Cameraderie

"Sea Stacks at El Matador Beach"
By Karen Goldman

The NIH CAMERA CLUB

February 2020
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President's Chat
February 2020
By Margaret Sprott
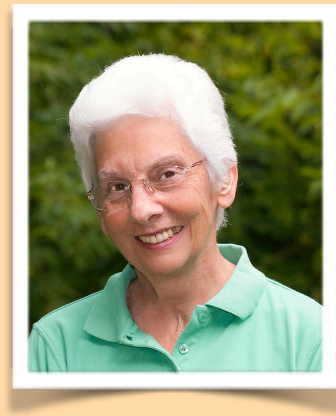
We had a productive board meeting on January 9. There was a lot of discussion about whether or not our projector is adequate and the general consensus was that we did not need to spend a lot of money replacing it now.**Quentin Fisher, Jim Turner,** and **Peter Dunner** explained why this was so and you can read about that in the article on page 15 .

After months of discussing what we wanted as our logo, we finally came to a decision which **Dick Sprott** will communicate to Matt Long, a graphic designer who has been creating various versions for us to consider. You should soon be seeing it on our website and in the newsletters **Diane Poole** creates.

Cathrine Sasek, our Vice President, has also accepted the job of managing Travelogues. You have started hearing from her and I've already heard that a few people want to present one. Don't be shy about volunteering to show your photos from the trips that many of you have taken.

We discussed how to schedule extra educational sessions and you will be hearing from **Peter Dunner** as he finds educators who will be able to teach us more about photography. Be sure to come to the session on February 4 about Street Photography by Essdraw Suarez. I have heard rave reviews about him from several of our members. I've also heard hints that there will be a Lightroom Workshop soon which I really need.

We decided that the first meeting of the new season will be on the 3rd Tuesday of September because the 2nd Tuesday is the day after Labor Day. Please add September 15, 2020 at 7 PM for NIHCC to your calendar now so you don't forget it. Try not to come on the 2nd Tuesday by mistake.

I was very happy to see many people at the last meeting which was very lively and I heard several comments about how good our judge was. I was able to welcome four new members and one guest – **Karl Krueger, Rhina Cabezas**, and **Sandy and Chuck Kauffman**. The guest was Sam, who did not give his last name but told me that he had driven from southern MD to see our Shadows/ Silhouettes competition.

Bill James has resigned as field trip chair but still plans to attend field trips when he can. There are several possible field trips being planned and we have a wonderful field trip committee person, **Kathleen Blake,** who is able to notify people, make flyers, give suggestions, etc. but her work and family responsibilities do not allow her to assume the chair position at this time. If you are interested in this position, contact me and we can discuss it (margaret.sprott@gmail.com or 301-299-6805).

For all of you dog and cat lovers and/or if you want to take photos of dogs, go to the following website https://www.luckydoganimalrescue.org/events to find locations and times where Lucky Dog has adoption events. The Saturday events have fewer dogs so photographing may be easier. By clicking on "All adoption events" you will find quite a few in our area.

Our new member, **Sandy Kauffman**, had told me about an exhibit in Friendship Heights where some of her images had been juried into the show. Then I found out that **Coco Simon** and **Doug Wolters** also had images there so Dick and I went on Sunday the 11th and thoroughly enjoyed their images and talking to other camera club members. We also went to Coco's exhibit in Garrett Park which was wonderful.

Here's hoping the weather allows you to keep taking photos. See you on February 11, 2020.

PSA Rep Rap
February 2020
By Dick Sprott

If you are a member of PSA you are automatically a member of the Mid-Atlantic Chapter of PSA (MAC). Why should I care you ask, especially if I don't belong to PSA? And over recent times I kind of tend to agree since MAC went through a period of reduced activity for the last couple of years. However, things are looking up. Recent meetings of MAC have produced a revitalized board and a nice slate of activities. I have listed the coming year's activities below, courtesy of Margaret Sprott, who has agreed to be the new newsletter editor for MAC. Notice that the activities list includes six field trips in addition to program meetings and a picnic. Our own Coco (Coriolano Simon) will be the speaker at the March Annual Program meeting. Why not join PSA and participate in MAC, starting with that March meeting, and then be able to participate in some nifty looking field trips.

March 14, 2020: MAC Annual Program Meeting Coriolano Simon (Coco) will talk about Still Lifes

March 15, 2020: Field trip to view the Wilmington International Exhibition in Wilmington, DE

April 18, 2020: MAC Annual Competition

May 2, 2020: Field trip -James River

June 6, 2020: MAC annual picnic at Bob Leonard's home in Deale, MD

June 20, 2020: Field trip -Long Island

July 5, 2020: Kenilworth Park to photograph lotus

August 14 or 15, 2020: Field trip - Great Falls to photograph whitewater races

August 22, 2020: Field trip -Budds Creek National Motocross Racing

October 17, 2020: Field trip - West Virginia for fall foliage scenery via steam train

November 2020: Four PSA Chapter Circuit

82nd Annual PSA Photo Festival
September 30 to October 3, 2020

Colorado Springs

Photo Tours Sept. 29th thru Oct. 3rd
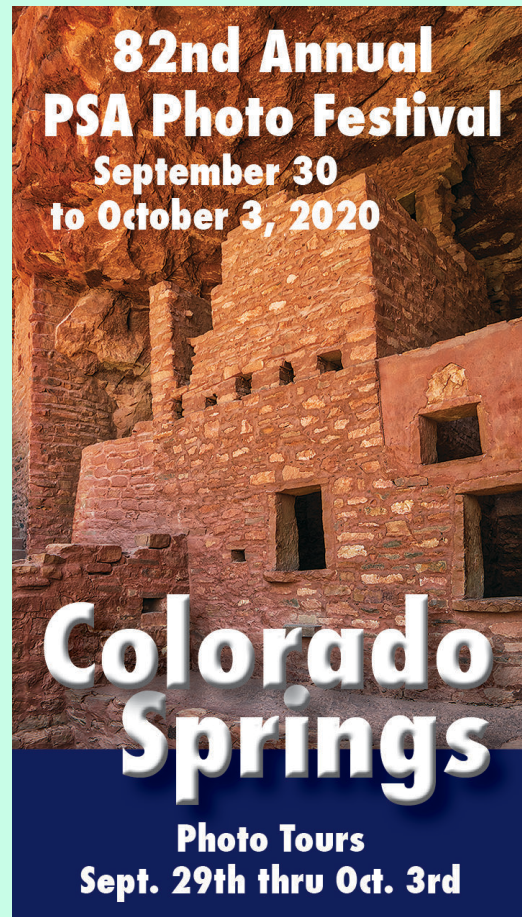
By the way, it is not too early to start thinking about warmer weather and PSA's annual conference in Colorado Springs. Well maybe a little early, but as I write this it is snowing, with some sleet mixed in, here at the cabin and so it is far preferable to think summer and fall!

