

Cameras

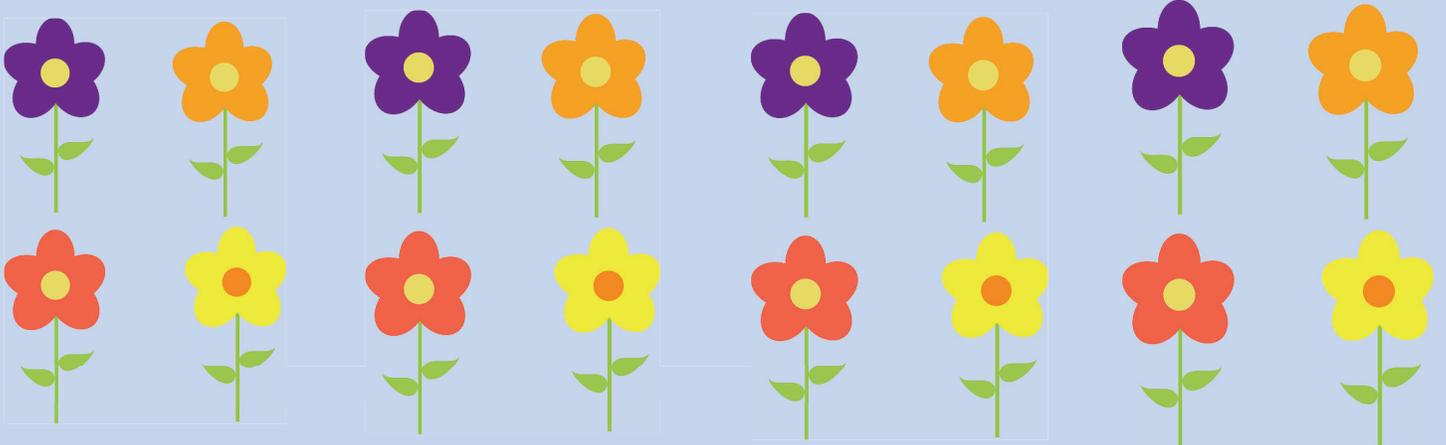
The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 57 (4); April 2019



“Graduation Day”
By Diane Poole



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2019 APRIL

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9 Competition Night Decay, Detritus, Abandoned things	10	11	12	13
14	15	16 Travelogue Borneo/Malaysia see pg 17	17	18	19	20
21 	22	23	24	25	26	27
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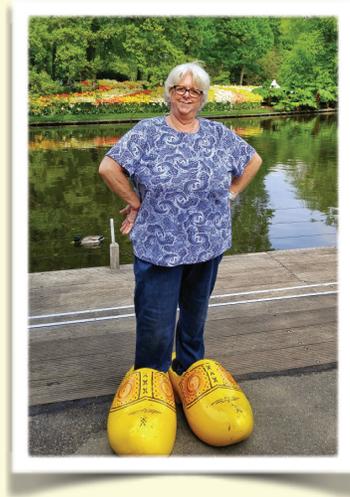
2019 MAY

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7 John and Kay Norvell Travel Photography workshop more information TBA	8	9	10	11
12	13	14 Travel Photography Critique more information TBA	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

President's Chat

April 2019

By Linda Eisenstadt



April Showers bring May Flowers!

Let's hope we have a beautiful and colorful spring this year. I think my 2 favorite signs of spring is seeing all the shades of green that appear and hearing the peepers!

I'll be contacting Soleado Lavender Farm to plan another field trip in June. I'll keep you informed when I get the date. As last year, I'll need a minimum number of 10 people, otherwise it'll be canceled. I've asked for an early date this year, so we don't go at the end of the season.

Our program committee has decided on the dates and descriptions for next year's competition topics. They'll be listed in the June newsletter. They are also selecting topics for the 2020-2021 club year. At the next board meeting, the board will vote on these topics and be announced in the June or Summer newsletter.

As I mentioned in my February Chat, we still need volunteers to give a presentation to the residents of the Five Star Residences. 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. PLEASE let me know ASAP if you'd like to do a presentation. This is one way we give back to the Five Star Residence for our free meeting space and snacks!

Another way our club gives back to Five Star Residence is to help them with projects that involve photography. Susan Bick contacted me last month for help with their Hands of Aging project. We had six volunteers and Saul Pleeter has taken the lead with the project. I'm anxious to see the finished project and hear from Saul about their experience with the residents.

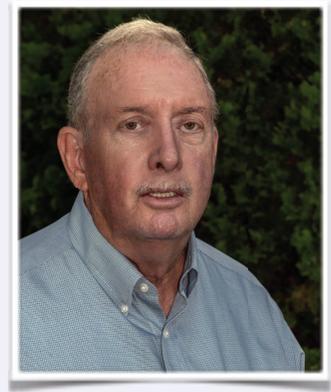
I'll see you at our next meeting, April 9, I can finally drive after 6 weeks in a sling! Come at 6:30 p.m. and talk to other members.

Linda Eisenstadt
Keukenhof
Gardens outside of
Amsterdam,
SPRING!





PSA Rep Rap April 2019 By Dick Sprott

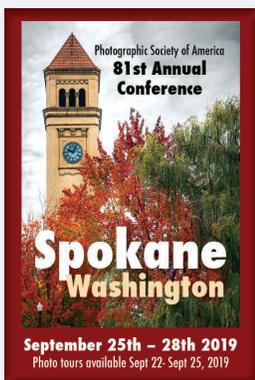


Spring! Finally! Maybe! After the strange winter we have had this year, it is easy to worry about what comes next. Will the cherry blossoms appear on time and not get blown away or soaked before they can become additions to our photo collections? Or will we be rewarded for surviving winter with a lovely spring? Whatever happens, spring is a time for getting out and shaking off the aches and pains of winter chores and acquiring new ones more suited to a warmer season. As we saw in the March photojournalism competition, cell phone pictures can be quite successful, so why not keep yours with you while you get the yard and gardens ready for spring. If you wish you could post-process your phone images, like you do with the images on your DSLR, you might be surprised to find the very large array of apps for your phone that allow you to do just that. Snapseed, Painter-esque, HDRFX, and Camera Plus offer lots of options that are fun, easy to use and can produce lovely results. There are literally hundreds of other apps, most free or low cost, that can help you get results you might like and that are sharp enough to enlarge to 16X20 prints. A trip to the annual PSA Conference will almost always be rewarded with a fine session on phoneography (iPhone or Android) taught by Jerry

Hug or Mark Southard. Both are masters of the craft.

