N 4°08'58.9"W

HM: "Dorset Coast Sunset"
by John Norvell

This image was captured at sunset at the Jurassic Coast, near Dorset, England. We met a photographer friend, who took us to this beautiful spot just before sunset.
Fuji X-Pro2, 18-135mm at 40mm, 1/10 sec, f/16, ISO200

HM: "Red Sandstone Hour
of Prince Edward Island"
by Nicolas Raymond

Red sandstone coastal scene illuminated with warm sunrise light. Located at Skmaqn-Port-la-Joye-Fort Amherst National Historic Site in Rocky Point, Prince Edward Island, Canada. Perseverance paid off here as it was drizzling when I visited the day before, leaving me with photos ruined by rain drops. The weather did however clear overnight, so I kicked myself out of bed early enough for capturing some sunrise photos at the same place. Fairly easy to reach otherwise by car as the parking lot is only a few minutes walk away. You can also find some interesting landmarks of historic significance in this park. Shutter Speeds (bracketed on tripod for HDR): 1/10, 1/5, 0.4, 0.8 & 1.6 seconds
Aperture: F/16 Focal Length: 29 mm, ISO: 100mm
GPS: 46°11'44.9"N 63°07'50.9"W Length: 24 mm

HM: "Farm Fresh"
by Diane Poole

This image was captured at Sky Meadows State Park in Virginia, this past October. My friends and I love to hike so we go out a few times a year. I just loved the softness of this expsure. Taken with Canon EOS Rebel T3, 100mm, f/3.5, 1/200

HM: "San Juan Range"
by Gosia Klosek

This picture is taken looking down from the trail to Mt. Sneffels (remember Verne's novel?) in the rugged San Juan Range of the Rockies. Red and grey of the rocks are complemented by green of grass and white of snow patches, but the shapes of the rocks and the perspective of open space make this image interesting. In post processing I increased contrast but also reduced shadows.
Nikon 50mm ISO200 1/160sec f/8

Novice Color Print

First Place: "Meanders at Nellysford VA"
by Dan Smith

Taken in mid-afternoon light in early April. There is a light blush of color in some of the branches that shows that spring is coming. Meandering curves of the road and fence pull the eye into the composition, and they are placed to comply with the rule of thirds. Camera was a Panasonic DMC-LF1 with f/5, ISO 200, and 1/2000 sec. exposure.

Advanced Color Prints

First Place: "The Rock"
by George Lea

A view from Hopi Point, South Rim of the Grand Canyon. This is the latest scan of a Kodak negative taken in 2004. It has taken a while for me to achieve a satisfactory laser-jet print after experimenting with different negative to positive color conversion algorithms. This version is the output from a manual three channel, RGB, inversion with individual re-balance of Gamma for each color channel. The experienced eye seems to work better than canned ICC profiles - in this instance.
Leica M-6, Leitz 35mm/f2, Kodak-color film
Epson V500 scanner, 48bit color, 2400 dpi, TiFF file edited as a RAW file in Photoshop.

Second Place: "Sabbaday Falls"
by Nicolas Raymond

Long exposure photo of Sabbaday Falls from White Mountain National Forest, New Hampshire (USA). One of the most popular waterfalls in the area for its distinctive cascading patterns and relative ease of access (maybe 15-20 minutes walk from the car park), I remember trying to visit in 2016 only to find the stairway leading up to the waterfall closed for renovation. So I was thrilled to see it open again during my last visit in October 2018, and arriving early enough by 8-9AM to beat the crowds which started swarming in around 10AM. Shutter Speeds (bracketed on tripod for HDR): 1, 2, 4, 8 & 15 seconds Aperture: F/16 Focal Length: 46 mm ISO: 100 GPS: 43°59'37.0"N 71°23'47.0"W

Advanced Monochrome Prints

First Place: "Missouri Basin"
by Gosia Klosek

This is a panorama from Mt. Belford in the Sawatch Range of the Rockies. After turning it to B&W, I increased contrast to make the clouds of an approaching storm and white snow patches stand out. I also cropped the image to make it more rectangular. Nikon 32mm ISO125 1/500sec f5.6.

Second Place: "From 5th Avenue to Windows"
by Gosia Klosek

This picture is taken in Arches National Park, from a canyon called 5th Avenue looking towards the group of rocks called Windows which includes very famous arches you've seen before many times (also at NIHCC competitions). When turned to B&W, the image becomes more dramatic with the monolith in the foreground and the Windows group tiny in the background, but the "true" subject of the image. Nikon 112mm ISO 125 1/200 f/10.

Topics for 2019 for the NIH Camera Club

February 12

 Architecture - Photos in which buildings, interiors, ruins, bridges, or any other man-made structures are the principal interest. The photographer may isolate aspects of the subject to emphasize design portions. Buildings are prime examples but other subjects having strong design elements of an architectural nature are appropriate as well.

March 12

Photojournalism - Storytelling pictures or people doing things where the activity itself is the theme.. PSA description: Photojournalism shall consist of pictures or an image with informative content and emotional impact, including human interest, documentary, and sport news. The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation to alter the subject matter, or situations which are set up for the purpose of photography, are unacceptable. The only editing that can be done includes cropping and color correction that could be done in a darkroom.

April 9

Decay, Detritus, Abandoned things- Any photograph may be entered where the main subject is easily seen in a discarded or abandoned state or shows a general sense of abandonment. Examples include but are not limited to: abandoned buildings (either individual rooms or the whole building, interior or exterior), cars or other items found in a junkyard, or crops left to wither in the field. Images of objects that have been abandoned or fallen into disuse (cars, buildings, factories, etc.)