MPA CORNER – November 2019
by Linda Eisenstadt, NIHCC Rep to
Maryland Photography Alliance (MPA)
MPA@MDPhotoAlliance.org

The MPA Calendar of Events lists the activities of the member camera clubs. To see what these clubs are offering, go to: https://www.mdphotoalliance.org, click on MPA NEWS. The member camera clubs list their activities for the month. You are welcome to attend any of these events. Become involved with MPA, you'll find many opportunities to learn.

Exhibits:
Exhibition at Bohrer Park Gallery, Gaithersburg
> Closed 1/20/2020 – 5 images were sold. The 70 photographs (if approved by the photographer) from this exhibit are being transferred to the **Exhibition at Maryland State House of Delegates.** This exhibit will run from **2/3 – 4/10/2020**. This exhibit receives high traffic.
> NIHCC members, **Diane Poole, Jim Turner and Karen Goldman** are representing NIHCC. Also, David Terao and John Norvell will be representing North Bethesda Camera Club.

Travelling Gallery Show at Maryland Hall, Annapolis, MD
> The reception was held in January and had a large turnout. One photograph was sold during the reception. There are several exhibits from other camera clubs. This exhibit closes 2/19/2020.

The photographs will be collected and be returned to the MPA representatives at the May 19th MPA meeting.

Future Exhibits
> November 2020, an exhibition will be held at the Columbia Recreation Center. The photographs will be collected from the 4th Annual MPA photographic competition.

MPA Photography Grant Program Activities (funds are given back to clubs for their members' attendance)
> **3/21/2020** – Nature and Wildlife seminar by Les Picker and Sean Lo. This will be held in Baltimore at the Baltimore Museum of Industry. If there is a good turnout and interest, a night photo shoot will be held in September.
> **4/14/2020** – Baltimore: Photo shoot of the SS John Brown. She is a Liberty ship, one of two still operational and one of three preserved as museum ships. As a Liberty ship, she operated as a merchant ship of the United States Merchant Marine during World War II. MPA expects a large turnout, so sign up as soon as registration opens.
> **9/19/2020** – Night Photo Shoot at Blackwater Nature Wildlife Refuge. Robert Sullivan will lead this activity. The new moon will be 9/17 and the Milky Way will be seen from 8:30-11:00 pm. Robert will be providing instructions on night photography. He is a volunteer at Blackwater and is obtaining special permission for this outing.
> **5/16/2021 Overnight at the Bronx Zoo** – This photo shoot will take place IF the nature and wildlife seminar is a success. Sean Lo is a New York based photographer that believes that photographs have a power of creating stories. He is currently the in-house photographer shooting at the National Aquarium. Planning has begun for this activity.

Odyssey of Light Seminar, 4/25/2020, 8:30am-5:00 pm.
> Speakers are Stephen Johnson, Ian Plant and Eileen Rafferty. A panel discussion will be moderated by Les Picker.

Competition Winners January 2020 Topic: "Shadows / Silhouettes"

| Novice: Digital	Title:	Place:
Nacy Axelrod	Shadow Puppets	1
Dan Smith	Window on the Sonoran Desert	2
Novice: Color		
Dan Smith	Saguaro National Park Visitors' Center	1
Advanced: Digital		
George Lea	By the Irish Sea	1
Gosia Klosek	Four Hikers	2
Diane Poole	Tree Pose Posse	3
Doug Wolters	Grand Canyon Skeleton	H
Advanced: Monochrome		
Doug Wolters	Line to Paradise	1
Gosia Klosek	Seven Floating Beads	2
John Norvell	Kiawak Sunrise	3
Advanced: Color		
Karen Goldman	Sea Stacks at El Matador Beach	1
Gosia Klosek	Two Friends	2
Karen Goldman	Daybreak at Mesquite Flat Dunes	3

Novice Digital

First Place: "Shadow Puppets"
By Nancy Axelrod

This was shot with a Sony a6000 camera with a Sony 18-105mm lens at 105mm (210mm equivalent), 1/100", f/4.5, ISO 1600. This traditional Armenian shadow puppet show was presented at the Smithsonian Folklife Festival in 2018. The challenge was to get a clean image of these moving puppets in a dark theater.
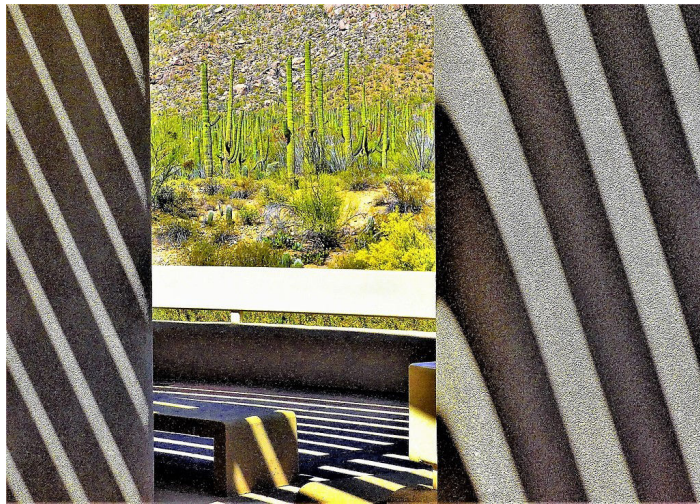
Second Place: "Window on the Sonoran Desert"
By Dan Smith

The visitors' center at Saguaro National Park has partially-shaded outside areas for desert viewing. The overhead structure makes a variety of shade patterns as the day progresses. My composition objective was to use the monochromatic concrete as a frame around desert color. Taken about 2PM on a cloudless April day. Camera was a Panasonic DMC-LF1, with f/6.3, ISO 400, and 1/2000 sec. exposure.

Novice Color Prints

First Place: "Saguaro National Park Visitors' Center"
By Dan Smith

This visitors' center has partially-shaded outside areas for desert viewing. The overhead structure makes a variety of shade patterns as the day progresses. The composition benefits from the leading line of the curve on the floor, and from its visual connection to the shadows above. Taken about 2PM on a cloudless day in April. Camera was a Panasonic DMC-LF1, with f/5, ISO 400, and 1/2000 sec. exposure.

First Place: "By the Irish Sea"
By George Lea

Image was captured from our coach as we were traveling North from Belfast along the Irish coast. I always sit next to the window with my Sony A3 R in my lap; ESO 400, pre-focused at infinitely; Leica Summicron f2.0/35mm symmetric IV with M to E lens mount adaptor. RAW color capture and edited in Lightroom and Photoshop to remove an object in the lower left-hand corner.