Of course, there are places to photograph in spring that are more fun than your back yard! Outdoor photo workshops abound, some with instruction and some without. Either way, take that cell phone along, as well as your favorite big-boy camera and load a few choice images from your trip on it to give yourself something to explore with post-processing apps.

PSA has a relatively new set of opportunities for PSA members called Photo Adventures. I'll be leading one of those in spring 2020 on the Outer Banks of North Carolina. It will be open to a small group (no more than 10) of PSA members. I am going there this April to set next year's dates and accommodations. I'll keep you informed when sign-up is open. I have just become a member of the PSA Photo Adventure planning committee, so I'll try to make sure that NIHCC-PSA members hear about upcoming adventures as soon as they are announced. These small group adventures are intended to provide opportunities for PSA members who want to visit photogenic places with a small friendly group, maybe meet some old friends and perhaps make some new ones.



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



MPA Corner

April 2019

by Linda Eisenstadt, NIHCC
Rep to Maryland Photography
Alliance (MPA)

MPA@MDPhotoAlliance.org



I attended the March 19th MPA Director's meeting via teleconference, it's so much easier to participate this way. The April 27 "Odyssey of Light" seminar is sold out but a wait list has been created. If you're interested in attending, get your name on the wait list now.

MPA's Judge Certification Program is close to completing their 2nd training session. Roy Sewall is the instructor. They've had a wait list for each of these two programs. It was decided at the Director's meeting to offer 2 judge certification programs per year (May-April). Any NIHCC member interested in attending a session, NIH Camera Club must nominate you.

Speaking of judges, and speakers, MPA has created a current listing of photographers that are available to camera clubs. It isn't a complete list but names that some clubs have recommended. The list also indicates if the judge/speaker is MPA recommended or the judge has gone through the Judge Certification program. During our Director's meeting, we discussed adding

feedback (pro and con) from the camera club's surveys. MPA has developed a feedback survey and once it's finalized, will offer this form to all member camera clubs.

MPA is now in the process of planning the 2019 Gallery Show. It will open November 1, 2019 at Bohrer Park in Gaithersburg. The Opening Reception will be November 10. The planning committee is in the process of choosing a topic and according to their plan, photographs will be due no later than August 24, 2019. Several of our members received recognition in the 2018 Gallery Show and were invited to hang their photographs in the Annapolis Gallery Show. Get your cameras ready so you can participate this year.

The MPA Calendar of Events lists the activities of the member camera clubs. To see what these clubs are offering (as a member of MPA, we are allowed to attend these events), go to: <https://www.mdphotoalliance.org/calendar> Click on a date and the club and event will appear.



Volunteer Opportunity



GIVING  **back.**

NATURE VISIONS PHOTO EXPO

Have you wondered how you can be more involved with the NIH Camera Club??

The NIH Camera Club needs a volunteer to serve as our representative on the Nature Visions Photo Expo Board. Nature Visions is a three day educational event held every year on the George Mason University campus and sponsored by 8 area camera clubs including our own.

<http://naturevisions.org/event/>

It includes lectures and workshops led by internationally known professional photographers; a juried Photo Exhibition in which NIHCC members can compete; and numerous vendors offering photography equipment and tours at discounted prices. There will be lectures on all types of photography and for all levels of experience.

Our representative's main duties are to attend approximately 6 Nature Visions Board meetings per year and to coordinate the collection of NIHCC members' prints that have been juried into the Expo. If you are interested in volunteering to be our representative you can contact David Terao (terao@msn.com), Jim Turner (Jim_Turner_1945@yahoo.com) or Stan Collyer (sccollier@aol.com) for more information.

NATURE VISIONS 2019

THREE DAYS OF WORKSHOPS AND SPEAKERS FOCUSING ON NATURE PHOTOGRAPHY

<p style="margin: 0;"><small>WHEN</small>  11/01/2019 <small>09:00 am</small></p>	<p style="margin: 0;"><small>WHERE</small>  Manassas, Virginia <small>10960 George Mason Cir, Manassas, VA 20109</small></p>
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Competition Winners
March 2019
Topic: Photojournalism



Novice Digital:

First: Leonor Guillen "Counting Tips"
Second: Bob Cox "Crossing in Chaos"
Third: Leonor Guillen "Senior Activist"
HM: Ira Wolpert "Day Sleeper"

Advanced Digital:

First: Diane Poole "Why Lie"
Second: Stan Collyer "All Alone"
Third: Diane Poole "Seekers Church"
HM: Gosia Klosek "Pyre"
HM: Bezhar Muradi "Earnings"
HM: George Lea "Holy Mb2_Gla_2018"
HM: Stan Collyer "Shadows on the Wall"

Advanced Color Prints:

First: Gosia Klosek "Make the Bet"
Second: Doug Wolters "Battle Ready"
Third: Bill James "Joyful Orbit"
HM: Karen Goldman "March for our Lives"

Advanced Monochrome Prints:

First: Diane Poole "Graduation Day"
Second: Gosia Klosek "An Offering"



First Place: “Counting Tips” by Leonor Guillen

I took this image with my iPhone on Bourbon Street in New Orleans. This boy is one of many boys who play on the streets for tips in New Orleans.

Second Place: “Crossing in Chaos” by Bob Cox

I was experimenting with long exposures while we were on the elevated sidewalks in Hong Kong. Shot with Camera+ app on iPhone 8 Plus with a 1 s hand-held exposure, then massaged lightly in LightRoom. I think the staccato-like texture is from the way the app does long exposures -- perhaps a synthesis of multiple shorter exposures rather than a real single long take.



Third Place: “Senior Activist” by Leonor Guillen

I took the photo entitled: “Senior Activist” in Bethesda during a March against guns. I took it with a Coolpix S900. ISO 125; f3.7; 1/500.



**HM: “Day Sleeper”
by Ira Wolpert**

My picture was taken in a small town in France on a cruise. My wife told me not to take the picture because she thought it was embarrassing, but I thought it was a typical shot of everyday life throughout the world. He represented many others I have seen in other cities.
Taken with a Canon T3, f/5.6, 1/125 sec. , auto setting at 55 mm, Exp. 0.4 sec at f/5.6, 640 ISO.

