

Cammeraderie

The
Newsletter of
the NIH
Camera Club,
Bethesda, MD
Vol. 57 (3);
March 2019

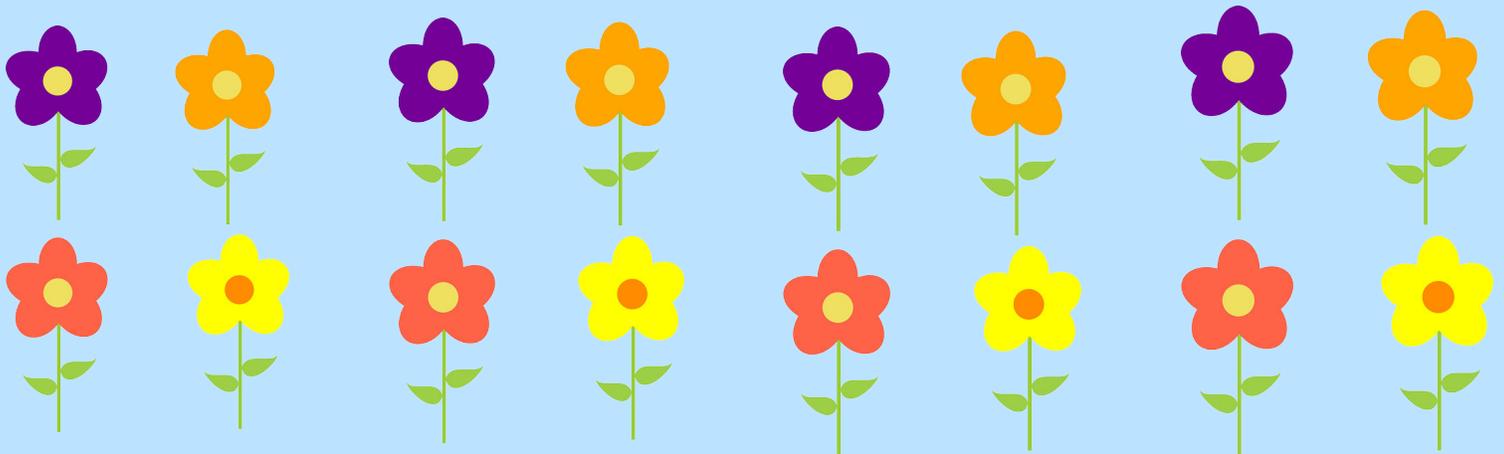


**“In a Fifth Avenue Row House”
By Dan Smith**

The NIH CAMERA CLUB

March 2019

CALENDAR OF EVENTS	3
PRESIDENT'S CHAT.....	4-6
PSA REP RAP.....	7
MPA INFORMATION.....	8
COMPETITION WINNERS.....	9-17
COMPETITION TOPICS 2019.....	18
MARCH JUDGE.....	19
TRAVELOGUE.....	20
FAMOUS PHOTOGRAPHER SERIES WEEGEE (1899-1968) #38.....	21-22
BETTER QUERY SAUL.....	23-25
MARYLAND PHOTOGRAPHY ALLIANCE 2019 ODYSSEY OF LIGHT SEMINAR.....	26
PHOTOGRAPHIC SOCIETY OF AMERICA (PSA) ANNUAL MEETING.....	27
ANNOUNCEMENT OF PSA MID-ATLANTIC CHAPTER MEETING.....	28
WEBSITE INFORMATION.....	30
BOARD MEMBERS AND MEETING INFORMATION.....	31
MEMBERSHIP APPLICATION AND RENEWAL FORM.....	32



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 18	13	14	15	16
17 	18	19 Travelogue pg 20	20 	21	22	23
24	25	26	27	28	29	30
31						

2019 APRIL

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



The Following article was published in the February 2019 Issue of the Photographic Society of America’s Journal



Not only is Linda Eisenstadt the president of our small camera club, she is also a volunteer for the PSA, in lieu of the President’s Chat this month please enjoy the next 2 pages to learn more about our president!

“This article (photograph, cartoon, etc.) is reproduced with permission from the February, 2019) issue of the PSA Journal, the official magazine of the Photographic Society of America, Inc.

Meet Your PSA Volunteer

Linda G. Eisenstadt • PSA Conference Committee Member

By Larry Cowles,
FPSA, GMPSA/P



Linda G. Eisenstadt

Photos ©
Linda G. Eisenstadt

If you have ever been to a PSA Conference, have you ever thought about all the planning and work that is required in putting it all together? A number of people are on the Conference Committee but I want you to meet your PSA volunteer who has put much of it together over the last five years. **Linda Eisenstadt** does much of the work with the hotels and setting up and ordering the food for the many breakfast and lunch meetings as well as the many special get togethers that occur at every conference. So, how did she become a volunteer for PSA? “It was easy, retirement to the NIH Camera Club in Bethesda, Maryland and to PSA.”

Linda retired from the National Library of Medicine, NIH (National Institutes of Health) in 2007. She purchased her first DSLR camera, a Nikon 5000, in June 2010 and joined the NIH camera club (NIHCC) in September 2010. This event started her on the path to becoming a volunteer for PSA.

She met **Margaret Sprott, APSA**, and **Dick Sprott, APSA**, PSA members, at her first NIHCC meeting. She didn’t have a clue about photography, the auto button was her friend, and an old processing program let her crop and auto fix her photographs. She says, “I took a couple of workshops that I didn’t understand because I

didn’t know my camera. The following club year, Margaret, approached me and mentioned a great way to meet the members was to get involved. In June 2012 I accepted the job of secretary until 2016. In 2017 I was elected President of NIHCC. My term ends 2019.”