HM: "Four Hikers"
By Gosia Klosek

The image was captured at the at Grand Prismatic Spring basin in Yellowstone. The spring was steaming on a cool afternoon, with the setting sun shining behind. The scene lasted maybe 15 seconds before these four individuals came closer together and other people entered the scene. I took this picture without having time to adjust the the camera settings. Nikon 1/4000 sec f/10 ISO 2000 105 mm

HM: "Tree Pose Posse"
By Diane Poole

For many years my friends and I work out at the track at Falls Church HS in Virginia. They are always so willing to help me out! Iphone 11

HM: "Grand Canyon Skeleton"
By Doug Wolters

It was the third day of a fabulous bus tour of 14 parks in 14 days. We had maybe 30 minutes at Desert View overlook. I had participated in a sunrise shoot at Bright Angel, and we were headed to Monument Valley. On this quick stop, I saw this tree against a wonderful background, and shot one frame. Camera, Olympus OM-D E-M1 Mark II. Lens, Olympus 12 – 100 f / 4.0 at 31mm. Shot at 1/125 sec at f / 22, ISO 250.

Advanced Monochrome Prints

First Place: "Line to Paradise"
By Doug Wolters

Shot on a railroad ride in Pennsylvania – by coal-fired steam engine – from Strasburg to Paradise. It's a one-mile trip in an historic train. One painted wooden car had open sides and wooden-slat seats. The seats cast very harsh shadows in the late afternoon sun. Shot with a Canon Rebel T2i with the Canon 70 – 300 f / 4.5- 5.6 DO.

Second Place: "Seven Floating Beads"
By Gosia Klosek

The list of ingredients to create this image includes: steel balls, a thick layer of glass on a white surface, and a bright source of light (i.e., unclouded sunny day).
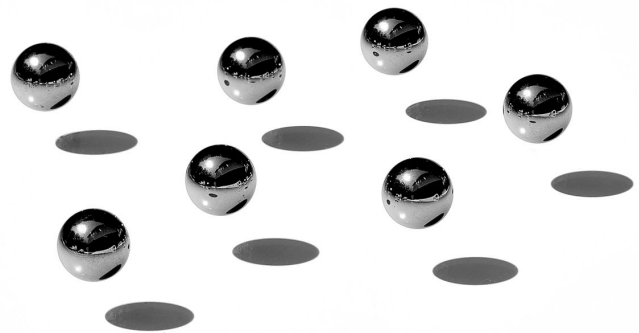
Third Place: "Kiawak Sunrise"
By John Norvell

This image of a sunrise at a Kiawah, SC beach was a self-portrait of Kay and I and our dog, using a tripod and delayed shutter release. The camera was a Fuji X-Pro2, with a 18-135 mm lens at 20mm, f/8, 1/200 sec, ISO400. B&W conversion was with Silver Efex Pro2.

First Place: "Sea Stacks at El Matador Beach"
By Karen Goldman

El Matador State Beach is one of several small beaches below the cliffs near Malibu, CA. Its rugged features, reminiscent of beaches farther north, make it popular with photographers. It's important to check the tides before going, because the path to the stairs up the cliff may be blocked at high tide. Nikon D7200, Nikkor 18-55 mm lens at 18 mm, f/22, 4s, ISO 100.

Second Place: "Two Friends"
By Gosia Klosek

A translucent object will cast color shadows - hence I've selected two glass vases as the subject of this picture. The background is a white piece of fabric and a desk lamp is the light source.

Third Place: "Daybreak at Mesquite Flat Sand Dunes"
By Karen Goldman

The Mesquite Flat Sand Dunes are close to Stovepipe Wells in Death Valley National Park, and are usually photographed at sunrise and sunset. I went there several times, and on my last day I found an area where the striking ridges and ripples weren't covered by footprints. Nikon D7200, Nikkor 18-55 mm lens at 20 mm, f/16, 1/40s, ISO 110.

COMPETITION TOPICS AND DEFINITIONS 2020-21

2/11/2020 - Abstract – Qualified entries are non-representational. They may cover any subject matter; any technique or techniques may be used in their creation. The main emphasis is on pattern, texture, tone, form, color, etc. However, abstracts may contain identifiable subject matter as a minor element. An abstract image may be "found", like a certain paving pattern, or "created," like smoke wisps or light painting.

3/10/2020 - Close Up, Macro - Images that result from the use of close-up lenses, macro lenses, or telephoto lenses where the magnification of the subject exceeds that obtained with a standard lens at its closest focusing distance.

4/14/2020 - Long Exposure - Photographs that clearly show the use of long or extended exposure times. There is no fixed definition of what constitutes "long;"however, the intent is to create a photo that shows the effect of the passage of time, such as with smoothed water, moving people or objects, or light trails. A 30-minute photo of a static object and surroundings cannot be distinguished from a short exposure; hence, the inclusion of motion is an important factor to indicate that a long exposure was used to create the image.

5/12/2020 - Critique Session – Open within 6 months – Any subject may be entered, provided the image was captured within six months of the critique date.

6/9/2020 – End of Year Party Products of trees such as paper, lumber and furniture do not qualify.

9/15/2020-OPEN- Photos taken within 6 months

10/13/2020-CRITIQUE-Topic to be announced later

11/10/2020-STREET PHOTOGRAPHY- The great spectacle of life on the streets or public places, people doing what they are supposed to do, being people. Henri Cartier Bresson talked about "the decisive moment.". Your images should tell a story be it events of daily life, activities, festivals, hanging out, begging, playing music in public. It is unacceptable to misrepresent the truth by manipulating or altering the subject matter or situation or by "staging" for the purpose of photography.

12/8/2020-Holiday Party Potluck

1/12/2021-HOLIDAYS- The photos entered should clearly be identifiable as a particular holiday (Christmas, Ramadan, Kwanzaa, Chanukah, Holi with bright colors thrown around, Lunar New Year, etc). There are many holidays and it may not be possible for everyone to be familiar with each and the various traditions but your photograph should tell a story. Entries should try to portray these. Personal events such as birthdays and weddings are not permitted, nor are meals in an ethnic restaurant.

2/9/2021-RED AND BLUE STATES- The elections are over, the President is sworn in and all is said and done. Red and blue are colors but states can be referred to as "red" or "blue" as well. They can also refer to states of emotion (think about feeling blue, a red cape waved at a bull). Entries should clearly reflect one of these interpretations of "red" or "blue." If you choose to interpret the entry as a "US State" there should be something clearly identifiable about that State in your image (For example, a Texas rodeo, something identifiable in California that would make it "blue" assuming it remains that way). Entries may include one or both "colors."

3/9/2021-SPORTS-   Sports involve motion as well as emotion and entries should clearly reflect that. Sports can include professional or non-professional sports, youth sports, or personal sports (yoga, working out). Entries may include motion with motion blur or be static and could be solo or group sports. For this competition, video games, gambling, slot machines, etc. do not meet the definition.

4/13/2021-WATER IN ALL ITS FORMS- Images may depict ice, water or vapor, snow, rain such as waterfalls, icebergs, clouds, or rivers. Seascapes could be used so long as the water is the main focus of the image. Images in which the principal subject is water (anything from droplets to oceans), either stationary or in motion are valid. Although people in the image are acceptable, they should not be the dominant feature.