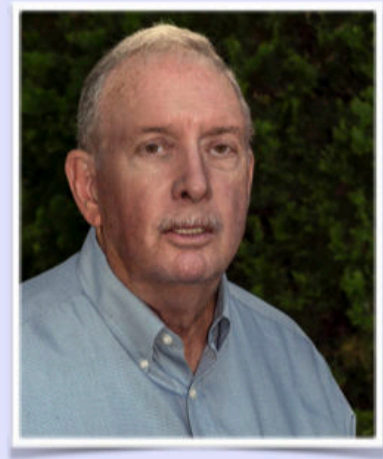## May 14

Workshop: Improving your travel photography

Please click on this link for specific competition rules:

https://www.nihcameraclub.com/hidden/competitions/competition-rules/

February's Judge:

# Dick Sprott

Competition Topic: Architecture

Dick Sprott is a Ph.D Behavior Geneticist who spent 15 years at the Jackson Laboratory in Bar Harbor, Maine before moving to Bethesda to head the Biology of Aging division of the National Institute on aging. During that time he obtained an Associate Degree in photography and taught photography at the National Institutes of Health for14 years. During those years he earned Master status in the NIH Camera Club and served as its president for 5 years. He served as NIHCC president again in 2013-2014. He is a graduate of the PSA Image Evaluation Course which certifies PSA judges and has judged for area camera clubs and the PSA Mid-Atlantic Chapter.

Dick has a Certificate in Photography from Montgomery College. He served as the President of the NIH Camera Club twice, and holds its Master of Photography rating. He taught four courses in photography for the FAES on the NIH campus for 15 years..

His photographic "philosophy" is based on the fact that he has always been a visual responder. Throughout his career as a 'bench scientist' he was only able to understand data after he converted it to graphic form. Tables of numbers did nothing for him. As a scientist, he derived his greatest satisfaction from creating order out of complexity. In his next career as a scientific administrator, he found satisfaction by solving complex problems with many of the same skills he used in the laboratory. But how does one 'see' an elegant administrative result?

The creation of a fine picture requires the same compulsive skills in the darkroom that are required in the lab, and the same organizing vision to create the image as is required when solving other complex problems. It also requires that the maker **put some real part of him or herself into the image**. As a bonus, the end product is visible to oneself and to others. Success or failure is there for everyone to see.

Images by Dick Sprott
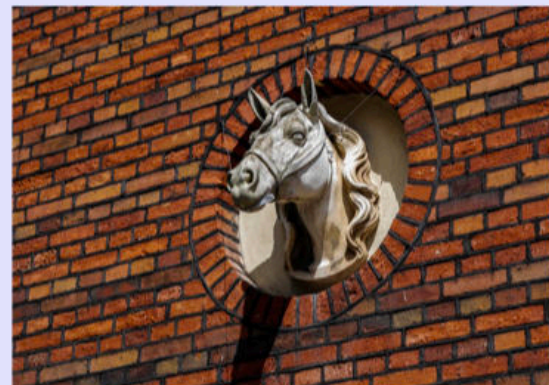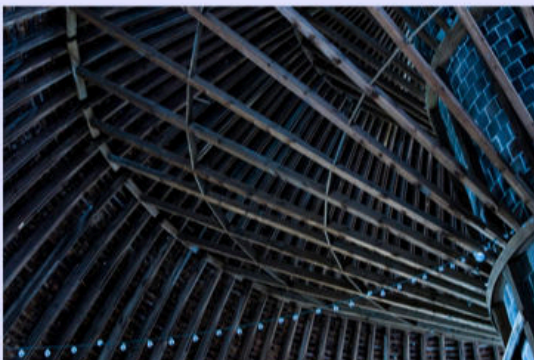
Travelogue February 19st at 8pm
Community Room, Five Star Residence

Beauty, Adventure and Photography on the Chesapeake Bay

By Jordan Snyder - Adventurer, Sailor, Photographer and Published Writer

Come see a photography presentation of exploration of the Chesapeake Bay. See amazing lighthouses, pristine open waters, unspoiled gunk-holes and quaint towns. Protected birds of prey like Osprey and Bald Eagles are nested along the way. And discover amazing sunrises and sunsets. The photographic opportunities are limitless!
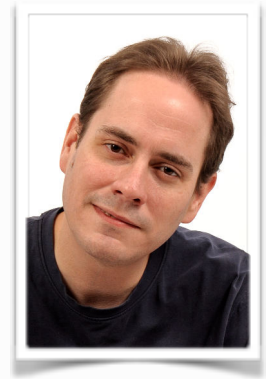
NIH Camera Club on Social Media
Instagram Account

Over the summer we started a pilot project to create and upload photos on an official Instagram account for the NIH Camera Club via https://www.instagram.com/nihcameraclub/

In testing the waters we limited the submissions to a select few photographers from the camera club committee board, and happy to say we have since attracted a few hundred followers from the ground up by using an organic approach to network with like-minded photographers.

The aim of this Instagram account is twofold:
1) Promote our talented photographers within the club.
2) Promote our camera club locally and on the world stage.

Slowly but surely we are opening up this account to the whole club on a voluntary basis. Much like Diane Poole asks for writeups on winning photos to publish in the club newsletter, we will be asking you for permission to upload each & every photo on Instagram. On that note, thank you very much Diane for joining our Instagram team and helping to manage the account.

As we want to put our best face forward to the world, we would first focus on uploading photos that won competition awards and photos captured during club sanctioned field trips. In the former case, please feel free to share any of your images that won awards outside of NIHCC competitions. By award it can range anywhere between 1st Place and Honorable Mention.

Otherwise feel free in reaching out to us in sharing some of your personal favorites. As time permits, we would want everyone who so desires to be featured on our Instagram page even if you did not win an award. For that you need not wait until are you contacted for permission to upload, just send me an email via somadjinn@gmail.com with a photo attachment or two. A photo preferably sized at 1200-1800 pixels by the longest side to ensure it appears sharp on larger computer screens.

You might notice a lull in activity over the Holidays, but after the club competition in January we hope to upload one photo every 2-3 days as it takes time to prepare, keyword and submit. As the name implies, Instagram also revolves around instant gratification, so allowing a couple days of breathing room from one upload to the next should help maximize exposure for each photographer being featured.

PS: From questions previously asked by contributing photographers, you do not need an Instagram account to participate in this project. Each photo would be submitted on your behalf via the NIHCC Instagram account, and you would be credited as the original photographer. If you do have an Instagram account and / or website, we can reference those too in the Instagram photo description. Photo embedded watermarks also accepted provided they do not distract too much from visual appeal.