Digital Advanced



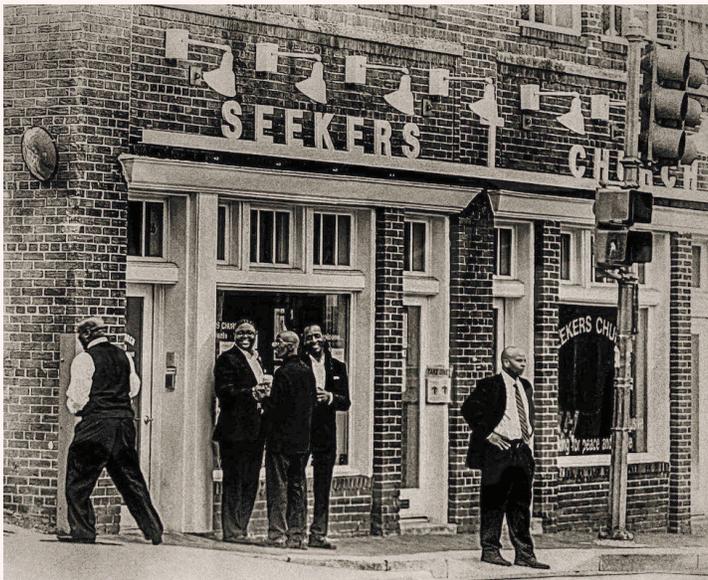
**First Place: “Why Lie”
by Diane Poole**

We went to San Francisco in January, and we were so lucky with the beautiful weather! Here is a shot I took down by the wharf with the Clown in the background and his awesome bubble machine. Canon T3
EF-S 55-250mm f/4-5.6 IS II, ISO 200, f6.3



**Second Place: “All Alone”
by Stan Collyer**

Although it was a warm day in Havana, this undernourished dog found a bit of extra warmth on a manhole cover. Watching people walk by without noticing this homeless pup made me sad. By photographing him, maybe I wanted to give him a bit of immortality. 17mm, f/8.0, 1/200 sec, ISO 400.



**Third Place: “Seekers Church”
by Diane Poole**

This image was taken across the street from this cool Church in Takoma Park MD. It was during the Takoma Porch Music Fest that I was performing in, we and a few bandmates were enjoying lunch after our gig and I looked over and saw these guys. I am not sure if they were part of a band or what they were doing, but they look like they were having fun doing it! Sony a6000 E PZ 16-50mm F3.5-5.6 OSS. Heavily processed in Photoshop.

**HM: “Pyre”
by Gosia Klosek**

Lighting the pyre is the next to the last step of the funeral rites captured here at the Pashupatinath Temple in Kathmandu (the last step is throwing the ashes to the river). The man in the middle is likely the closest relative of the deceased and the focus of the others present is on him. Nikon ISO 250 1/320 sec f/9.0.



**HM: “Earnings”
by Bezhan Muradi**

Being one of the least developed countries, some Afghans make less than a dollar a day. I took this photo in Kabul during Afghan New Year Celebration which is called Nawrooz (literal meaning is new day) happens in March 21 of every year. In these celebrations, people celebrate and welcome Spring season, and make different fruity drinks and play different games such as kite flying, horse riding, etc. One of these games is egg fighting where two people select one boiled egg and hit each other's eggs. The one cracks is the one that loses the game. This man and child were selling these eggs in Nawrooz. Shot with Canon EOS 6D and Canon 24-105mm F4 lens at 135 mm, 1/320 sec, f/7.1, ISO 100.



**HM: “Holy Mb2_Gla_2018”
by George Lea**

Image captured at the M Benz Rastatt plant where the little Gla’s are assembled. Rastatt is near the German-French boundary close to Strasburg. No pictures were allowed in the assembly area but there is a large “open” area with a cafeteria and shops. All displays are checked regularly for fingerprints and such. The person on the right had to remove his left hand prints soon after! The MBZ museum at their main plant is more interesting which follows the Guggenheim spiral layout. Sony A7-R, Leitz f2.0/35mm Summicron; ISO200, f5.6, RAW, Adobe Lr edit of white areas and bright lights.



**HM: “Shadows on the Wall”
by Stan Collyer**

When photographing in cities, I enjoy finding an unusual background and then waiting for something to happen. One evening in Bejucal, a small town in Cuba, I noticed the interesting shadows cast by two street lights. I stayed back and waited until this woman passed by. In post processing I enhanced the contrast using Topaz BW Effects 2. 70mm, f/2.8, 1/80 sec, ISO 6400.

Advanced Color Prints



HM: “Make the Bet” by Gosia Klosek

The three fellows captured here discuss their betting strategy on the next horse race (Happy Valley race track - did you read John Le Carre's "The Honourable Schoolboy" novel?). And they are serious about it. Green grass of the track, paper showing the schedule, and a smart phone (with an app which displays current odds and is used to place bets) give a clue to the subject of their discussion.
Nikon ISO 4000 1/400 sec f/6.3.



Second Place: “Battle Ready” by Doug Wolters

Coco & I were at the Maryland side of Great Falls during a civil war reenactment. The reality they give to reenactments is remarkable. These soldiers looked like they could be going to war the next day. Shot with a Canon Rebel T2i, Canon EF 70.



**Third Place: “Joyful Orbit”
by Bill James**

This image was captured at the Montgomery County Fair in August of 2018. This wide view balances the fast motion of the riders with the beauty of the paintings under the ride’s canopy. Nikon D750, 16 mm lens, 1/400 at f11, tripod.



**HM: “March for Our Lives”
by Karen Goldman**

On March 24, 2018, demonstrators supporting gun control walked on Pennsylvania Ave. toward the Capitol, passing the Newseum with its stone façade and sign celebrating pertinent First Amendment rights, freedom of speech and assembly. Motorola Moto G4 phone, 4 mm, f/2, 1/859s., ISO-50 (automatic).

Advanced Monochrome Prints



First Place: “Graduation Day” by Diane Poole

I captured this image in June of 2018 at my Granddaughters high school graduation . This young woman really captured my attention! She recieved her diploma last and everyone gave her a standing ovation!
Canon T3, EF-S 55-250mm f/4-5.6 IS II ISO 800.

HM: “The Offering” by Gosia Klosek

This picture captures a moment of a coin being dropped into a plastic cup. I did not have time to adjust the camera setting - it was starting to rain and a group of tourists was approaching. The beggar is basically faceless compared to a well-off younger women giving the coin. Nikon ISO 1000 1/160 sec f/6.3.





Below please find the remaining Competition topics for the Fiscal year of the NIH Camera Club

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.)