5/11/2021-TREES-Any image including a detail of a tree or whole tree is acceptable so long as it is recognizable as a tree or part of a tree. Trees do not have to be in the wild. The "hand of man" may be included so long as it is not the dominant element of the image.

For comments or questions contact Margaret Sprott at margaret.sprott@gmil.com.

February 2020
# Judge: Janet Little Jeffers
Topic: Abstract

Janet Little Jeffers is a Baltimore, Maryland-based artist specializing in digital photography. After working in the fields of graphic design, interior design, and broadcasting, she committed to a full-time career as a visual artist in 2009. Her work explores intimate and abstract details in the natural and manmade worlds, and she thrives on exploration, whether in her hometown or a remote destination. Some of her recent projects include bodies of work from Cuba and the polar regions of Greenland and Antarctica.

Janet's work has been featured in exhibitions throughout the mid-Atlantic, on book and magazine covers, in film and video, and in permanent installations for institutions and businesses such as University of Maryland Medical System and Pharmaceutics International, Inc. She currently works from a studio in Baltimore's historic Bromo Seltzer Arts Tower.

Find out more here: https://www.janetjeffers.com/about/index
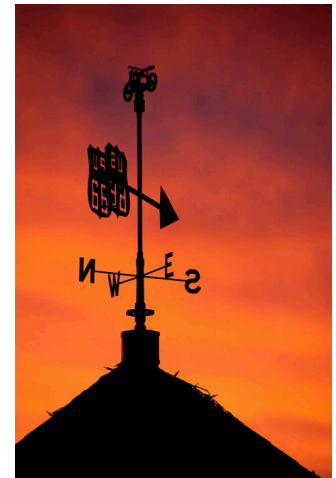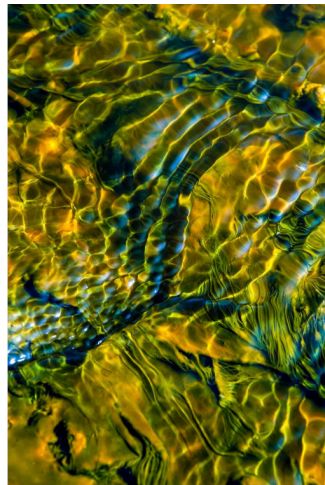
How Come the Projected Image Never Looks as Good as it Did on My Computer?
By Margaret Sprott

Quentin Fisher, Jim Turner, and **Peter Dunner** have explained to me why this is so.

Quentin explained that: "There are many factors that go into the quality of a projected image. The type of screen, color of the screen, ambient lighting, and distance of the projector from the screen are all important. A further issue is that the screen we use is free-hanging and thus does not have a uniformly flat surface.
About a year and a half ago, the club convened a small committee to evaluate whether a new projector would substantially improve our projected images. We compared three technologies:
1. 3-panel chip liquid crystal display (3LCD) by Epson (our club's projector)
2. A single chip digital light-processing (DLP) projector by Ben-Q
3. Liquid crystal on silicon (LCoS) by Canon

We looked at contrast, light and shadow detail, edge sharpness, fringing (chromatic aberration) and overall color rendition. The Ben-Q was not superior to either of the other two in most of these areas. We found that the Canon had the best overall image quality, displaying good color rendition, natural skin tones and good contrast. The Epson showed a yellow cast but was otherwise deemed satisfactory in all the areas examined. Fringing was markedly reduced when we changed to an HDMI output (hence, we bought a new computer for that purpose). As older bulbs can cause some yellow casting, we recently changed bulbs as well. The advantages of the Epson are that it is easily portable and bulbs are easily replaced. While the larger, and substantially more expensive, LCoS technology (in the $000's) would provide some image improvement, the committee felt the margin of improvement might not merit the expense and added weight burden.
When you compare the laptop screen to the projected image, there are many differences. Projectors vary in their abilities to display subtle differences in contrast and grey scale, shadows and highlights (these are among the differences with pricier projectors). Another important difference is that your computer screen compresses all those pixels into a smaller area, so edges look crisp, and fringing is much less obvious. A picture 1200 pixels wide on a screen that is one foot wide will produce 100 pixels per inch, making the image appear smooth and un-pixelated. When projected onto a screen that is five feet wide, there are 20 pixels per inch, which inevitably creates a coarse image and seemingly fuzzier edges. Added to all the other variables in projection, the projected image will not produce the same illusion of sharp contrast and colorful images as the laptop."

Peter explained that: "When you calibrate the projector, some of the parameters include distance from the screen, the type of screen, color of the screen, ambient lighting, color contrast and brightness. It would probably be best to reset to the factory defaults since the projector is moved around a lot which means that the ambient light changes a bit as does the distance from the screen each time. Calibration would have to be done before each use of the projector.

Jim reiterated most of what Quentin and Peter said and reminded me that when the committee had evaluated the three different projectors, they determined that simply buying a more expensive projector did not guarantee a better picture. His explanation to me that the image projected on the screen can never be as good as what is seen on the laptop because the laptop image is much smaller, finally made me realize why they looked so different.

NIH Camera Club
Travelogues
By Cathrine Sasek

Do you have images from a trip that you've taken that you'd like to share? Would you like an opportunity to tell an appreciative audience about the places you have visited? If you answered yes to these questions, the NIH Camera Club Travelogue is for you!

The NIH Camera Club holds the Travelogues as a way for camera club members to showcase their images and say "Thank you!" to the Five Star Residence for allowing us to use their facility at no charge for many years. Many of the attendees of the Travelogues are residents of the facility. But the Travelogues are also of interest to NIH Camera Club members, other camera clubs and anyone who is interested in seeing photos of locations from around the US and the world.

Travelogues take place on the 3rd Tuesday of the month from 8-9 PM at the Five Star Residence. The topic of the Travelogue is chosen by the speaker and can be anywhere in the world where he or she has traveled and photographed. Speakers can use the Travelogue to not only show their images, but to also tell the story of their trip, thus allowing the audience to see and experience the places they have visited.

Besides providing a showcase of places you have traveled to an appreciative audience, the Travelogue can also provide you with the opportunity to organize images from your trips into a concise and beautiful show - something that family and friends will no doubt love to see!

If you think you might be interested in doing a Travelogue or would like more info on what is involved, contact Cathrine Sasek at chloe.hayley@msn.com or 301-540-7558.

I hope we'll see Travelogues from the many beautiful and interesting places around the world that camera club members visit!

Better Query Saul
## Resolution, Pixels, PPI and DPI

By Saul Pleeter

A digital image is a rectangle the size of the camera's sensor that is composed of pixels. Pixels are tiny rectangular-shaped elements that are sensitive to light. When light strikes a pixel it records its brightness. Sensor sizes vary as do the number of pixels resident on the sensor.

If you have a full-frame camera, for example, the sensor itself will have dimensions of 36mm by 24 mm - the size of a 35mm film frame. A cropped sensor, APS (Nikon), for example, will have dimensions of 23.7mm by 15.6 mm, while an iPhone's sensor is about 5.6mm by 4.2mm. The area of an iPhone's sensor is about 3% of a full-frame sensor.