Below is a screeen shot of our actual Instagrm page

nihcameraclub   Following   · ···

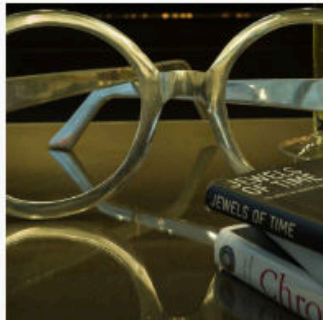38 posts   653 followers   1,562 following
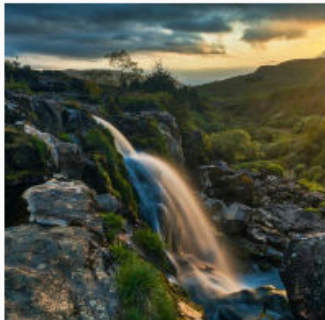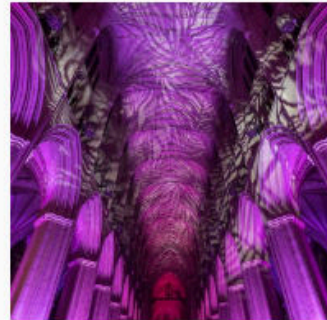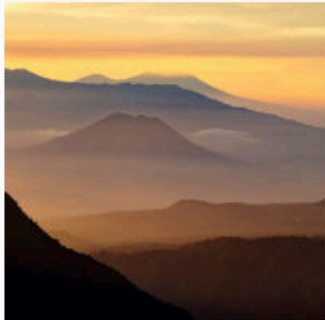
NIH Camera Club
Featuring photos from the NIH Camera Club in Bethesda, Maryland. Membership open to local photographers of all skill levels, not just NIH employees.
www.nihcameraclub.com
Followed by jh241d, stancollyer, boldfrontiers
+ 9 more

POSTS   TAGGED

Mana Pools National Park travelogue
Write-up
By Larry Clare

"Two Photo Safaris in Mana Pool, Zimbabwe"
A Unique World Heritage Site

Doug and Marie Bolt

Central Africa is still a "dark continent," with extremely primitive roads, vast stretches of completely open, and unfenced, unenclosed grasslands, and jungles populated by sensational dangerous animals. Relaxed road travel is out of the question from their very poor condition. Distances on the ground are overwhelming, with few service or fuel stations on 500-mile stretches between major destinations in the interior. There, preferred travel is via small plane or, in the case of the Zambezi, catered 22-hour overnight ferries on one of Africa's magnificent rivers.

The Zambezi river, Africa's fourth-longest. It is 1,700 miles long. The others are the Nile, 4,160 miles flowing into the Mediterranean, and the Congo and the Niger, both into the Atlantic. The Zambesi flows into the Indian Ocean.

Large countries in southern Africa have established well-controlled national parks and preserves, sometimes descended from large private holdings. Doug and Marie Bolt have been on eight small group safaris including such parks in Southern Africa.

The national parks of countries like Zimbabwe and Zambia are well-protected and guarded. Doug said that their favorite is the Mana Pools National Park of Zimbabwe on the south bank of the Middle Zambezi River, directly across from Zambia. They presented supremely expert photos of the amazing multitude of wild animals in the well-watered flood plains of the middle Zambezi, at one time described as nearly "destitute of people."

This park is like a magical kingdom, set in the midst of an abundance of some of the largest protected game animals in the world. Mana Pools wildlife include thousands of zebra, kudu, eland, impala, lion, leopard, water buffalo, hyena and wild dogs. It is home to an estimated 16,000 buffalo and more than 12,000 elephants. Among more than 380 bird species are Goliath herons, bee-eaters, kingfishers, among many others.

Remarkably, the park welcomes its visitors to leave their vehicles, under careful supervision and protection. One of Doug's pictures shows a well-armed guard seated next to photographers only a short distance from a group of lions. We were told that they are very expert shots if that is needed.

Doug's pictures showed many elephants with conspicuously large long tusks. Apparently there is little need to remove these to deter poaching, a refreshing reality over what one sees on TV nature programs. No fences or barriers in any of Doug's pictures. There were also no scenes of agitated or angered animals; Doug mentioned that the guides were on the lookout for, say, grunting signs of elephants becoming uneasy at humans getting into their space — that was as far as things would go with skilled armed guides at hand.

Uniquely, Doug also took motion picture photos of the elephants moseying around the grasslands, a stone's throw from theZambezi. These moving pics were graphic in showing their calm nature and huge well-preserved tusks.

The Mana Pools park sits on the south side of the Zambezi, opposite the Lower Zambezi National Park of Zambia, to the north. The Zambia park is part of a larger Game Management Area (GMA); Wikipedia states that there are no fences between the park and the GMA, and both animals and people are free to roam across the whole area. Transportation is something else in this region. No paved roads in the Lower Zambezi park for example. Distances between major points and gas stations can be very far apart on excruciatingly slow unpaved roads: Roads are recommended ONLY "for adventurous, self-sufficient travelers." Flying into the country is best done to Harare International or Victoria Falls Airport.

Africa was the continent that required amazing explorers like David Livingstone and Henry Morton Stanley to hike hundreds or thousands of miles to discover hidden rivers and massive waterfalls, and open up this very dangerous country. It still seems as if we have barely opened up its dark secrets.
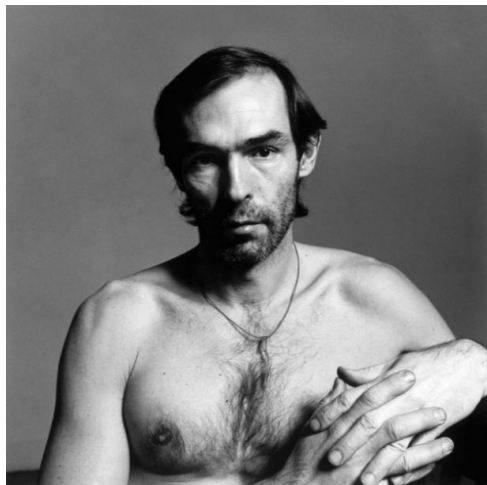
Famous Photographers
By Stephen Levitas

#37 February 2018 *Cameraderie*

Peter Hujar (**1934-1987)**

Self-Portrait   1980

This is the story about a very difficult person, or perhaps rather a person for whom the world was very difficult. But this informed and created his art.