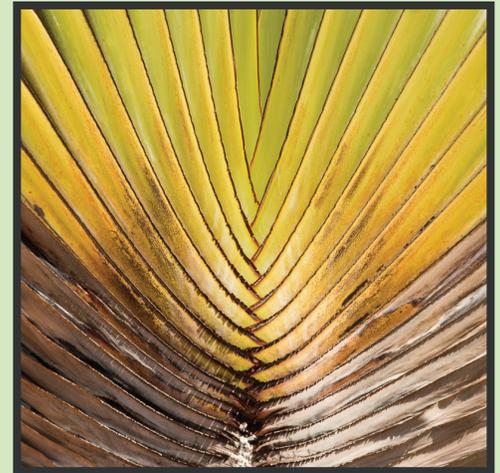
May 14

Critique; Travel Photography

Please click on this link for specific competition rules:

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

NIH Camera Club presents a
Travelogue
Tuesday April 16, 8-9pm
Community Room
Five Star Premier Residences
Borneo/Malaysia
by
Gosia Klosek



Call for Nominations – The 2019 NIH Camera Club Lorraine Lasko Service Award

In 2013, our long-time member and dear friend, Lorraine Lasko, passed away. Lorraine made an exceptional contribution to our club by serving as our Program Chair – arranging for all of our speakers and judges – for over 10 years. To honor her, the club created a special award called the NIH Camera Club Lorraine Lasko Service Award (or the “Unsung Hero” award, for short). This is an annual award and it is time to issue the Call for Nominations for 2019.



Our club is fortunate to have many people who have provided significant service to keep the club running smoothly for the benefit of us all – and we are very grateful to all who have given so generously of their time and talents. However, the Lorraine Lasko Service Award will recognize exceptional service to the club, whether it be long-term service like Lorraine’s or service during a shorter period of time that required exceptional time and effort.

To be eligible for the award, a nominee must be a current member of the NIH Camera Club. However, the service to be recognized may be either past service or service the member is currently providing. An individual member may only win the award once. The award winner will be selected by the Board in a written, secret ballot. Current Board members are eligible for the award; however, if they are nominated, they must recuse themselves from voting to select the winner of the award.

Any current club member may nominate someone for the award by filling out the form below. The Board will accept one nomination per club member.

Name of Nominator: _____ Date: _____

Name of Nominee: _____

Reasons for nominating this person for the Lorraine Lasko Service Award:

(Use additional paper if necessary)

Send your nomination by regular mail or email to:

Vickie Allin

5032 Allan Road

Bethesda, MD 20816

Email: vickie1247@gmail.com

**Nominations must be received by
no later than Friday, May 17, 2019.**

Past Winners:

2014	Pete Guion
2015	Vickie Allin
2016	Linda Eisenstadt
2017	Jim Turner
2018	Stan Collyer

April 2019 Judge Clarence Carvell

A Few Highlights (and Lowlights)
An exercise in reading between the lines

Like so many other photographers you have heard about, I got my first camera when I was three years old. The truth is, I found it on a rock pile while I was waiting for my parents who were digging clams somewhere along the shores in Connecticut. I'm sure I didn't know what it was and I doubt they knew either. It must have been fairly new at the time. That was 79 years ago.

It took me 45 years to realize the significance of that experience. At 48, I sold my business and faced with a mid-life crisis, I needed something to do. I took a photography course at Howard Community College on the advice of Elbert Morris at Industrial Photo and from there it was all downhill. I took more courses, and more courses, earned college degrees in Fine Art Photography, took workshops, taught workshops and college courses and found a passion for teaching and writing.

In 1992, on the advice of John Sexton, I founded the Maryland Photographic Alliance and for 23 years, conducted monthly critique sessions in my studio. Many of these "students", including some NIH people, went on to become recognized news people, National Geographic photographers, Fine Art Photographers and of course, teachers. Twenty-five years has led me on various tracts, some of which I would recommend, others not so much so. Book publishing is fun but not very profitable. Artist in Residence at Great Smoky Mountains National Park was fun too, but carries with it, a great deal of responsibility. Camera Clubs were fun, six of them, and educational, NIH being one of them, and includes 26 years at Bowie Crofton Camera Club. President of Greater Washington Camera Clubs was fun, challenging and rewarding. I found professional photography organizations to be not fun unless you want to be a wedding photographer or some such thing. Collecting cameras and photographs is fun until it comes time to move. Maine Coon cats are fun (two are better than one) and will still love you when everything else is going sour.

As Media Coordinator of Mid Atlantic Air Museum in Reading, PA, for the last eight years, I've discovered a whole new side of photography, all of it fun, challenging and rewarding. Dealing with fifty photographers and news agencies from all over the world and watching the museum grow by leaps and bounds has been extremely rewarding.



Roderick A. Barr, Photographer, Columbia, MD USA (Back up Judge for April)

Artistic Goals My goals as a photographic artist are to create personalized interpretations of the beauty and magic of the natural world and documentation of historic interactions of humans with that world. My primary medium is black and white photography which allows me to concentrate on the essence of a subject, be it rock, cloud, water, tree, flower or building. My interest in black and white photography was first ignited by the landscapes of Ansel Adams, but the photographers who have most influenced my personal aesthetic are Edward Weston and Walker Evans, photographers whose images frequently reside “within” a larger subject.

Art Experience – Teaching I taught both credit and non-credit photography classes for four years at the Maryland College of Art and Design in Silver Spring, MD.

Judging For the past 15 years I have been a regular competition judge for many Maryland camera clubs and was twice a print judge for the Greater Washington Confederation of Camera Clubs

Exhibits My photography has been widely exhibited in many solo, small group, and large group shows throughout the state of Maryland. My larger solo exhibits over the past 30 years include four shows at Slayton House Gallery, two shows at the Howard County Community College Gallery, and two shows at the Foundry Street Gallery. My most recent exhibits are:

A 2015 solo show of 28 photographs at the Bernice Kish gallery, Columbia, MD

A 2018 three person show (with two painters) with 18 photographs at the Bernice Kish gallery

Park Artist in Residence August to September, 2018, Great Smoky Mountains National Park

Awards I have won a first place and a second place in Sierra Club national photography contests.

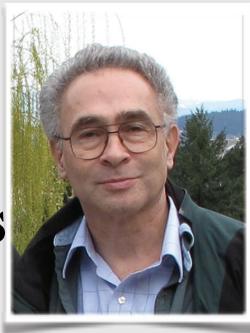
Other Arts Activities I was a Board Member and the Exhibits Committee Chairperson the Maryland Visual Arts Alliance for more than five years, a member of the Board of Directors of the New Arts Alliance, a founding member of the co-op Artists Gallery in Columbia, MD, a member of the co-op Foundry Street Gallery in Savage, MD, and a member of the Maryland Photographic Alliance. I am currently a member of Columbia Photographic Artists.