The more pixels that are packed on to a sensor, the greater is the information and/or detail that can be collected about the image. A sensor that has 7952 pixels per row and 5304 pixels per column will have a total of 42,177,408 pixels. If we divide this number by 1 million, we have 42.2 mega pixels. Pixel size can vary, so a full frame sensor can have 10, 24, 42, 62 or any other number of mega pixels. The greater the number of megapixels per sensor size, the greater is the pixel resolution.

Resolution is a term that is often misunderstood and confusing to many people. Image resolution is measured in pixels per inch (PPI). **Pixel resolution** is the number of pixels in your photo as it comes straight from your camera. **Image resolution**, on the other hand, depends on how the image is displayed.
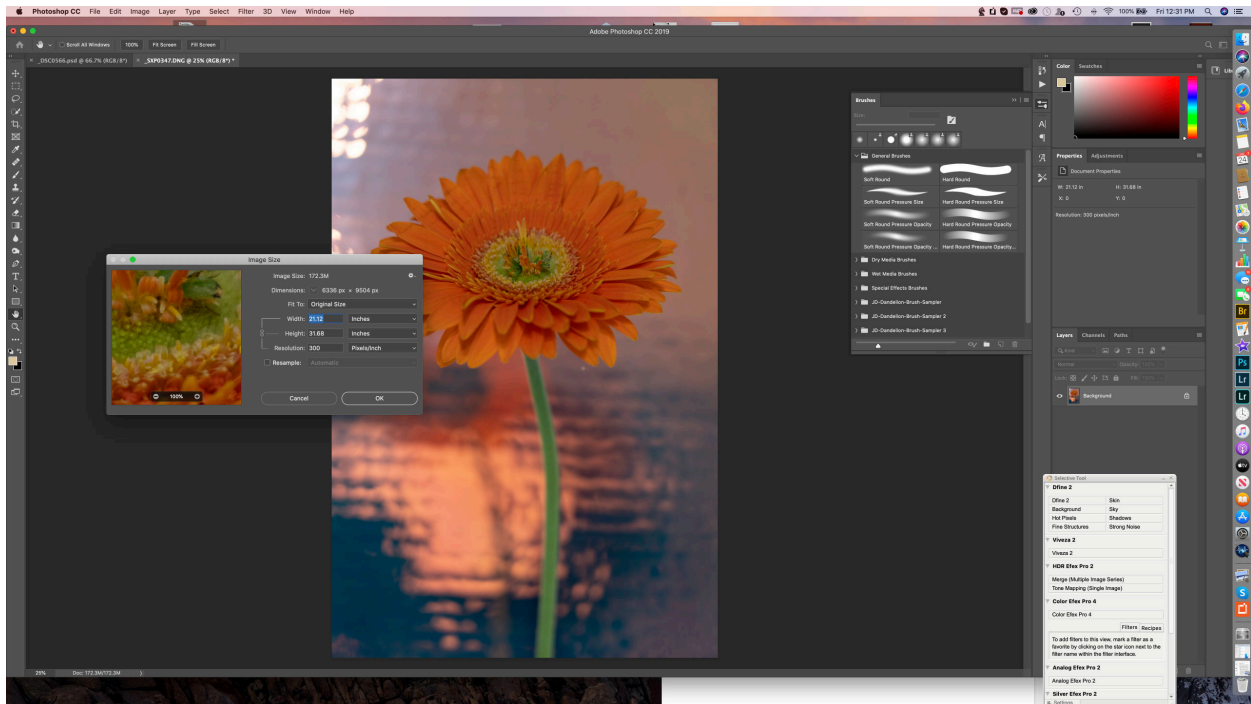

For example, in the photo above, I opened an image in Photoshop, went up to the menu and selected Image and then Image Size. The result appears in the screenshot shown above. The first line shows the image size in terms of megabytes. Right below is Dimensions and that this image, right out of camera, is 6336 by 9504 pixels, or 60.2 megapixels - this is the pixel resolution - the resolution of the sensor in the camera.