Peter Hujar's photography is all grit. Stop here if you don't care for that. He lived and worked and was among the New York underground scene in the 70s and 80s. And he died of AIDS, like his contemporary, Robert Mapplethorpe (see #17 Mar 2015).

Here is the Wikipedia article on Peter Hujar:
https://en.wikipedia.org/wiki/Peter_Hujar

Here is Hujar's official archive—it is all black and white, and there is a lot to see—please go there and examine the work of this contemporary and unique photographer:
http://peterhujararchive.com/

Here are a few characterizing words quoted from Hujar's official archive:

… he was enormously admired for his completely uncompromising attitude towards work and life. … Highly emotional yet stripped of excess, Hujar's photographs are always beautiful, although rarely in a conventional way.

Here is a New Yorker article from earlier this year:
https://www.newyorker.com/magazine/2018/02/05/the-bohemian-rhapsody-of-peter-hujar

Here is a series of quotes from the New Yorker article that, to me, captures the main point of who Hujar was and what kind of artist he was:

Hujar's celebrity was, is, and always will be associated with a downtown bohemia that flourished in New York between the late nineteen-sixties and the onset of the AIDS plague.

He lived the bohemian dream of becoming legendary rather than the bourgeois one of being rich and conventionally famous. [Unlike his contemporary, Robert Mapplethorpe, who did become rich and famous (see #17 Mar 2015).]

His personal glamour consorts so awkwardly with his artistic discipline that trying to keep both in mind at once can hurt your brain. But the conundrum defines Hujar's significance at a historic crossroads of high art and low life [emphasis added] in the late twentieth century.

Hujar, typically through hours of shooting with a twin-lens reflex camera (discreetly looking down to view the subject), got beyond what people look like to what—from the depths of themselves, facing out toward the world—they are, conveying, at once, their armor and their vulnerability. But they couldn't be just anybody. "I like people who dare," he said.

[His] works have in common less a visual vocabulary than a uniform intensity and practically a smell, as of smoldering electrical wires. Hujar's is an art that disdains the pursuit of happiness in favor of episodic, hard joys.

Now let's look at some samples of his work:

Road, West Virgina Trip   1969

Abandoned Building, Caven Point, N.J.   1984

I may be reading too much into this, but I have paired these two images because I feel they reflect a younger and more hopeful Hujar, versus an older and decaying Hujar. Road is an obviously optimistic view of traveling forward, from darkness into light. Abandoned Building (shot only three years before his death from AIDS) has possibly seized Hujar's interest, reflecting his view of his own failing body.

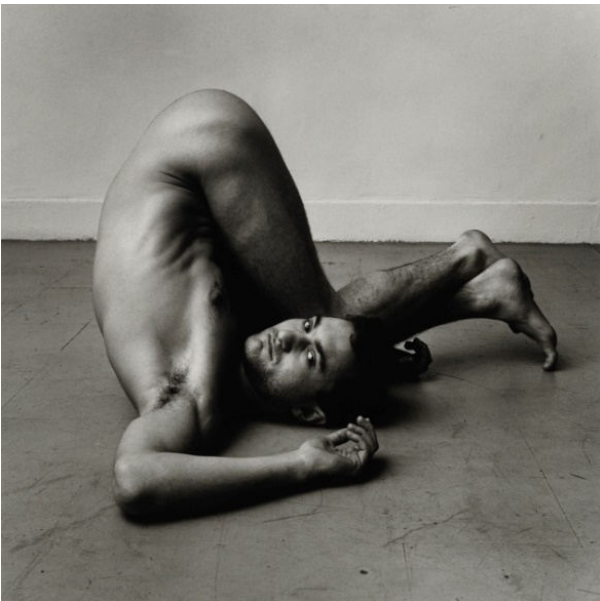Skyscraper   1976   Andy Wharhol (III)   1975
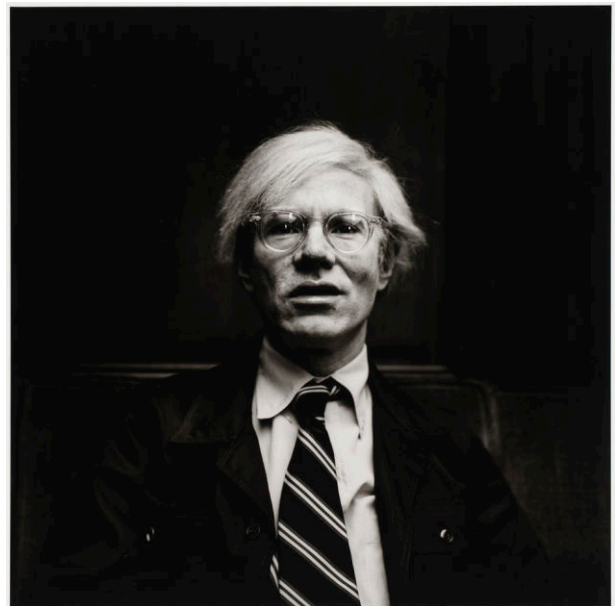
Note how Hujar uses the third (vertical) vanishing point perspective to emphasize the soaring tower of his skyscraper shot. He does not attempt to "correct" the perspective. The commoner two horizontal vanishing points are also quite evident in the faces of the building that recede away to the left and right. I am sure I am stretching the point to call the image of Andy Wharhol a "towering" image, but Warhol actually was a "towering" figure in the New York art scene.

Gary Schneider in Contortion   1979   Self-Portrait Jumping I   1974
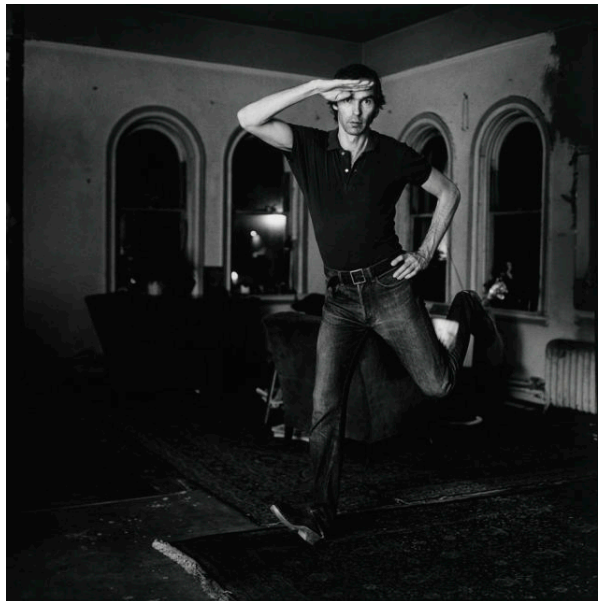
These two images are unconventional in the extreme. It is all about the highly original poses. Surely the shooting session with Gary Schneider must have been a tremendously creative event. As for Hujar's self-portrait—I think he is mocking absolutely everything, not least of which is his faux salute—he might as well have been holding up a middle finger—but this is more effective.