Education I have no degree in art but have taken photography classes at the University of California (Berkeley) and Columbia Arts Center, as well as many classes in painting, printmaking and ceramics. My formal education includes a PhD in Naval Architecture from UC Berkeley.

Publications and Lectures 15 non-commercial photography books (for self, family, friends) including two on Smokies (2012 and 2017). I am the principal author of the nearly completed Volume 9 of the SNAME Principles of Naval Architecture and the author or co-author of more than 200 technical papers and reports.



Famous Photographers By Stephen Levitas



#39 April 2019

Diane Arbus (1923-1971)



Diane Arbus, often called “the photographer of freaks,” is a good follow-up to last month’s piece on Weegee, as she greatly admired his work. But she left a substantial legacy as a significant artist in a deeper sense than Weegee ever penetrated to. She was also a very complicated person, both in her art, and underlying that, in her personality—she was subject to depression, serious illness, and ended her life in suicide. In these brief articles, I don’t generally look deeply at how the photographers’ lives and personalities affected their art, but in this case, the interweaving is, I think, intense and essential. We have to settle why this photographer was so interested in capturing images of “freaks” and what that expressed about her subjects, herself, and the rest of us.

Here is the Wikipedia website on Arbus: https://en.wikipedia.org/wiki/Diane_Arbus, and some quotes from that website. There is quite a story to tell, as evidenced by the length of the Wikipedia article, and its poignant content. Therefore, I am going to tell that story through the extensive use of quotes from the Wikipedia article:

Arthur Lubow states, "She was fascinated by people who were visibly creating their own identities—cross-dressers, nudists, sideshow performers, tattooed men, the nouveau riche, the movie-star fans..." Michael Kimmelman writes ... "Her memorable work, which she did, on the whole, not for hire but for herself, was all about heart—a ferocious, audacious heart. It transformed the art of photography (Arbus is everywhere, for better and worse, in the work of artists today who make photographs), and it lent a fresh dignity to the forgotten and neglected people in whom she invested so much of herself."

Arbus's style is said to be "direct and unadorned, a frontal portrait centered in a square format. Her pioneering use of flash in daylight isolated the subjects from the background, which contributed to the photos' surreal quality." Her methods included establishing a strong personal relationship with her subjects and re-photographing some of them over many years.

Philip Leider, then editor in chief of Artforum and a photography skeptic, admitted, “With Diane Arbus, one could find oneself interested in photography or not, but one could no longer . . . deny its status as art.”

[She was part of]"a new generation of documentary photographers...whose aim has been not to reform life but to know it.”

Arbus experienced "depressive episodes" during her life similar to those experienced by her mother, and the episodes may have been made worse by symptoms of hepatitis. Arbus wrote in 1968, "I go up and down a lot," and her ex-husband noted that she had "violent changes of mood." On July 26, 1971, while living at Westbeth Artists Community in New York City, Arbus took her own life by ingesting barbiturates and slashing her wrists with a razor. She wrote the words "Last Supper" in her diary and placed her appointment book on the stairs leading up to the bathroom. Marvin Israel found her body in the bathtub two days later; she was 48 years old. Photographer Joel Meyerowitz told the journalist, Arthur Lubow, "If she was doing the kind of work she was doing and photography wasn't enough to keep her alive, what hope did we have?"

Here are Arbus's own words, from the Wikipedia article:

"Freaks was a thing I photographed a lot.... Freaks were born with their trauma." [I think this is a statement of envy; that is, Arbus's trauma, whatever it was, was unnatural to her, having come to her awkwardly during her lifetime. But freaks were somewhat better adjusted to their lifelong trauma, and she envied their adjustment.]

"You see someone on the street and essentially what you notice about them is the flaw."

"I really think there are things nobody would see unless I photographed them."

"I work from awkwardness. By that I mean I don't like to arrange things. If I stand in front of something, instead of arranging it, I arrange myself."

There is also a considerable body of review commentary on Arbus that explains why Arbus is a landmark photographer, still from the Wikipedia article:

In a 1967 review of MoMA's New Documents exhibition, Max Kozloff wrote, "...Arbus' refusal to be compassionate, her revulsion against moral judgment, lends her work an extraordinary ethical conviction.

Judith Goldman in 1974 posited that, "Arbus' camera reflected her own desperateness in the same way that the observer looks at the picture and then back at himself."

Susan Sontag wrote an essay in 1973 entitled "Freak Show" that was critical of Arbus' work; it was reprinted in her 1977 book *On Photography* as "America, Seen Through Photographs, Darkly." Among other criticisms, Sontag opposed the lack of beauty in Arbus' work and its failure to make the viewer feel compassionate about Arbus's subjects. Sontag's essay itself has been criticized as "an exercise in aesthetic insensibility" and "exemplary for its shallowness." Sontag has also stated that "the subjects of Arbus's photographs are all members of the same family, inhabitants of a single village. Only, as it happens, the idiot village is America. Instead of showing identity between things which are different (Whitman's democratic vista), everybody is the same." A 2009 article noted that Arbus had photographed Sontag and her son in 1965, causing one to "wonder if Sontag felt this was an unfair portrait." Philip Charrier argues in a 2012 article that despite its narrowness and widely discussed faults, Sontag's critique continues to inform much of the scholarship and criticism of Arbus's oeuvre. The article proposes overcoming this tradition by asking new questions, and by shifting the focus away from matters of biography, ethics, and Arbus's suicide.

In Susan Sontag's "Freak Show," she writes, "The authority of Arbus's photographs comes from the contrast between their lacerating subject matter and their calm, matter of fact attentiveness. This quality of attention—the attention paid by the photographer, the attention paid by the subject to the act of being photographed—creates the moral theater of Arbus's straight on, contemplative portraits. Far from spying on freaks and pariahs, catching them unawares, the photographer has gotten to know them, reassured them—

so that they pose for her as calmly and stiffly as any Victorian notable sat for a studio portrait by Nadar or Julia Margaret Cameron. A large part of the mystery of Arbus's photographs lies in what they suggest about how her subjects felt after consenting to be photographed. Do they see themselves, the viewer wonders, like that? Do they know how grotesque they are? It seems as if they don't."