Image resolution, on the other hand, depends on the dimensions of the image as it is displayed. In the above screen shot, the image is displayed at 300 PPI. If I wanted, this screen tells me I could print this photo at 21 inches by 31 inches keeping the resolution at 300 PPI.
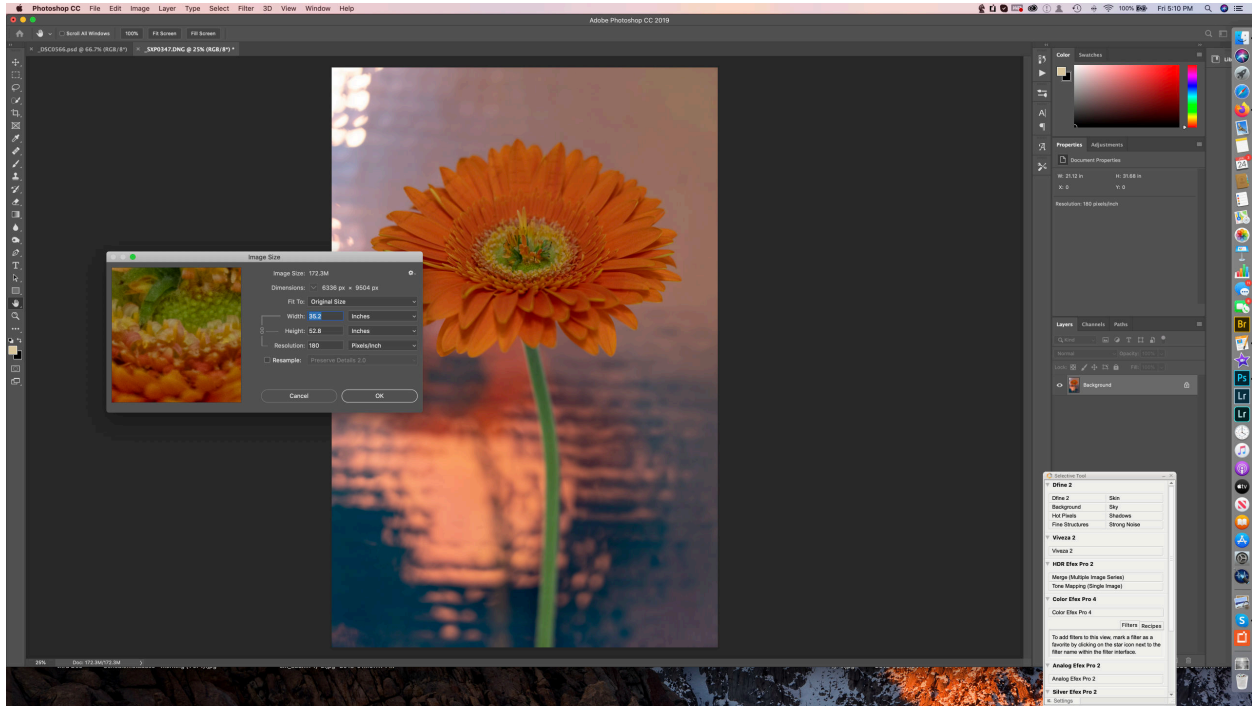
If I reduce the image resolution to 180 PPI, I could increase the size of this print to 35 inches by 53 inches as is shown in the screenshot above. In the inset you can see that the image is not as sharp at 180 PPI as it is at 300 PPI.
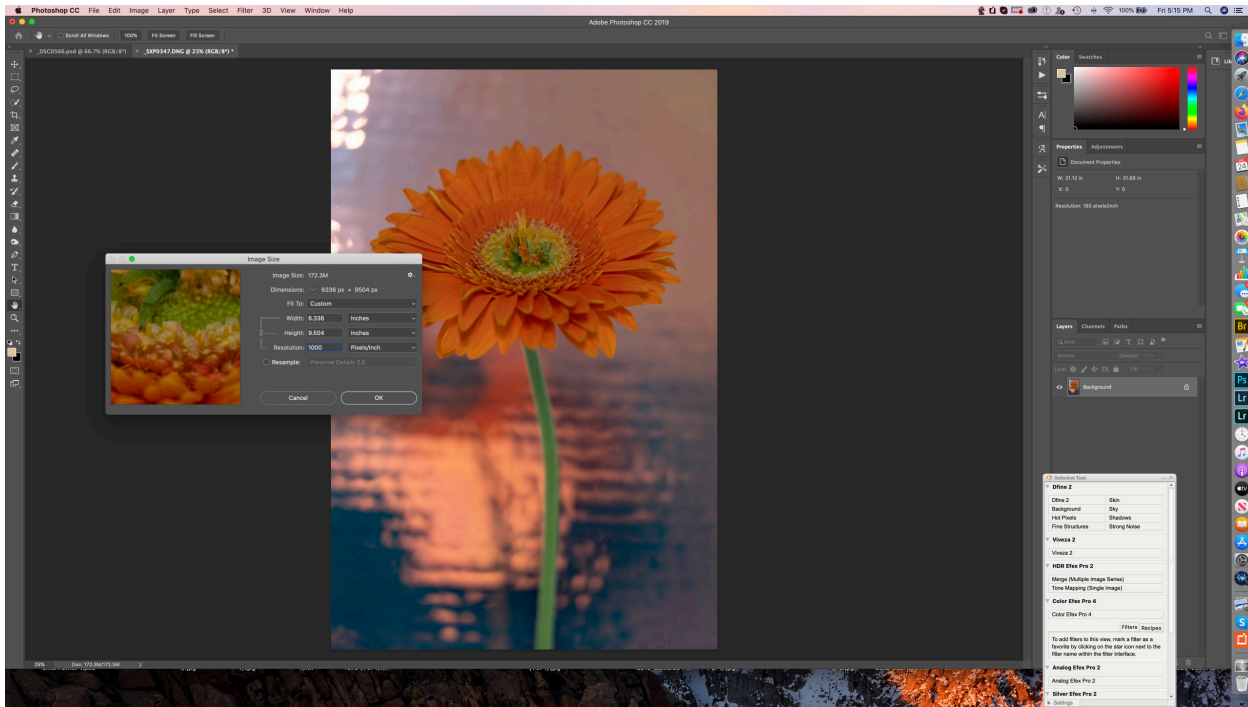
Suppose I wanted to display my photo at 1,000 PPI - the maximum size, as seen in the Photoshop screenshot above is 6.3 by 9.5 - with detail shown on the inset.

If I wanted an 8.5 by 12.75 inch photo at 1,000 PPI - I do not have enough pixels to do this. There is a way, however, to get more pixels. Check the box labeled Resample - you can see from the screenshot below that image size and dimensions have increased. Pixel resolution has increased from 60.2 to 108.4 megapixels. Where did these 'extra' pixels come from? Photoshop manufactured them. Essentially it stretched the existing pixels out and interpolated between them. Next to Resample is the term Automatic and a down arrow. If you select the down arrow, a menu of alternative methods of interpolation appear. Although Automatic does a pretty good job, you could try each of the alternatives to see which one fits your photo better. On1 has a program called Resize that does an excellent job of interpolation.

Print resolution, not to be confused with either pixel or image resolution, is the level of detail in a printed image typically measured in dots per inch (DPI) or PPI - the terms are interchangeable. Higher resolution means higher detail - the greater the number of dpi the higher the quality in terms of sharpness and detail. Printer resolution varies considerably with printer brand and model. A Canon Pro 1 printer, for example, has a maximum resolution of 4800 by 2400 dpi, whereas an Epson P800 has a 2880 by 1440 dpi maximum.

Methods to Increase the Resolution of a Photo. In some cases you may not be satisfied with the pixel resolution of your camera. Besides buying a different camera, there are other ways to increase the pixel resolution of your photo. We have discussed focus stacking and HDR in other columns, so I won't go in to them again. There is a new method of combining pixels - called pixel shifting - that, I believe, will become more widespread in the future. What pixel shifting does is to move the sensor by either a half or a one-pixel shift and retake the photo. In a full 16-frame pixel shift, the sensor is moved 1 pixel in the
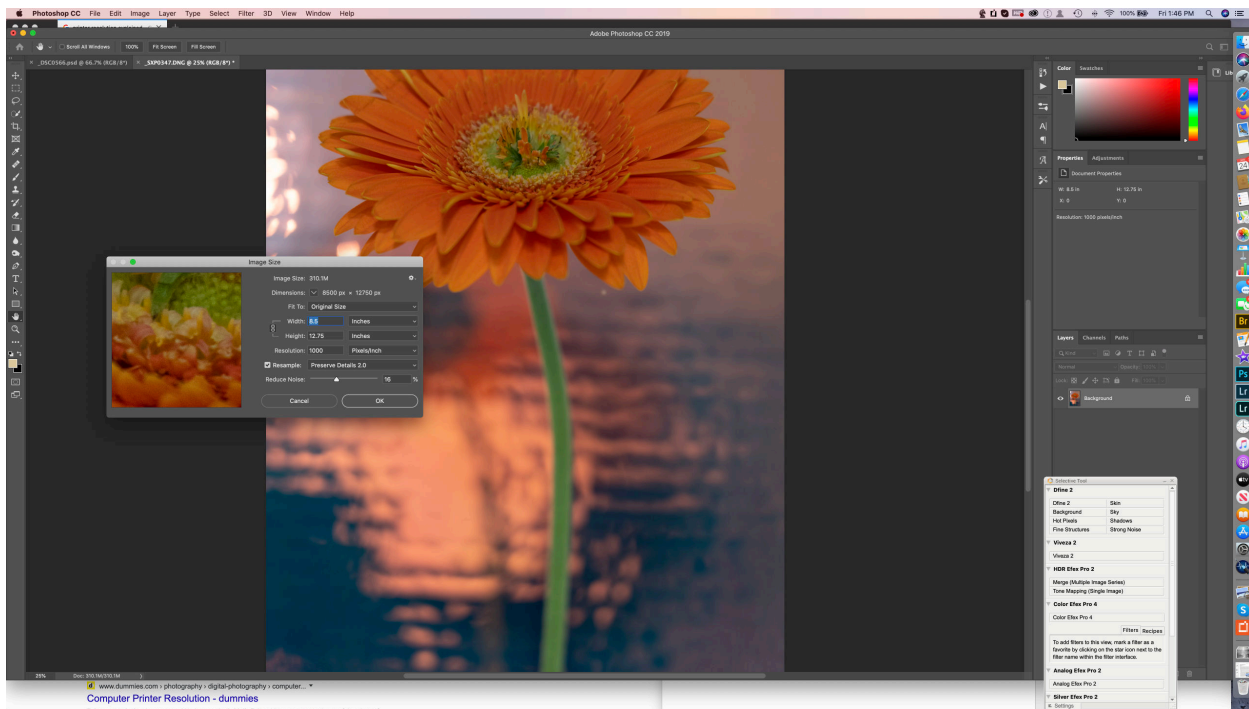
first cycle, 1/2 pixel in the second, 1 pixel in the third, and, a half-pixel in the fourth cycle. For each cycle 4 shots are taken. A software program combines the 16 frames in a 240.8 megapixel image! Pixel-shifting promises incredible resolution and detail for your shots and the examples that are shown are indeed impressive.