In June 2013 Dick Sprott, as well as a few other members of the club, worked their magic on her. There were five NIHCC members at the 2013 PSA Annual Conference in Portland, ME. That’s where she met **John Davis, HonPSA, MPSA**, on a tour. She had just purchased a new Nikon 7100 the week before and he overheard her mumbling to herself. She was trying to set up the controls and he graciously offered to help her. Next thing she knew, he had set up her camera. Her first contact with PSA!

Fast forward to 2014. Linda relates, “Margaret was trying to get me to volunteer for the PSA Conference. I kept putting her off, or at least I thought I did. I received an email from **Stan Bormann, APSA, MPSA**, that June. He received a letter from Margaret and thought I’d be a perfect fit for the conference team. Welcome to the 2014 PSA Conference in Albuquerque. Stan invited me to the Yellowstone Conference site visit that same month to meet the rest of the committee. He explained that I would plan the receptions in 2014 and plan meals and receptions in 2015 PSA Conference in Yellowstone.”

“In Yellowstone, I met with **Signe Emmerich, FPSA, EPSA, Shirley Bormann, EPSA, and Sandy Matson, APSA**, to hear all about planning receptions and the meals—the stories I heard from them, hah, surely they were exaggerating! After our site visit, I flew down to Albuquerque to visit the hotel and meet my contacts. I didn’t feel comfortable planning receptions without seeing the space. Also, Stan asked me to check out some restaurants of authentic southwestern food for the



Harbor cables

14 • PSA Journal • February 2019 • www.psa-photo.org



Irish landscape



Duchess Maho

Board of Directors' dinner. He wanted me to make the receptions stand out, to have fun. I ended up making table toppers with southwestern themed materials. We also had Native American dancers for the International reception; a guitarist for the opening of the galleries; a harpist for the pre-banquet reception; and, a backdrop of hot air balloons."

Linda is still on the Conference Committee—Salt Lake City was her fifth conference. She says, "I hope to stay on the committee until they tire of me. I truly enjoy all of this. Each year I'm asked, or I volunteer, to do a little more. Besides planning meals and receptions, I act as a liaison, check on events, track members' special food needs, create posters, oversee the stage set up, put up the international flags, help on tours, arrange lunch and dinner for the board and whatever else needs to be done. Once I typed up the honors program at the last minute in which I royally mixed up the honors (who knew what came first—GPSA, APSA, EPSA)! You learn from your mistakes. Who knows what **Twila Bourlon** has planned for me next year, but I'll be there."

"Each year I work on the Conference Committee, I meet new people. Not only am I remembering their names from year to year (believe me, that's a miracle) but they remember mine! I feel more comfortable at the conference and I'm learning more about PSA. I've participated a little in the Pictorial Print of the Month contest, did inputting for the EAMS project and this year I attended two division meals for the first time. I feel confident in my "party planning skills" but not so confident in my "shooting skills." Once my term of President of the camera club is over, I hope that I'll be able to participate more with PSA offerings."

Talking about her photography she considers herself an intermediate, casual photographer;



Three hearts, Smith Island

taking photographs for herself, not to publicize (except Facebook) or sell. Her favorite lens is the Tamron 16-300 mm. She uses Lightroom, NIK, Topaz and Photoshop, but says she needs more experience with all of them. She enjoys documenting her many travels; photographing landscapes and nature.

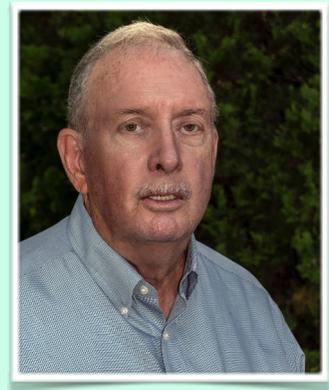
She closes by saying, "As I began learning more about taking photographs, I became more aware of content. I listened to comments and presentations which opened my eyes so I could SEE what I was looking at. I began critiquing my own photographs, looking for that WOW instead of just a snapshot." ■



Notre Dame, Sunday Service

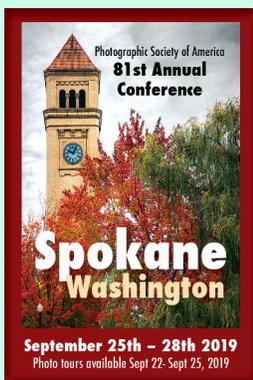


PSA Rep Rap March 2019 By Dick Sprott



Last month I mentioned that the 2019 conference is in Spokane, Washington, September 22 to 28, 2019. Margaret and I were considering organizing an NIHCC contingent going by train to the conference. Well, that was a great idea until I checked on minor details like cost and travel time. Going by Amtrak is quite possible, BUT it is a three-day trip. The conference starts Sunday September 22. To arrive in time, one would leave DC Wednesday, September 18 at 4:00 PM and arrive in Spokane at 1:05 AM Saturday!!! Still, it is a nice trip through the Rockies. Another BUT, cost. If you ride coach, the cost is \$232 each way and that is about the same as flying, BUT if you want a sleeper car, and who wouldn't, the cost jumps to \$837 each way. Think of it as a "cruise" and it is not bad, but as simple transportation it is pretty pricey. Margaret and I have taken a similar trip across Canada and enjoyed it thoroughly, but are not ready to repeat the experience, so we will not organize a club trip. However, if you want to try it on your own or with others, I hope this information helps.

While we are on the subject of the PSA conference, check out the article in the March Newsletter featuring our Prez, Linda Eisenstadt. The article is reprinted from the February PSA Journal and it describes her many contributions to the success of PSA conferences. She is a great example of what volunteers can contribute to photo organizations as we all know. PSA and your NIH CC always need volunteers. If you have an interest in helping and somehow, we haven't found that out, please, please let someone on the board know. Both you and the club will gain from your help.