Better Query Saul
Organizing Your Photos

By Saul Pleeter

Let's say I've just returned from a vacation in Morocco where I've taken 2,000 photos over a one-week period. Some of the photos are of the 'I've been there' genre, some, I think, I might compete, some are only for family and friends, some are good landscapes, some portraits, etc. A relevant question is what's the best way to sort these photos?

Most people have their own system for culling through, sorting and organizing folders. If your system works for you, of course you should keep it. What I would like to do is to go through my procedure and at the same time discuss some of Lightroom's (LR) features. With LR there is almost always more than one way to do something.

When it comes to organizing photos you should be aware that Lightroom has a number of filters that will allow you to sort or arrange your photos. There are 3 general categories of filters – **Text, Attribute,** and **Metadata. Basically, the overall procedure is to assign an attribute, text and/or metadata to your photos and then you make use of the Filters to sort and arrange your photos. The easiest one to use is Attribute.**

How to assign an Attribute: If you go to the bottom of the of the Library Module, you should see an outline of 2 flags, an outline of 5 stars and 5 colored squares. If not, click on the down pointing arrow next to thumbnails and make sure that Flagging, Rating and Color Label are checked. Press G to put your photos in grid mode. You should be ready to assign attributes. The first attribute **Flag**. The first flag (white filled) represents photos you've picked, the second (black flag with an X) are the

ones you wish to reject. So, for example, I wanted to look at all of my photos that have horses, I would CMD+Click (CTRL+Click in PCs) on those photos to highlight them and then put my cursor over the white flag and click on it. All of my photos with horses that I selected would now have a white flag in the upper left-hand corner.

While still in the Library Module, at the top of the center panel, just below the Module line, you should see the term Library Filter (see screen snapshot below). If you click on the word **Attribute,** a new line will appear below with the attributes **Flag, Edits, Rating, Color and Kind** . If you click on the middle flag and then the white flag, only those photos that were assigned a white flag should appear! You've sorted and organized your photos by this one attribute.

Another Attribute is Rating. Rating is a choice of zero to 5 stars. Color code is yet another attribute with the colors red, yellow, green, blue, purple being choices. (We will come back to Edits and Kind later.)

If, for example, I wanted to separate horse photos that have riders from horse photos without riders, I might assign a red color to those with riders and green to those without. Of the photos with white flags, I would CMD+Click (CTRL+ Click for PC) those with riders, place my cursor on the red square at the bottom of the center panel and click. I would then do a similar thing with the green square.

I could then go up to my Filter line and select either the red or the green square to look at all of my photos that have horses with riders (or without riders).

This procedure was very simple. Suppose however that in thinking over my categories for photos there was some overlap. For example, I have a beautiful sunset that I would like to include in a folder for my friends and family and it was a photo I was considering submitting. A photo can only have one color – it can only have a white flag or a black flag (if it was flagged). What to do in cases that are more complex – perhaps cases where there is overlap? The much more general method of making assignments to photos can be done through

Keywording and then sorting through the use of **Text.** On the right-hand panel in **Library Module** is the term **keywording.** Just below is the direction to **Enter Keywords.** For example, I could go to my photos and select those that have horses with riders. I could then enter **horses with riders** as a **keyword** and that term will be applied to each of my selected photos. **Keywords** can have spaces and contain multiple words. Commas are used to separate one keyword from another. If I were also thinking that these photos of horses with riders are something that my family would like to see, I could add the additional **keyword** family.
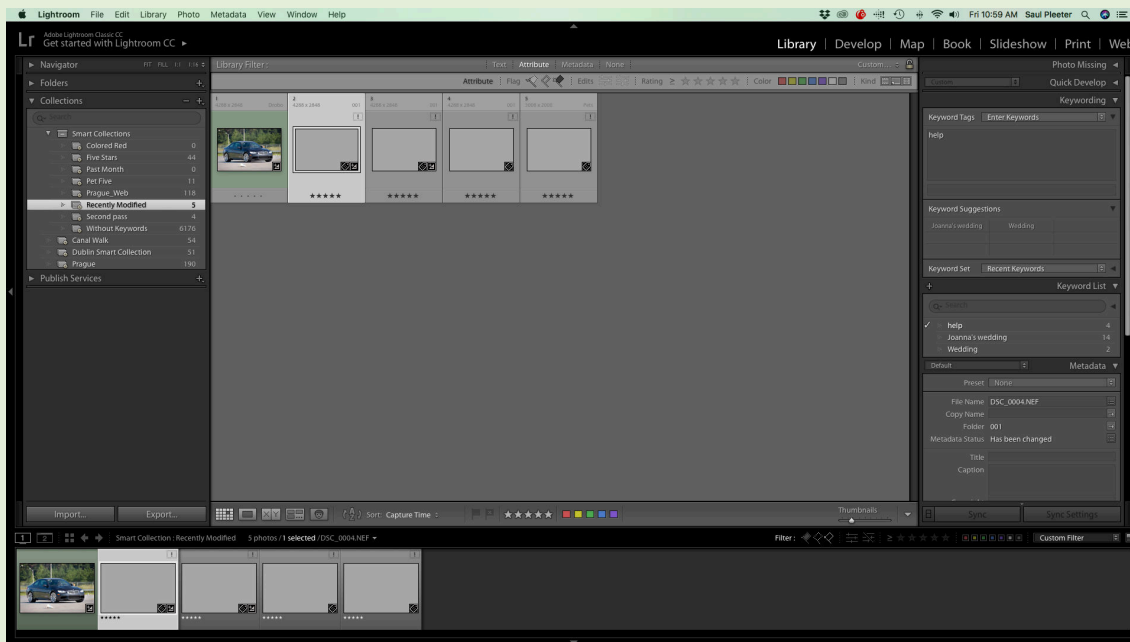
My first run-through. I make the first run-through of my photos very quickly using the star ratings. I use a **1 -2** system. If I give it a **1** it means I want to never look at it again. These are the blurry, out-of-focus, why did I ever take this, photos. If there is a possibility I would keep the photo, I give it a **2.**

After the going through my photos, I would go to Library in LR. Press CMD+A (CTRL +A on a PC) and enter a title for these photos, i.e., A Trip to Morocco and add any other information about the trip.