I tried pixel-shift with my camera - but have not really been impressed. First, you absolutely need a tripod and an environment where there is no movement of the camera. I tried using a 5-second delay and there was still enough camera shake to cause me to discard the frame. A 10-second delay worked. Each frame using pixel shifting is about 2 gigabytes! When I compare the detail in the 60 megapixel one shot with the 16-frame 240.8 megapixel shot, it was difficult for me to see the improvement. I'm just starting to use this so, hopefully, I will report much better results in the future.

Are More Pixels Better? In general, the greater the number of pixels, the more light and detail captured - so yes, more is better. Pixel size is important too. A 12 megapixel iPhone and a 12 megapixel full-frame camera will not provide the same quality. Given that the full-frame camera's sensor is larger, the pixels will be larger and will be able to capture more light and more detail. Remember that image quality is not only dependent on the number and size ofm pixels but also on the quality of the lens and the image processing software.

Educational Offering
Margaret Sprott

George Lea, a member of the NIH Camera Club has volunteered to present a series of educational programs to the club. George is an excellent photographer with a very deep knowledge of photography.

There will be four sessions presented in the Art Room of the Five Star Residence from 10AM to 11:30AM on Saturday mornings from October, 2019 to February, 2020. They are scheduled on the Saturday before the regular camera club meetings so that George will be able to obtain feedback from the attendees at the club meetings.

One goal of the photographer is to share, exhibit, and showcase a collection of images. The viewed images reflect the perception of the photographer and convey a message to the viewer. The camera and lens combination is a first step toward our goal, a means to the end, a set of imperfect tools with compromises. The choice of camera and lens should match our final viewing preference: print, including size (11"x14"), phone, tablet, etc. The question is not what is the best; rather, what is good enough - a personal choice.

In order to help with your choice, some background on "why" rather than "how" needs to be clarified. The "how" changes with every software update and camera model but the "why" remains invariant. Here the focus will be on the "why" and leave you to consult the manual for "how".

Here is a description of the last class of the series

February 8, 2020: Review of the digital photographic process so as to obtain maximum image quality from a digital camera.

I hope many of you will be able to attend this series and learn more about photography. I am very grateful to George for volunteering to present this interesting series of programs.

If you have any questions about the programs, feel free to talk to me or George.

Street Photography Talk
Presented by: Essdras Suarez
Tuesday February 4, 7-9pm
Community Room of the Five Star Premier Residences

On Feb. 4, 2020, from 7-9 pm, Essdras Suarez will give a presentation to the club on street photography. Essdras worked as a photographer for the Boston Globe for many years and won two Pulitzer Prizes during his tenure there. He now does free lance photojournalism and leads workshops and tours on street photography, editorial photography, and travel photography in many venues around the world. He is an inspiring speaker and tour leader, and provides insights about the use of shadows, reflections and unusual angles, and how to capture the decisive moment. He is a master of light. Everybody is urged to attend the talk.
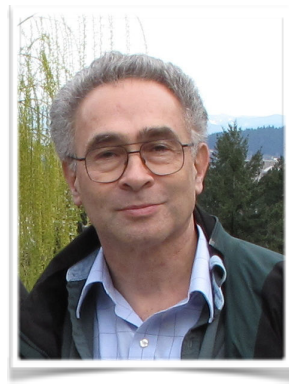Click on the link for more information about Essdras Suarez
https://essdrasmsuarez.photoshelter.com/portfolio/G0000EgZrHbVtYBw

Images by Essdras Suarez
(Copyright Protected)

Famous Photographers
By Stephen Levitas
#47 Feb. 2020 Cameraderie

Ara Güler
(1928-2018)

Ara Güler passed away last year, and I am sorry to report that I did not catch on until this year. So here is an article on him that I have long planned to write.

The Turkish photographer, Ara Güler, was known as "The Eye of Istanbul," for his incisive photography of everyday life in Istanbul, and throughout Turkey.

Here is the Wikipedia article on Güler:
https://en.wikipedia.org/wiki/Ara_G%C3%BCler

Here, from the Wikipedia article, is a statement of Güler's philosophy of photography:

> Güler attached the greatest importance to human presence in his photographs and described himself as a "visual historian". "When I'm taking a picture of Aya Sofia, what counts is the person passing by who stands for life", he said. He believed that photography should provide a memory of people, of their lives and especially their suffering. While he considers that art lies, he believes that photography can only reflect reality. He embraced the identity of a photojournalist because he did not attach much value to photography as an artistic pursuit, which to him would have little value. He did not consider photography to be an art.

Güler's official website is https://www.araguler.com.tr/. On its home page, there are links to wonderful collections of Güler's photographs, in the following categories: Istanbul, Color, Celebrities, World, Discoveries, and Anatolia. Each of these connects to one, two, or three pages of fabulous photographs. Please spend a little time looking at these, especially the black/whites on the Istanbul link. Here are a few of those Istanbul photographs, without commentary.

CALL FOR ENTRIES

Special 10th Anniversary Edition

2020 ANNUAL JOSEPH MILLER ABSTRACT PHOTOGRAPHY EXHIBIT

MAY 2 – MAY 25, 2020

The Joseph Miller Center for the Photographic Arts proudly announces its annual juried abstract photography exhibit for May 2020, and invites the participation of ALL interested photographers to help celebrate this TENTH ANNIVERSARY milestone event.