CONFERENCE HOTEL:
Centennial Hotel Spokane
303 W North River Dr.
Spokane, WA 99201



MPA Website Information



Have you
visited this cool
website and free resource for all our
members?



Connecting Maryland Photographers

[MPA Home](#) [About MPA](#) [Odyssey of Light](#) [2018 Photo Contest](#) [Great Places to Photograph](#) [MPA News](#)

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.

Click on this link to go to the website
for even more information

<https://www.mdphotoalliance.org/>



Competition Winners

January 2019

Topic: Architecture



Novice Digital:

First: Dan Smith "Drivng Along Wilshire Boulevard"

Second: Dan Smith "In A Fifth Avenue Row House"

Third: Robert Cox "NIH Building 40"

HM: Maryel Szabat "Archways"

Advanced Digital:

First: Doug Wolters "Correction Requested"

Second: Doug Wolters "Monkeys Descending"

Third: Gary McDavid "City of Arts and Sciences, Valencia, Spain"

HM: Gosia Klosek "Pediment in White"

HM: Dian Poole "Always Look Up"

HM: John Norvell "Holy Family Cathedral"

HM: Kay Norvell "Episcopal Palace"

HM: John Telford "Citadel"

Novice Color Prints:

First: Dan Smith "Ceiling Circles by John Lautner"

Advanced Color Prints:

First: John Norvell "World Trade Center"

Second: John Norvell "Spanish Chapel"

Third: Nicolas Raymond "Kidwelly Castle Tower Path"

Advanced Monochrome Prints:

First: George Lea "Eye in History"

Second: Diane Poole "American Art Museum"

Third: Doug Wolters "Cathedral Gate"

HM: Gosia Klosek "Truly Old Compound"

HM: John Norvell "Stonehenge"



**First Place: “Driving along Wilshire Boulevard”
by Dan Smith**

This is L.A.’s Petersen Automotive Museum – a very ordinary building wrapped by a decorative façade. The cars give scale without adding a strong color that would have distracted the eye from “the main event.” With such a whimsical backdrop, the cars almost seem toy-like. Taken in late afternoon light in May. Camera was a Panasonic DMC-ZS100, with f/8, ISO 125, and 1/1000 sec. exposure.

**Second Place: “In a Fifth Avenue Row House”
by Dan Smith**

This is the stairwell of an elegant 19th century row house, located across the street from the Metropolitan Museum of Art, NYC. This is one of several adjacent row houses now used by the Marymount School of N.Y. Taken with my first digital camera, a simple point-and-shoot (Canon Power Shot SD1100), with f/2.8, ISO 250, and 1/60 sec. exposure.



**Third Place: “NIH Building 40”
by Robert Cox**

Taken during a sunny day with my iPhone (standard Camera app). Processed via personally written software to simulate random brush strokes. Then imported into GIMP to straighten the image perspective, and invert the color intensities, giving the ghostlike appearance. Finally, imported into LightRoom for a little Clarity

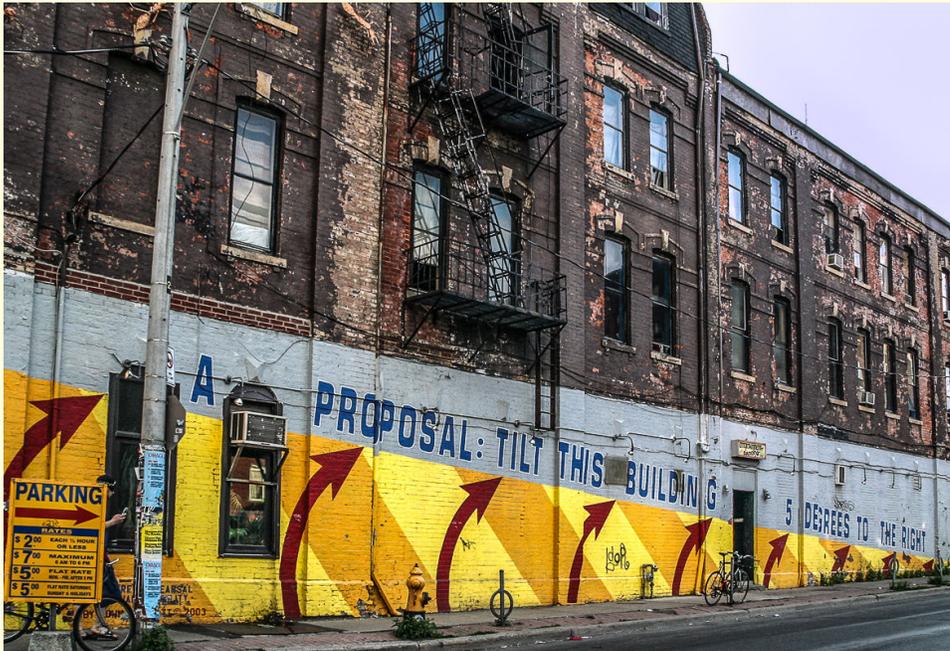




**HM: “Archways”
by Maryel Szabat**

The National Cathedral is a favorite place to shoot photos. Who isn't fascinated by the interplay of light and color, transmitted through stained glass and reflected on the stone of a cathedral's interior environment? On this particular day, I wanted to capture a favorite architectural feature - the pointed archways - and the light illuminating the spaces of those archways.
Shot with a Nikon D5000 and Nikon 55-200 mm f/ 4.0-5.6 lens at 55 mm, Exp. 0.4 sec at f/5.6, 640 ISO.