In reviewing Diane Arbus: Untitled for Artforum, Nan Goldin said, "She was able to let things be, as they are, rather than seeking to transform them. The quality that defines her work, and separates it from almost all other photography, is her ability to empathize, on a level far beyond language. Arbus could travel, in the mythic sense. Perhaps out of the desire not to be herself, she tried on the skins of others and took us along for the trip. Arbus was obsessed with people who manifested trauma, maybe because her own crisis was so internalized. She was able to look full in the faces we normally avert our eyes from, and to show beauty there as well as pain. Her work is often difficult but it isn't cruel. She undertook that greatest act of courage—to face the terror of darkness and remain articulate."

Leo Rubinfien wrote in 2005, "No photographer makes viewers feel more strongly that they are being directly addressed....When her work is at its most august, Arbus sees through her subject's pretensions, her subject sees that she sees, and an intricate parley occurs around what the subject wants to show and wants to conceal....She loved conundrum, contradiction, riddle, and this, as much as the pain in her work, puts it near Kafka's and Beckett's....I doubt anyone in the modern arts, not Kafka, not Beckett, has strung such a long, delicate thread between laughter and tears."

In a 2018 review for The New York Times on Diane Arbus's Untitled series, Arthur Lubow writes, "The 'Untitled' photographs evoke paintings by Ensor, Bruegel and especially the covens and rituals conjured up by Goya....In the almost half century that has elapsed since Arbus made the 'Untitled' pictures, photographers have increasingly adopted a practice of constructing the scenes they shoot and altering the pictures with digital technology in an effort to bring to light the visions in their heads. The 'Untitled' series, one of the towering achievements of American art, reminds us that nothing can surpass the strange beauty of reality if a photographer knows where to look. And how to look."

Now here are some of those images that made Arbus so significant a contributor to the ever-evolving story of photographic art.

Identical Twins, Roselle, N.Y., 1967



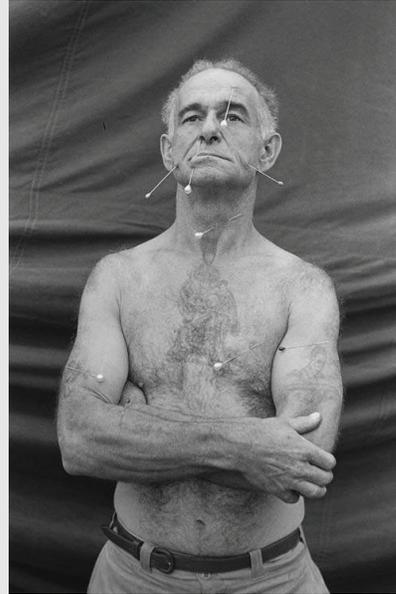
This image was criticized by the parents of the twins as being not particularly good. In it, I see represented a clever externalization of the internal dualities besetting the personality of a single person—hence its staying power and its fame.

Jewish giant at home with his parents in the Bronx, NYC, 1970



[Paraphrased from a website:] Popularly known as “The Jewish Giant”, Eddie Carmel [stage name] was developing as any other child was until his teenage years, when a tumor on his pituitary gland caused him to grow to a staggering 8’9”. Speaking of the image, the photographer reportedly stated: “You know how every mother has nightmares when she’s pregnant that her baby will be born a monster? I think I got that in the mother’s face....”.

The human pincushion (1), Ronald C. Harrison, 1962

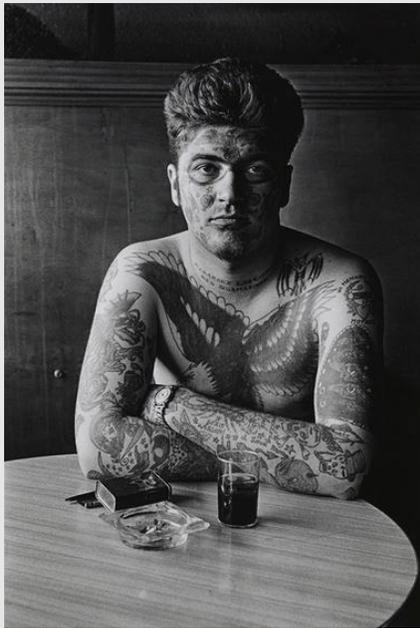


Child with Toy Hand Grenade in Central Park, NYC, 1962

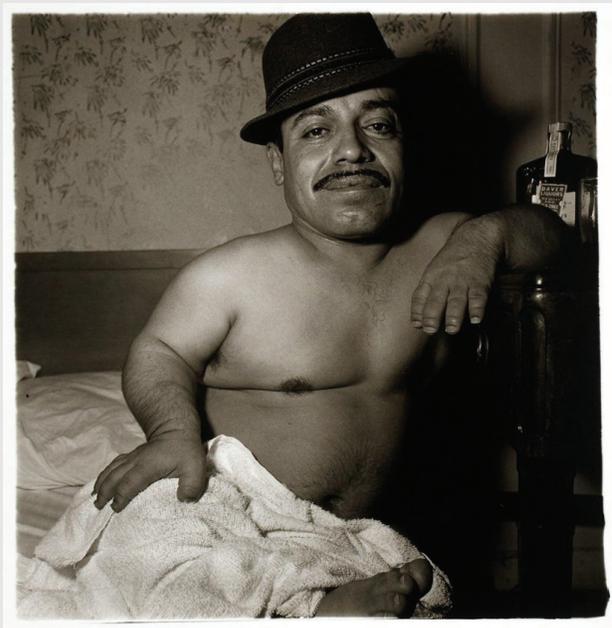


[Quoted from a website:] The boy in this photograph, Colin Wood, claims that Arbus caught him at a moment of exasperation in this iconic shot. At the time that this photograph was taken, the subject’s famous tennis playing father, Sidney Wood, and his mother were going through a divorce – so their son felt lonely and was experiencing “a sense of being abandoned”. The scrawny child holds himself in a tense manner; his right hand clutching a toy hand grenade and his left clenched into a claw like position. This, combined with the disheveled clothes and manic expression on his young face communicates the frustration the boy held and, in his own words, the “want to connect” without knowing how.