I would then go to **Collections** on the left-hand-side, hit the + sign and choose **Create Smart Collection**. I would name the Smart Collection – **Morocco First**

Pass. My rules for creating this Smart Collection would simply be **Rating is greater than or equal to – and I would click on the second dot.** Then hit the + sign on the line. A new line will pop up. I would then hit the down arrow and select **Date,** then **Capture Date** by hitting the arrow to the right, then the down arrow for **is in the range** and would then enter the dates for my trip and click on **Create.**

In my example, instead of working with 2,000 photos, I've managed to narrow my photos to say 1,000.

Second run-through. In my second run–through, I sort by topic. For example, I visited a number of markets or souks over the trip and I would like to work on those. Another topic I might like to concentrate on is portraits of the locals. I could do this in a number of ways depending upon whether or not there is overlap in these topics.

The simplest way to do this if there is no overlap is to color-code the photos. Pressing the number 6

will color code your photo Red. Yellow is 7, Green 8, Blue 9. Purple does not have a specific key assigned (but it is easy to assign one) but can be selected from the screen. If color-coding were sufficient, you would go back to Collections, hit the plus sign, Smart Collections, do the same as before except that you would add a criterion **Label Color.**
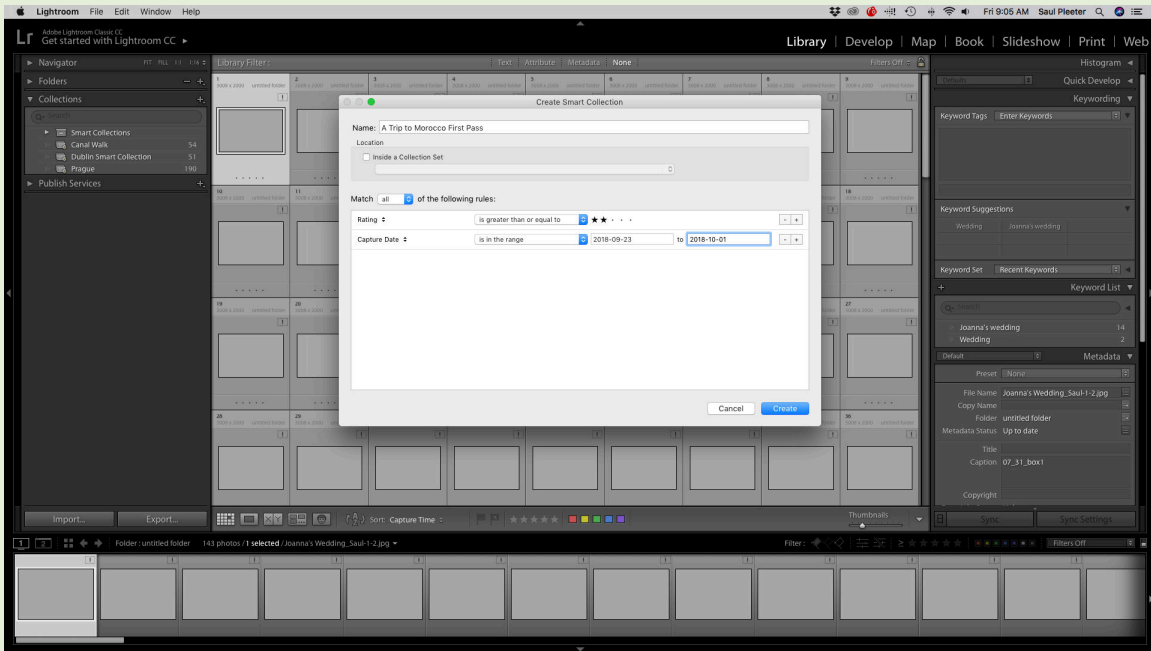
When I've keyworded all my photos, I would then go back to **Collections,** hit the plus sign, and select **Smart Collection**. Again I would create a title – A Trip to Morocco Second Pass -I would then select rating is 2 or greater, capture date is in the range 2018-09-23 and 2018-10-01, hit the plus sign again, but this time select **Other Metadata, Keywords,** and then the keyword that I wish to sort on. If there is more than one keyword, hit the + sign again and add the second keyword.

Third run-through. In my third run through, I would hope to accomplish two things – to separate those photos that I consider to be potential submissions, those that are mainly for friends and family and, finally, those that need more work. Remember that I've likely color-coded, rated, and keyworded these already. I would likely use the Flag attribute to sort those photos that I consider to need

more work. I would also go through my photos and this time rate between 2 and 5. Finally, I would add keywords for family and friends or a different group of viewers.

When all of my sorting is done, I might have created 5 or 6 Smart Collections.

Other Editing Information. While still in the Library Module, looking towards the top of the center panel where **Library Filter** is found, there is an additional term to filter on — **Metadata. Metadata** has information about capture date and camera settings that can be useful in selecting and sorting photos. Also, under the category **Attribute,** are the terms **Kind** and **Edits**. **Kind** can be used to distinguish between videos, photos, and copies of photos. **Edits** can be used to separate photos that have been edited from others that have not.

Maryland Photography Alliance

MARK YOUR CALENDAR!