Digital Advanced



**First Place: “Correction Requested”
by Doug Wolters**

This is a shot from Toronto near Chinatown. Coco & I found this building to be hilarious. It was shot with a Canon Rebel XT, with a Canon 18 -2 00mm lens at 18mm, 1/160 sec. f /8.0, ISO 400.



**Second Place: “Monkeys Descending”
by Doug Wolters**

I’ve always loved the sculpture of interlocking monkeys at the Sackler Galler. To quote from the Sackler web site:

Monkeys Grasp for the Moon is a suspended sculpture designed specifically for the Sackler Gallery by Chinese artist Xu Bing (born 1955), as part of an October 2001 exhibition of his work titled Word Play: Contemporary Art by Xu Bing... Composed of twenty-one laminated wood pieces, each of which forms the word “monkey” in one of twenty-one languages, the linked vertebrates flow from the sky-lit atrium through the Gallery’s stairwell down to the reflecting pool on the bottom level. .. The work is based on a Chinese folktale in which a group of monkeys attempt to capture the moon. Linking arms and tails, they form a chain reaching down from the branch of a tree to the moon, only to discover that it is a shimmering reflection on the surface of a pool lying beneath them. This was shot with a point and shoot – a Sony DSC-WX5, 4.25mm, f/2.4, ISO 320.

**Third Place: “City of Arts and Sciences,
Valencia, Spain”
by Gary McDavid**

The City of Arts and Sciences in Valencia is classified as one of the 12 Treasures of Spain. It is a wonderland for architectural photographers with many futuristic looking buildings. This shot was taken around 8 am. I was particularly taken with the design of the building and the movement of light to dark in the image.



**HM: “Pediment in White”
by Gosia Klosek**

I paid attention to take this picture keeping vertical lines vertical and horizontal lines horizontal. In post-processing, I removed an out-of-place hook attached to the roof to keep the image symmetrical only with light shadows bringing in the architectural details.





**HM: “Always Look Up”
by Diane Poole**

This image was captured at the B&O Railroad museum in Baltimore MD. I think the ceiling was my favorite part. Canon T3, EF8-15mm f/4L FISHEYE USM. f/4 1/30 ISO 200.

**HM: “Holy Family Cathedral”
by John Norvell**

This photo represents the ceiling of Gaudi's incomplete cathedral in Barcelona -- the Sagrada Familia. Fuji X-Pro2, 10-24mm at 10mm, 1/100 sec, f/8, ISO6400.



**HM: “Episcopal Palace”
by Kay Norvell**

This column and ceiling are part of the Episcopal Palace in Astorga, Spain. It was designed by Spanish architect Gaudi. Fuji X-T1, 18-135mm at 28mm, 1/90 sec, f/8, ISO6400.

**HM: “Citadel”
by John Telford**

While this image appears to be about the many rock shapes and textures in the low angle of the warm sunset light, it is also about visiting a much earlier point in time in the ancient world of the southwest. When we visit Mesa Verde (CO) and Chaco Canyon (NM) it's easy to imagine that we are seeing the New York and Chicago of the ancient world of the southwest. By comparison, in Cedar Mesa in southern Utah where this image was made, it is easy to imagine that we are seeing the suburbia of the ancient world of the southwest. Because today we find many ancient dwellings in ever canyon. Lots of canyons and lots of ancient dwellings.

Conveniently, these canyons had all the necessities of life, water in the canyon bottoms and animals for food on the Juniper covered mesas above. Importantly, each of these dwellings were built into the face of a canyon wall to make them easier to defend. And, when we hike to the Citadel, we see a prime example of a well-fortified dwelling.

After about 1 mile along the canyon rim, we must find a way to climb down about 100 feet to near the canyon bottom, then after about ½ mile of scrambling over large rock formations we must find a way to climb up about 75 feet onto a free-standing peninsula. We will then cross what remains of three distinctive rock walls built to add defense-in-depth, to protect their stored food, women, and children. Finally, we must find a way to climb up about 25 feet over very large steeply-angled boulders to a narrow shelf just outside the Citadel's exterior wall, where the Citadel sits along at the top.

Shot with Nikon D810, Zeiss 18mm, Gitzo tripod legs, Arca-Swiss monoball, with focus stacking. It was an afternoon's visit to the ancient world of the southwest.



Novice Color Print



**First Place: “Ceiling Circles by John Lautner”
by Dan Smith**

This is the ceiling of a large circular entrance hall of a Hollywood Hills home built in 1950. The concentric circles of wood are echoed by curves in the chandelier, and the wood radials draw the eye to the center. Home designed by John

Lautner, a prominent mid-century Southern California architect. Camera was a Panasonic DMC-LF1, with f/2.2, ISO 400, and 1/125 sec. exposure.



First Place: “World Trade Center” by John Norvell

On a recent visit to the 911 museum and memorial in New York, I photographed this scene of the colorful and striking ceiling of the Oculus at the new World Trade Center.
Fuji X-T3, 18-135mm at 18mm, 1/125 sec, f58, ISO 4000.

Second Place: “Spanish Chapel” by John Norvell

This photo of the Gaudi's Episcopal Palace was made with a fisheye lens from a balcony to emphasize the curves in the ceiling.
Fuji X-Pro2, 8mm, 1/60 sec, f/8, ISO2000.



Third Place: “Kidwelly Castle Tower Path” by Nicolas Raymond

Tower pathway from Kidwelly Castle in Wales (UK). Managed and maintained by Cadw as the Welsh Government's historic environment service, you can find many castles and ancient landmarks like this all across Wales. This castle in particular offers a variety of nooks & crannies to explore, from a scenic open air pathway as seen here on the second level, and a gritty dungeon room down below.