Jack Dracula at a bar, New London, Connecticut, 1961



Mexican Dwarf in his Hotel Room, NYC, 1970



[Quoted from a website:] In Susan Sontag’s “On Photography”, the author accuses Diane Arbus of cruelly exploiting her subjects, stating, “In photographing dwarfs, you don’t get majesty and beauty...you get dwarfs”. This image of a “Mexican dwarf” leaning against a bedside table with a smile on his face, however, does not appear to have been taken with any malignity. The subject appears relaxed – comfortable in knowing that Arbus is interested in who he is, and well aware of her interest in photographing “outsiders”. Sitting as any other man would, the humour in the image comes from the seediness of the subject’s nakedness, his dirty towel and visible liquor bottle. The man’s dwarfism has nothing to do with the titillating aspect of the image, eradicating prejudice amongst the audience and also Susan Sontag’s point.

Two images from Arbus’s famous Untitled

Untitled (6), probably 1970



Untitled, probably 1970

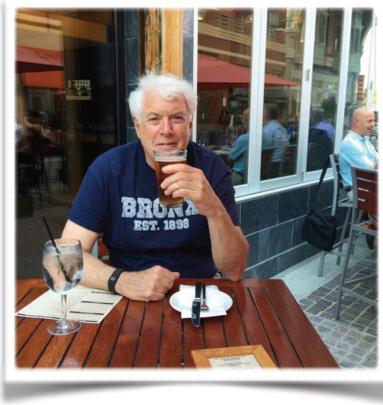


The Untitled images were shot at residences for the mentally retarded. In the left image, we see three women simply clowning around on a lawn. In the right, others are evidently dressed up for a party or festival. We see here the normalcy of non-normalcy. In my view, we are drawn in to realizing that all people are just people.

Back in 2008, I viewed the “Georgia O’Keeffe and Ansel Adams: Natural Affinities” exhibit at the Smithsonian American Art Museum. When there, I happened across the photographic curator of the exhibit and got to ask them about the development of photography in the 20th century. Their remark that stuck with me was “A lot has happened in photography since Adams.” Quite a number of the photographers I have been discussing in this series certainly fulfill that statement, and clearly Arbus is one of them.

Better Query Saul Retouching Portraits with Lightroom Part I

By Saul Pleeter



Most portraits, at least most of the ones I take, can benefit from retouching. Skin blemishes become an issue even when the person you are photographing appears to have smooth skin. This is especially true if you will be making enlargements. As I discussed in a previous column, the choice of hard or soft lighting will either reduce or magnify how visible blemishes are. Whether this is a problem or not, in part, depends upon the look that you are seeking. At the risk of being yelled at, I would offer that blemishes do not seem to be as much of a concern for males as it is for females.

The photo below is a portrait of a Berber woman that I took in Morocco. While there seems to



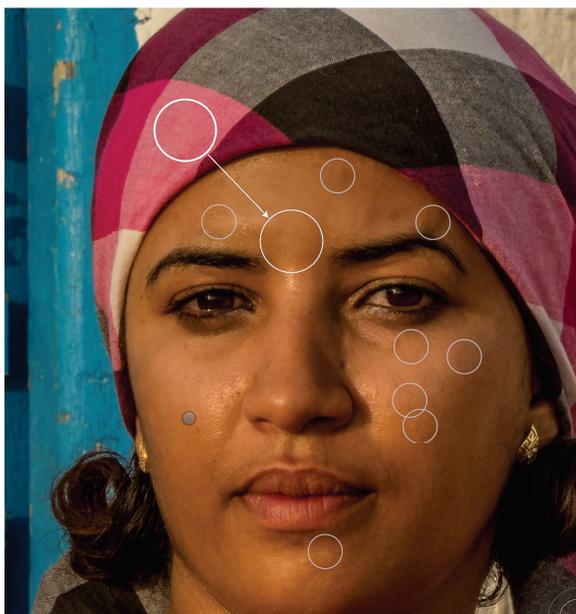
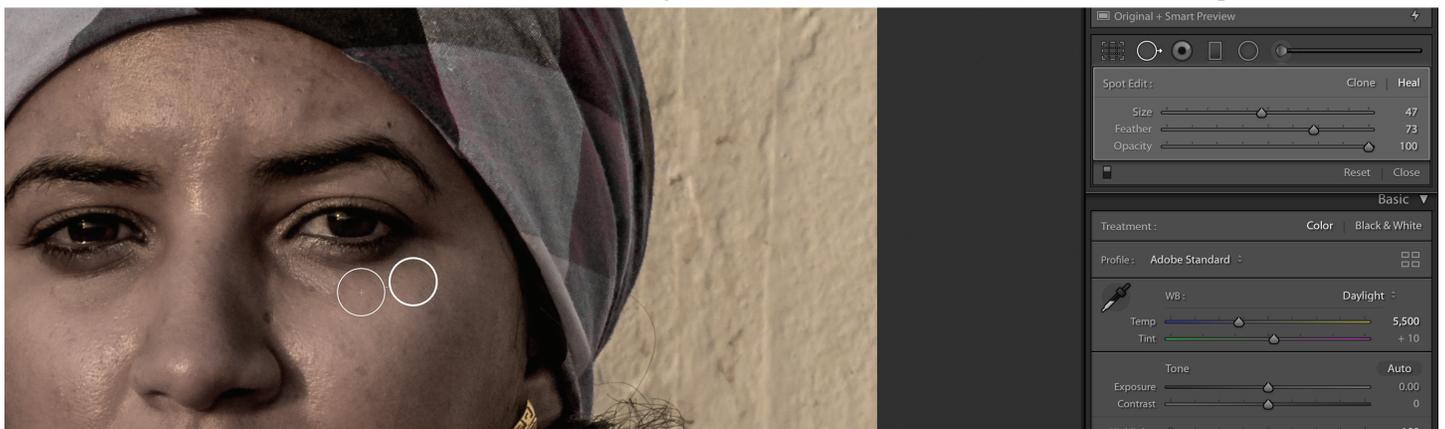
be one obvious spot that needs fixing - the blemish under her eye - if I were to enlarge the photo you would see many more blemishes especially around her forehead.



What I want to do is eliminate the blemishes, but the first step is to make all of the adjustments that you require for the photo. For example, I lowered the slider for highlights, opened up the slider for shadows, increased vibrance, increased saturation and clarity. Next step is to go to HSL slider, select Saturation and lower the Red slider to -100, lower the Orange and Yellow sliders about half-way and increase the Blue slider to about +70. The effect of this should be to make the blemishes much easier to identify.