2019 "Odyssey of Light" Seminar

Saturday, April 27, 2019

Notre Dame of Maryland University
4701 North Charles Street
Baltimore, MD 21210

Join a Canon Explorer of Light and a Pulitzer Prize Winning Photographer for a refreshing, fast-paced, information-packed ONE-DAY seminar

Ken Sklute has been honored as one of Canon's Explorers of Light, a designation shared by only 40 top photographers worldwide. During Ken's 41-year professional photography career he has accomplished the title of "Photographer of the Year" in 32 out of 41 years in the states of New York, Arizona and California. Topics: Landscape and Night Photography

Essdras Suarez is a Pulitzer prizewinning photographer and is the chief photographer for million eyez an internet-based platform that brings talented writers and photographers together. Essdras was a photojournalist for 20 years and he's had his images published in publications such as National Geographic, Time Magazine, New York Times, Washington Post to name a few. Topic: Street Photography

Last year the "Odyssey of Light" Seminar sold out in 3 weeks!
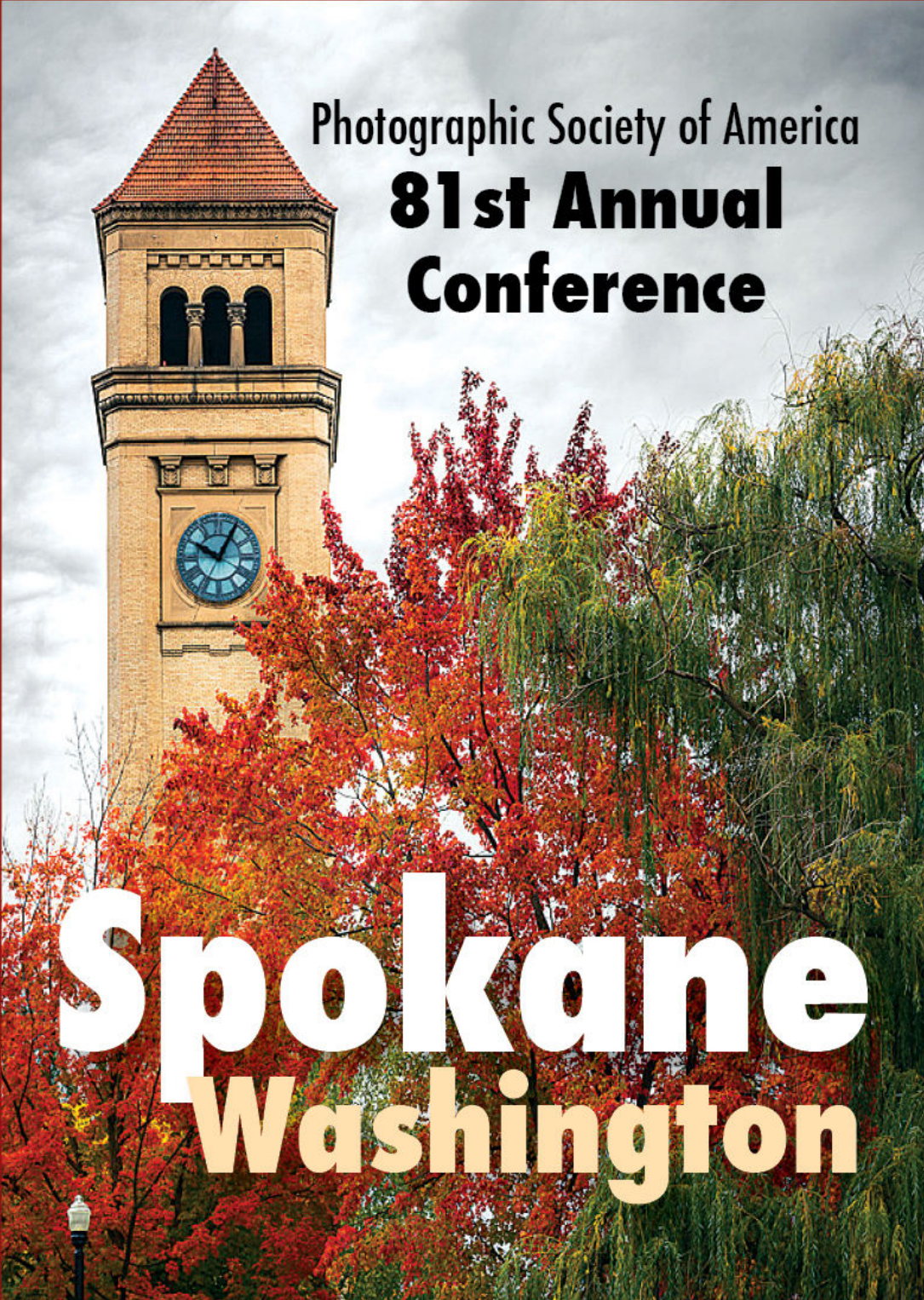**If you want to be one of the first to know when tickets go on sale, let us know your email address**

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 one competition, one gallery show, 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.

Photographic Society of America
81st Annual Conference

Spokane
Washington

September 25th – 28th 2019
Photo tours available Sept 22- Sept 25, 2019

Judge Certification Program Guidelines
December 18, 2018

MPA is pleased to fund the Judge Certification Program (JCP) at 100% of all fees – there is no cost to the person being trained, and there is no cost to the clubs.

The following information provides details about the JCP, including MPA, participating club, and judges' responsibilities. These guidelines were discussed and agreed upon during the December Directors' meeting.

Definitions
    Candidate – Has entered or will enter the JCP.
    Graduate – Has successfully attended all 3 JCP classes.
    Certified – Has graduated and received 2 positive (passing) post-judging surveys

    MPA Clubs are responsible for recommending candidates to MPA.

Candidates' Core Requirements – all candidates must:
- Be an advanced photographer, as established by the club.
- Have good communication skills
- Handle pressure well
- Have a desire to judge
- Agree to judge at MPA Clubs twice over a two-year period, starting from their graduation date.

JCP Requirements for Certification*– In addition to the Core Requirements, Candidates must also meet these requirements:
- Take MPA's Judge Certification Program – all 3 classes in the training session.
- Agree to perform the first two MPA judging assignments at no charge.
- Receive two passing (positive) survey reviews.

Club Responsibilities – Participating clubs must:
- Solicit and screen in-house Candidates (members of MPA clubs take priority over non-members.)
- Use JCP Graduates. MPA clubs with a Candidate chosen for the JCP must invite a Graduate, at least two times over a two-year period, to judge a competition or critique session (session can include portfolio reviews and other types of critiques).
- Notify MPA of the date a JCP Graduate has been scheduled (MPA@MDPhotoAlliance.org).
- Submit the survey form after judging takes place (MPA@MDPhotoAlliance.org).