Shutter Speeds (bracketed on tripod for HDR): 1/80, 1/40, 1/20, 1/10 & 1/5 seconds Aperture: F/16 Focal Length: 24 mm ISO: 100
GPS: 51°44'20.8"N 4°18'20.5"W.



Advanced Monochrome Prints



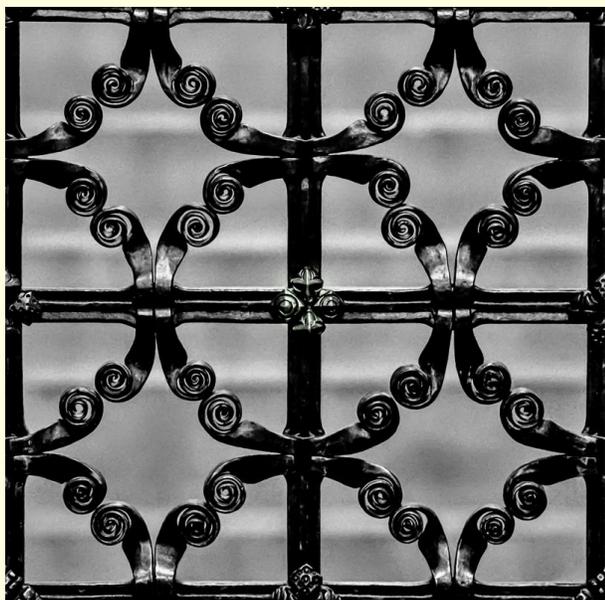
First Place: “Eye in History ” by George Lea

Image captured from abroad a bus crossing from the South Bank near the foot of the Golden Jubilee Bridge over the River Thames. Care had to be taken to minimize any reflection from the window. This was one of three taken.

Ricoh GXR/14M, Leitz Summercron f2.0/35mm, RAW capture, ISO 400; converted to monochrome and edited in Photo Shop; Epson R3000 printer using Cone ink-set on Red River San Gabriel paper.

Second Place: “American Art Museum” by Diane Poole

This image was taken at the Smithsonian American Muesuem. I was so impressed with the Ceiling in the courtyard of the building. The art was also fabulous! Canon T3, EF-S55-250mm f/4-5.6 IS II, 1/60 ISO 320.



Third Place: “Cathedral Gate” by Doug Wolters

This was shot in one of the chapels in the crypt of the National Cathedral. The soft lines behind the gate detail are steps. It was shot with an Olympus E-M5, with an M. Zuiko 75mm F1.8 lens, 1/60 sec., f/1.8, ISO 12800.



**HM: “Truly Old Compound ”
by Gosia Klosek**

This is a reconstruction of a prehistorical village in Poland. I cropped the image so that the lines of thick wooden trunks and the thatched roof point to the somewhat crooked vertical structure of the watch tower. As it was an overcast day, the original image was "almost" monochrome but changing the palette to black and white made the subject stand out better.

Nikon ISO 500 f/9.0 1/100 sec



**HM: “Stonehenge ”
by John Norvell**

On a visit to England, we visited Stonehenge on a beautiful day. The site was crowded and I waited for some time for a clear shot of the massive stones. Fuji X-Pro2, 18-135mm at 45mm, 1/60 sec, f/16, ISO200.

Topics for the NIH Camera Club



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 by John and Kay Norvell

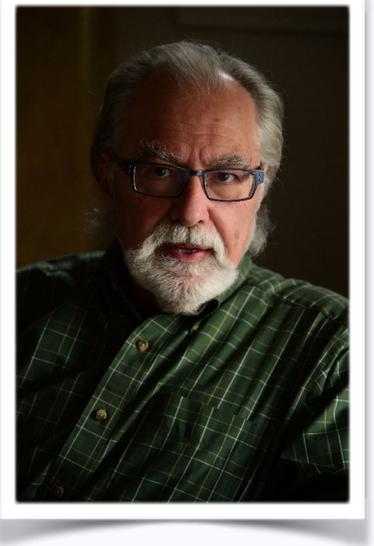
Please click on this link for specific competition rules:

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

March 2019 Judge

Frank Van Riper

Topic: Photojournalism



Recovered Memory: New York and Paris 1960-1980

Frank Van Riper's award-winning career in journalism began in 1967 on the New York Daily News where for 20 years he served as White House correspondent, national political correspondent and ultimately Washington Bureau news editor.

But he also has been a photographer for as long as he has been a writer and now, with the publication of his sixth book, he offers a documentary-cum-memoir about two of the world's great cities: New York and Paris.

Recovered Memory: New York and Paris 1960-1980 is a meditation on time and place: before the internet and 24/7 news; when one could visit the Eiffel Tower without seeing police and automatic weapons, when a ride on the New York subway cost 15 cents, when the smell of fresh-baked baguettes wafted over nearly every Parisian neighborhood--when the Coney Island parachute ride still thrilled thousands.

These two great cities, connecting the Old World and the New, are the cultural capitals of the West. Van Riper's striking black and white photographs and eloquent text capture the 20th-century romance and grit of these two remarkable places when the pace of life was slower and somehow less threatening.

Bestselling author Martin Walker, drawing on his own experiences of New York and Paris in the book's foreword, saluted "Frank Van Riper's keen-eyed and touching tribute to the real twin cities."

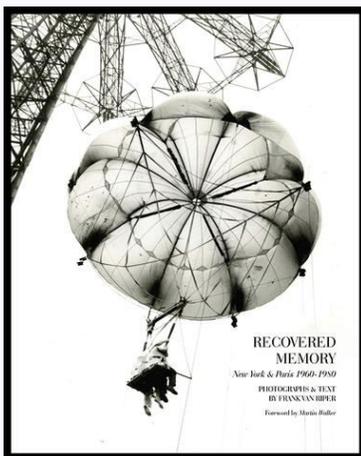
Recovered Memory follows several of Van Riper's books of documentary photography and text. Of his first, *Faces of the Eastern Shore* (1992), the late James A. Michener observed in his foreword: "What this rascal has done is belatedly to illustrate my novel *Chesapeake*, and superbly..."