Now go to the Spot Removal - it looks like a circle with an arrow pointing east - and select it. The top line in the module that opens up gives you a choice between Clone and Heal. Clone does what it says- - it copies or clones the image from one area to the area that you are concerned with. Adjust the size of the brush by hitting the [or] keys until the inner circle just fits the blemish that you are trying to erase. The next option is called Feather. Very briefly, Feather determines how hard or soft the border of the circled area is. The lower the Feather, the more obvious the distinction between the new and old selections. Hard lines are almost never a good choice, so I would increase the slider to anything over 75. In general, you can put Opacity at 100. The lower the Opacity number, the more invisible the change.

Click on the blemish. Two circles will appear - the circle with the plus inside will go over the spot you are trying to remove, the other circle will indicate where the new skin will be cloned from. If you don't like the change, you can move the other circle until it is over an area that you like. The screen shot below shows this procedure.



Another option is to select Heal. Heal copies the texture from one area (the recipient) and transfers it to area of concern. The color of the recipient area will not be changed. The photo shows some areas that I have 'fixed' along with the current Heal selection. Note that the Heal area is pink but only the texture transfers to the spot between her eyes.

Eliminating all the blemishes is a tedious procedure in Lightroom- repeat it as many times as is necessary to get the skin as blemish-free as you would like.

Don't forget to change the Saturation sliders back to their original position.



For a large area with small blemishes, there is another procedure that could be employed. In this case I would select the Radial Filter and place it over the larger area. I would then reduce Sharpness and Clarity and the effect of these changes would be to blur the skin making the blemishes less obvious.

Unless you are doing a fashion shoot, it is generally not a good idea to eliminate all blemishes - it makes the person look somewhat unnatural. For my final edit on this photo, I did not eliminate all the blemishes. Look at the before and after shots below to see the impact of using the Spot Removal tool and the Radial Filter.





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!

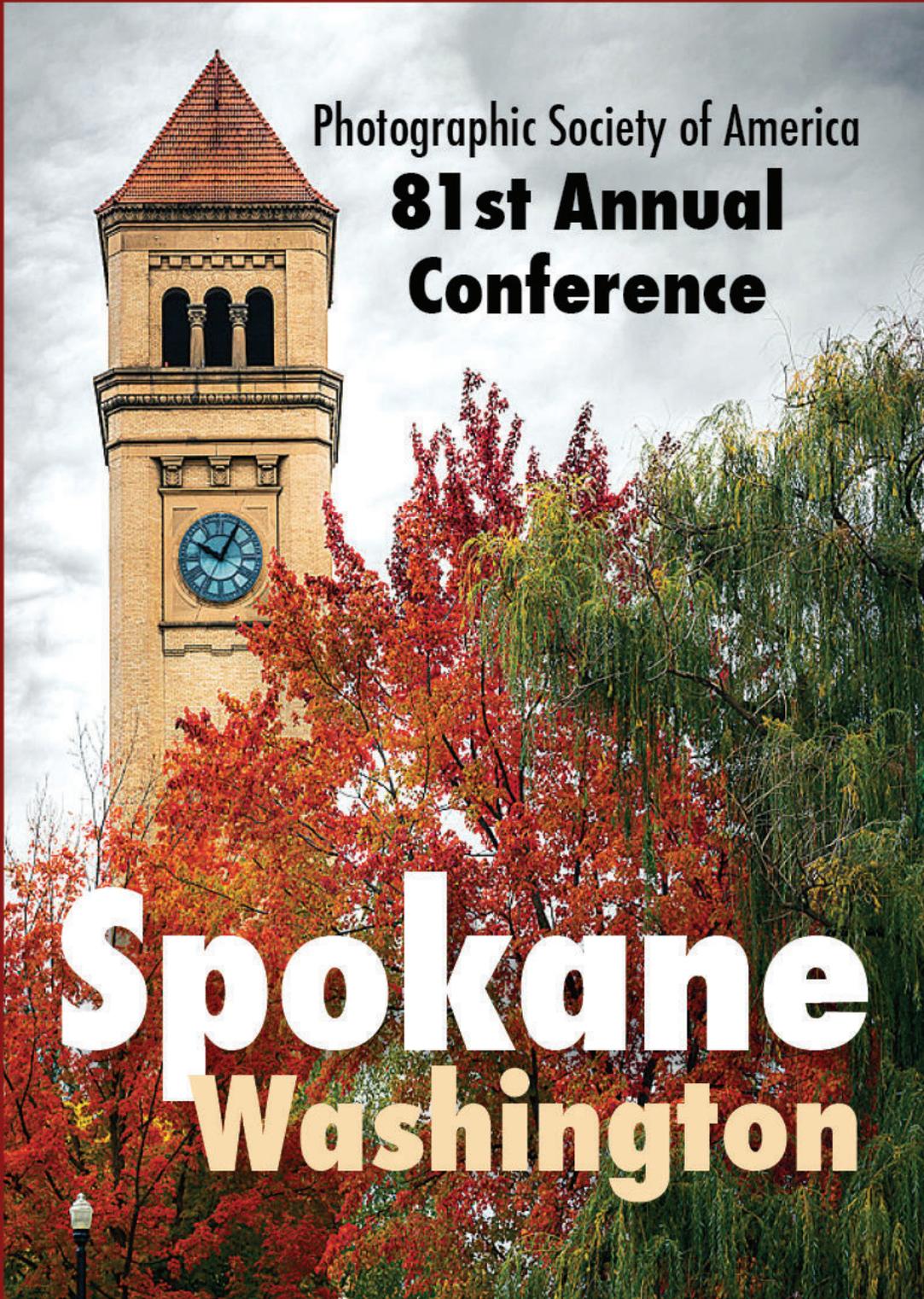
If you want to be one of the first to know when tickets go on sale, let us know your email address

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



The NIH
CAMERA
CLUB

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/>

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Digital Czar: Quentin A. Fisher
Dale Lewis
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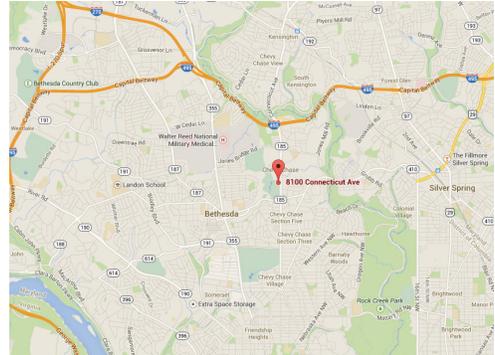
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Nature Visions Rep: Vacant
Nature Visions Alt: Jim Turner
Newsletter Editor: Diane J Poole
Webmaster: Jim Turner

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.

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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