*These requirements apply to all candidates for the JCP and to attain certification, whether or not the candidate has judging experience.

Call for Entries
Ninth Annual Joseph Miller Abstract Photography Exhibit
MAY 4 – MAY 27, 2019

The Joseph Miller Center for the Photographic Arts once again takes great pride in announcing its NINTH ANNUAL juried abstract exhibit. ALL interested photographers are invited to submit entries for this much anticipated spring event. Over the years, because of the influence these exhibits have had in encouraging and promoting abstract photography and due to their reputation, recent JM Abstract Exhibits have been attracting entries from international as well as national photographic artists. Whereas submissions to the First Annual JM Abstract Exhibit had been limited to local NVACC-related clubs, many current participants come from photographic groups outside the Greater Washington / Northern Virginia area or are non-affiliated / independent photographic artists.

The Joseph Miller Center will begin accepting entries for the upcoming NINTH ANNUAL EXHIBIT on Saturday, December 22, 2018.

The deadline for submissions will be Saturday, February 23, 2019.
A detailed PROSPECTUS containing all relevant information regarding the exhibit can be found on the Northern Virginia Alliance of Camera Clubs website at http:// NVACC.org.

9th Annual Joseph Miller Abstract Photography Exhibit
Open from 12:00 pm - 5:00 pm Saturdays and Sundays in May.
2:00 pm 5 May 2019 - Abstract Artist's Reception.
12:00 pm - 5:00 pm Monday, 27 May 2019 - L
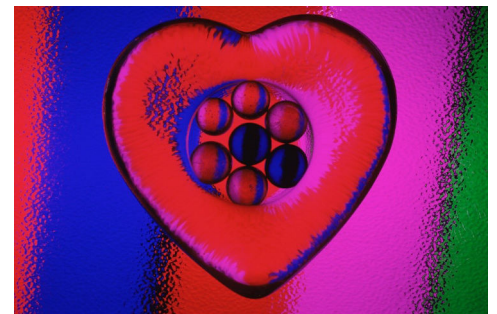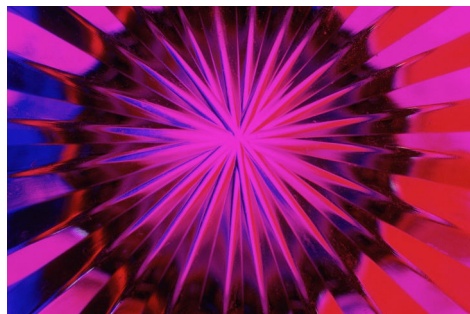
Register on the NIHCC Website

Our Webmaster Jim Turner is working very hard to make our website awesome. If you haven't registered yet, please do! If you have any questions about the way things work, please feel free to e mail Jim and he will be able to help you with the easy

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.ssccphotography.org/

https://www.mdphotoalliance.org/

Club Officers and Committees

President: Linda Eisenstadt
Vice President: Suzanne Dater
Secretary: Gosia Klosek
Treasurer: Stan Collyer
Past President: George K. Lea
Program Chair: Leonor Guillen
Education, Workshop: Vacant
Field Trip Co-Chairs:
Dale Lewis
Cathrine Sasek
Digital Czar: Quentin A. Fisher
Dale Lewis
Hospitality Chair: Margaret Sprott
Membership Coordinator: Leonor Guillen
**Nominating Committee Chair:** Margaret Sprott
Communications Director: Melissa Park

PSA Rep: Dick Sprott
Nature Visions Rep: Vacant
Nature Visions Alt: Jim Turner
Newsletter Editor: Diane J Poole
Webmaster: Jim Turner
Web Address: *http://www.nihcameraclub.com*

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

Meeting Location

***Five Star Premier Residences
of Chevy Chase***
8100 Connecticut Avenue
Chevy Chase, MD 20815
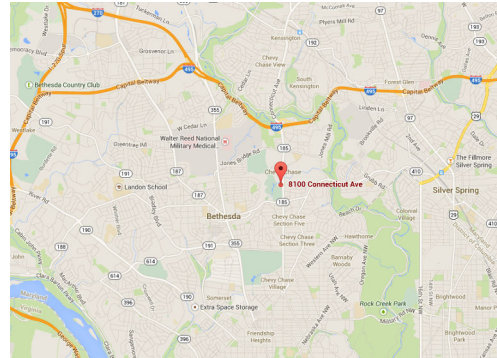
*Competition Night: Second Tuesday
of the month*

About Our Club

The purpose of the NIH Camera Club is to encourage its members to increase their knowledge, skills, and enjoyment of photography by holding meetings, classes, lectures, and demonstrations of the various phases of photography, and conducting workshops, photographic competitions, and other photography related activities. **Membership is open to all, not just NIH employees.**

Meetings are normally held on the second Tuesday of each month from September through June at 7:00 P.M. at the Five Star Premier Residences on Connecticut Avenue in Chevy Chase, MD. Special events will be held at The FAES Social and Academic Center 9101 Old Georgetown Road, Bethesda, MD 20814

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 Belmart Road Potomac, MD 20854 or submit at a regular meeting.
You do not have to work at NIH to join the club.

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 in September.

DATE:_____

*NAME:*_____

*HOME or WORK ADDRESS:*_____

*PHONE #: HOME*_____ *CELL* _____ *WORK*_____

*E-MAIL ADDRESS*_____

****

FEES (please check the appropriate line(s):

$___ Single membership: $40

$___ Family membership (Family members must live in same household):

2 family members: $64   3 family members: $88

TOTAL AMOUNT PAID $_____ **Cash**____ **Check #**_____

****

MAKE CHECKS PAYABLE TO: NIH Camera Club
SEND TO: Stan Collyer, Treasurer
8817 Belmart Road
Potomac, MD 20854
H-301-299-6955

****

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
___Assist with bi-annual and other social events   ___Help with educational activities
___Help to welcome new members   ___Help with club outreach activities
___Help with club exhibitions
___Other_____

****

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WAIVER
I hold the NIH Camera Club (NIHCC) and each member of NIHCC, individually and collectively, blameless for any injury that may occur to me or my guests, or my property while participating in any NIHCC activity or event.

_____
Print Name

_____   _____
Signature   **Date**

NIH Camera Club   February 2019   32