Van Riper's award-winning *Down East Maine / A World Apart* (1998) prompted this from author Stephen King: "Frank Van Riper captures the Maine I know and the Maine I love. It's a masterly job."

And internationally renowned travel writer and essayist Jan Morris, commenting on *Serenissima: Venice in Winter*, (2008) done in collaboration with Van Riper's wife and partner Judith Goodman, declared: "One of life's subtlest acquired pleasures is the Venice of winter, of mists and puddles, umbrellas and empty alleys and gondolas in the rain. This book magically acquires the pleasure for us—and no less miraculously—enables us to enjoy it all the year round."

Recovered Memory: New York and Paris 1960-1980 will be published in Fall, 2018 by Daylight Books.

Please note that the book will be available for sale and signing at the club for \$45.(tax included.)



TRAVELOGUE

TUESDAY, MARCH 19, 2019

AT 8-9PM

COMMUNITY ROOM OF THE Five Star Premier Residences

FOREIGN LANDS AND PEOPLE

PHOTOGRAPHS BY GEORGE K LEA, NIHCC



IMAGES OF PEOPLE IN THEIR ENVIRONMENT
ACCUMULATED OVER TWO DECADES FROM
AFRICA, ASIA, EUROPE, AND SOUTH AMERICA

Famous Photographers

By Stephen Levitas



#38

Weegee (1899-1968)

AKA Arthur (Usher) Fellig



Let's look this month at a man famous as an ambulance and crime scene chaser. This is, like last month, also gritty, but a different sort of grit.

Born Ascher Fellig, and renamed Arthur Fellig upon immigration to the USA, he adopted the public name Weegee (a phonetic rendering of Ouija) because of his frequent, seemingly prescient arrivals at scenes of action only minutes after dramatic events unfolded. But Weegee never quite managed to shoot an actual crime in progress, no matter how quickly he got to a scene.

Here is the Wikipedia article on Weegee: <https://en.wikipedia.org/wiki/Weegee>

Arrested individuals avoiding the camera



This image appeared on the cover of Weegee's first book, *Naked City*. Here is the advertising text from the Amazon website selling this book:

For *Naked City*, his first collection, Weegee cruised the teeming streets of 1940s New York in the wee hours in search of the sensational. His photographs were lewd, louche, and licentious but always brimming with life (except when they were brimming with death).

Weegee's profound influence on other photographers over the last half-century derives not only from his sensational subject matter and his use of the blinding, close-up flash, but also from his eagerness to photograph the city at all hours, at all levels. Snapping lovers on the beach at 3:00 in the morning, transgender prostitutes in police buggies, bejeweled society ladies at balls, the desperately poor--no one knew New York like Weegee did. *Naked City* showcases his talent, his love of the city, and his taste for the absurd and the unbelievable, in a book that will always stand as a classic introduction to the secret life of New York.

Two shots of fire disasters



Characters of the city



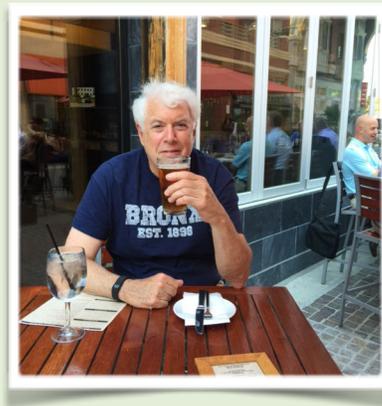
An unusual commentary on big shots



Life in poor neighborhoods



Better Query Saul Coming Clean The Sensor Problem By Saul Pleeter



Anyone with a digital camera has probably returned from a photo shoot, uploaded his /her photos and found spots on their photos like in the photo below. The problem is sensor dust/dirt and this article will discuss a) prevention, b) cleaning, and, c) eliminating this problem.



All DSLRs (digital single lens reflex) and MILCs (mirrorless interchangeable lens cameras) have a device that translates light and color into electronic signals that can be stored on a card, uploaded to a computer and interpreted into a photo. These devices are sensors. Unfortunately, sensors are also dirt and dust magnets and the dust spots that result are largely unavoidable.

The minute you remove a lens from your camera, you expose the sensor and because of the residual electric charge on the sensor, dust and dirt particles are attracted.

Prevention involves:

- 1) Avoidance - not changing lens frequently.
- 2) Cleanliness- keeping the outer areas of the camera clean especially when changing lenses.
- 3) Minimizing exposure – have the lenses ready with caps removed. Make certain that the camera is off when changing lenses!



Living with sensor spots. Having sensor spots will not damage your sensor and there are very simple ways of eliminating them from your photos in post-production. My approach starts with LR (Lightroom). In the Develop Module, click on the Spot Removal icon. Right below your photo you should find Visualize Spots with a box in front and a slider after. If you click the box, the photo turns into a negative and the dust spots will appear generally as circles. The number and size of the spots are indicated by their brightness and will appear/disappear as you move the slider to the right.

Move the cursor over the spot. Change the size of the cursor so that the inner circle just covers the spot. Now click Done. The spot should be eliminated. As you can see from the negative above, this photo has many, many spots, but only one can generally be seen. If I were to eliminate all of the spots it would be a time-consuming event that would seemingly need to be reproduced for many photos. Fortunately, if you hold down the Shift key and select all of the photos that have a similar dust spot problem, the problem is mainly solved. Click the Sync button that is just under the Develop Module listing on the right of the screen. A screen appears named Synchronize settings. If you select Spot Removal and then press the button labeled Synchronize, the spots should be removed from all of the photos you selected.

Ninety-nine percent of the time the Spot Removal function of LR will solve the problem. On those occasions when LR doesn't work I turn to the Clone function in PS (Photoshop)

Cleaning Options. Cleaning options range from the simplest ‘let the camera do it’ to professional cleaning. Most new DSLRs and MILCs have built-in sensor cleaning devices. Essentially they cause the camera’s sensor to vibrate rapidly hopefully resulting in the dust to fall off the sensor. Internal sensor cleaning usually occurs every time you shut your camera off. It is also a menu item that can be started whenever you feel it necessary.

In terms of complexity, the next approach is an air blower. I use something called Giottos Rocket Blaster hand blower. The blowers are inexpensive (mine cost \$12) and generally work well removing dust. Avoid using pressurized air sprays. They frequently have a liquid component that will not work well on your sensor.

Next in complexity are sensor-cleaning kits - often coupled with a sensor scope. A sensor scope is a magnifying glass with a light that facilitates an examination of your sensor for spots. A sensor cleaning kit consists of a liquid cleaner and swabs. You put a drop or two of the liquid on the swab and carefully and systematically move the swab over the sensor. Many amateur photographers find manual cleaning to be a frightening alternative. The origin of the fear is damaging the sensor. If you carefully follow the kit’s directions, the chances of damaging your sensor are minimal.

Professional cleaning services are the last of the choices. Cleaning is relatively expensive (\$60 or so) and, for some, the biggest obstacle is downtime. You send or bring your camera in and have to wait for it to be cleaned.



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!

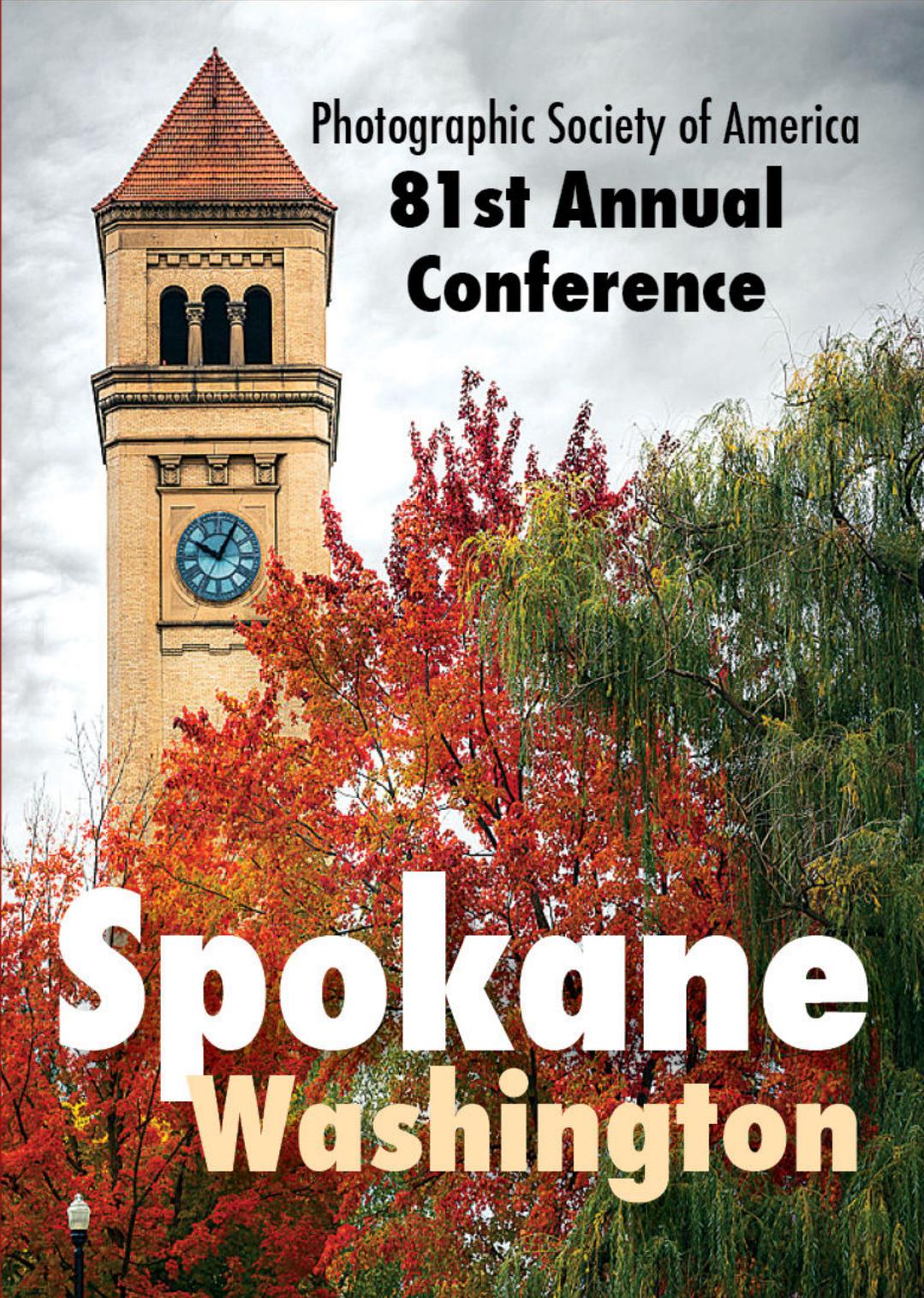
If you want to be one of the first to know when tickets go on sale, let us know your email address

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

Announcement of PSA Mid-Atlantic Chapter Meeting

The Chapter's Program Meeting with two great photographers.
Visitors are welcome.

2019 Mid Atlantic Chapter (MAC) Annual Program Meeting

Date: March 23, 2019 (Saturday)

Time: 09:00 am to 4:30 pm

Place: Meeting to be held in Clubhouse Two, Meeting Room Two,
Leisure World, 15,000 Georgia Avenue, North,
Silver Spring, MD 20906

(Note: Rt. 97, main entrance at the Globe or at the Norbeck Road entrance (at Route 28)
on the north side. At the gate, just tell the guard that you come to the camera club meeting)

Meeting Agenda:

- 09:00 - 09:45 am --- Mid Atlantic Chapter & PSA business
- 10:00 - 11:00 am --- Morning Feature Presentation "The Call of the North – Canadian Rockies" by Bernard Chen
- 11:00 - 11:45 am --- About PSA: "What is a Photo Travel and NOT a Photo Travel Image"
- 11:45 – 12:45 pm --- Lunch
- 01:00 – 02:00 pm --- Afternoon Program: "Zambia, South Africa wildlife and Kenya migration adventures" by Henry NG
- 02:15 -- 02:45 pm – The showing of the 2018 PSA Chapter Showcase Competition Images
- 03:00 – 04:30 pm --- Members" Images Critique

Morning Feature Program Description "The Call of the North – Canadian Rockies": Bernard Chen will discuss about his two recent trips to the magnificent Canadian Rockies this past September and January. In addition to presenting his outstanding images and videos captured during these trips, he will discuss photos tips, trip preparation and trail details that might be of interest to everyone interested in visiting the Canadian Rockies.

Bernard Chen Bio: Bernard is an award-winning landscape photographer who has found his passion with a camera in his hands. He has a heart of an artist and is an aspiring nature photographer based out of Northern Virginia. Besides his passion for capturing beautiful images, Bernard's dedication with his camera has also extended to other artistic elements, broadening his talents into time-lapse photography and nature cinematography. Bernard said "I never stop imagining how I can inspire others to see Mother Nature at her finest moments"

Afternoon Program Description: "Zambia, South Africa wildlife and Kenya migration adventures": Africa is the photographers' paradise. Henry will present the images captured during his 21-days photo trips to three African countries (Zambia, South Africa and Kenya) in July 2018. He will discuss the different subjects available in these countries including the trip preparation, equipment and transportation needs, living conditions, and photo tips.

Henry Ng Bio: Henry is an internationally recognized photographer. He was ranked among the Worldwide Top 10 Exhibitors in 5 different Divisions (Pictorial Color Slides, Digital Imaging, Photojournalism, Photo Travel and Small Color Prints) of the "Who's Who in Photography" published by Photographic Society of America (PSA) numerous times, including ranked first in the World in both Pictorial Color Slides (now is called Projected Images) in 2005 and Photo Travel Projected Images in 2005 and 2006. In November 2018, the Chinese Art Golden Horse Award Organization in China awarded Henry the Lifetime Achievement in Photography Award. He has served as the PSA Image Collections Vice President and a member of PSA Board of Directors (BOD). After serving the maximum allowable three terms as the PSA Vice President (2007-2013), PSA BOD appointed Henry as the PSA Ambassador in 2013 and the PSA Goodwill Ambassador for Asia in 2016.

Robert James Leonard, HonPSA, MPSA, AFIAP
Chairman and Treasurer, 3D Division



MID-ATLANTIC CHAPTER

Charter Date: 1997
Primary Location: Virginia, Delaware, Maryland

[Visit our Facebook page](#)

Officers

 = Henry Ng, FPSA, EPSA, Chair	 = My Phuong Nguyen, PPSA, Vice Chair, Programs	 = William Yeagley, APSA, Vice Chair Membership	 = Michael Tran, APSA, PPSA, Vice Chair Competitions	 Judy Burr, APSA, EPSA, Treasurer	 = James R. Roy, FPSA, PPSA, Secretary
---	--	--	---	---	--

Mid-Atlantic Chapter Pages and Links:

- Chapter Overview
- Chapter Gallery
- Chapter Bulletin Board
- Individual Member Galleries
- Chapter Website
- Mid-Atlantic Facebook



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



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/>

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

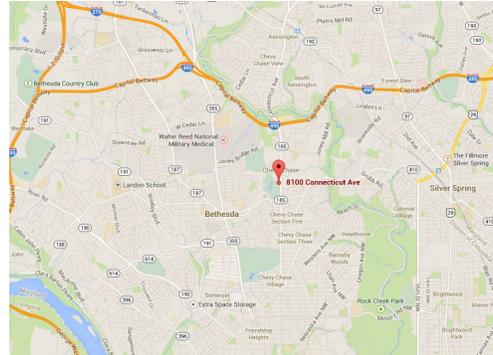
PSA Rep: Dick Sprott
Nature Visions Rep: Vacant
Nature Visions Alt: Jim Turner
Newsletter Editor: Diane J Poole
Webmaster: Jim Turner

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

© NIH Camera Club and its Contributors.

The contents of *Cameraderie* are copyrighted. No material herein may be reproduced in any manner without the written permission of the Editor or the material's author.

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:

- | | |
|--|---|
| <input type="checkbox"/> Help find program speakers/judges | <input type="checkbox"/> Assist with field trips or workshops |
| <input type="checkbox"/> Assist with bi-annual and other social events | <input type="checkbox"/> Help with educational activities |
| <input type="checkbox"/> Help to welcome new members | <input type="checkbox"/> Help with club outreach activities |
| <input type="checkbox"/> Help with club exhibitions | |
| <input type="checkbox"/> 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