Over the course of the past decade, these much anticipated spring exhibits have encouraged and promoted abstract photography and helped raise it to the level of fine art. Consequently, the reputation of the JM Abstract Exhibits has been attracting entries from international as well as national photographic artists. In earlier years, submissions had been limited to local NVACC-related clubs, but now, current participants come from photographic groups outside the Greater Washington / Northern Virginia area or are non-affiliated / independent photographic artists.

The Joseph Miller Center will begin accepting entries for the upcoming TENTH ANNIVERSARY ABSTRACT EXHIBIT on Saturday, December 28, 2019.

The deadline for submissions will be Saturday, February 22, 2020.

A detailed PROSPECTUS containing all relevant rules of entry & related information regarding the 10th Anniversary Exhibit will be coming soon.

Sign up now for our mailing list to be kept up-to-date with future exhibits.
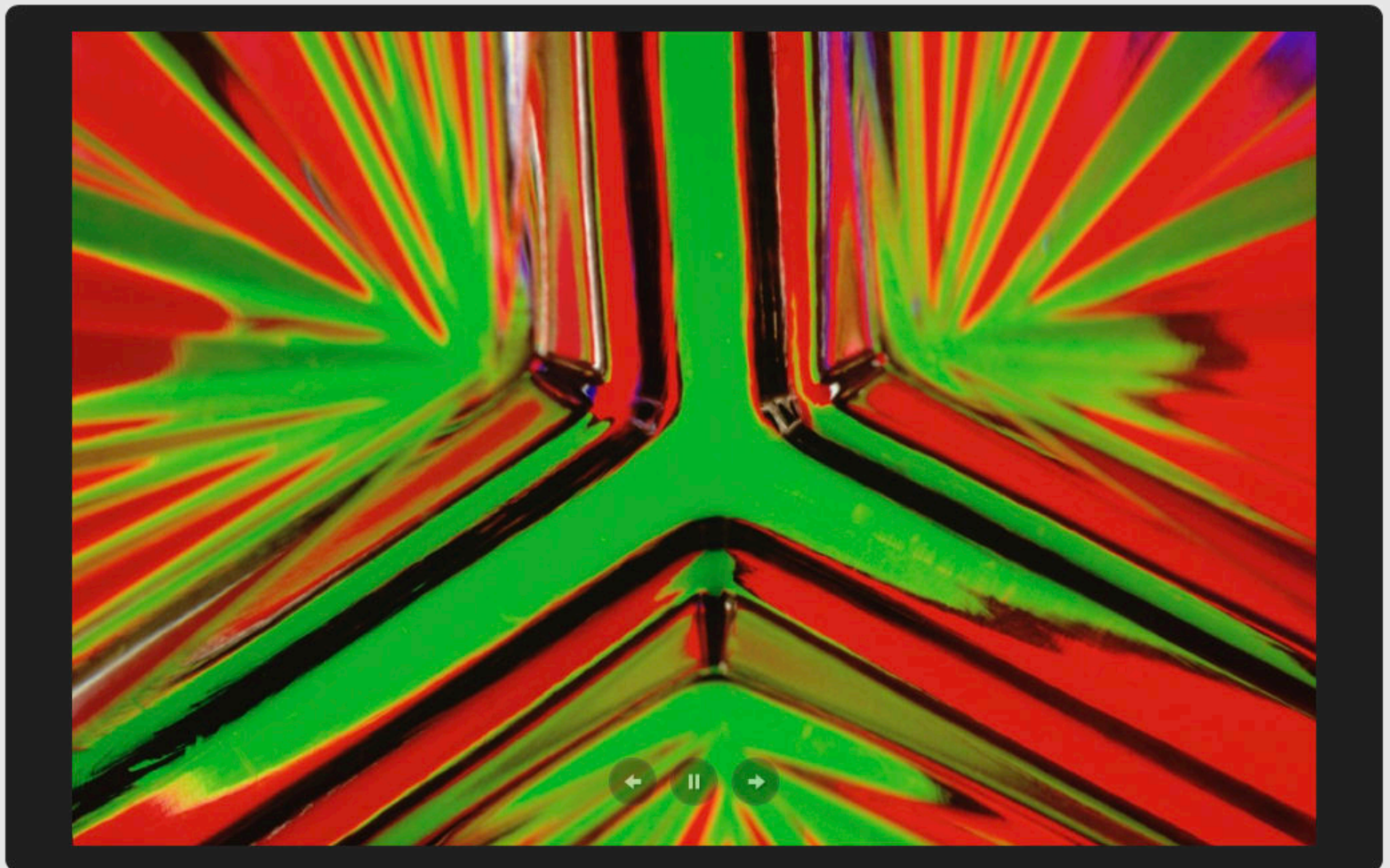
Register on the NIHCC Website

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 process.

http://www.nihcameraclub.com

You might be interested to see what our sister club, the Silver Spring Camera Club, is up to! Here is a link to their site. They also publish a newsletter, Cable Release, and it is available here.

http://www.ssccphotography.org/


https://www.mdphotoalliance.org/

Club Officers and Committees

President: Margaret Sprott

Vice President: Cathrine Sasek

Secretary: Gosia Klosek

Treasurer: Stan Collyer

Past President: Linda Eisenstadt

Program Chair: Peter Dunner

Education, Workshop: Peter Dunner

Field Trip Chair: VACANT

Digital Czar(s): Quentin A. Fisher, Dale Lewis

Social Chair: Suzanne Dater

Membership Coordinator: Leonor Guillen

Nominating Committee Chair: Stan Collyer

Communications Director: Melissa Park

PSA Rep: Dick Sprott

Nature Visions Rep: Ann McDermott

Travelogue Chair: Cathrine Sasek

Nature Visions Alternate: John Norvell

Editor: Diane J Poole

Webmaster: Jim Turner

Web Address: *http://www.nihcameraclub.com*

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

Meeting Location

Five Star Premier Residences of Chevy Chase

8100 Connecticut Avenue

Chevy Chase, MD 20815
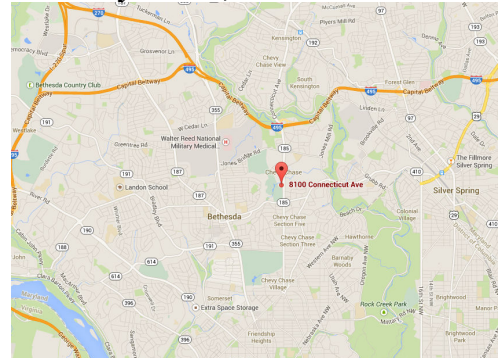
Competition Night: Second Tuesday of the month

About Our Club

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

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

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

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

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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 by 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
        Email: sccollyer@aol.com

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Please indicate how you would like to be involved in NIH Camera Club activities:
----Program Committee   ----Membership Committee
----Social Committee   ----Publicity Committee
----Field Trip Committee   ----Newsletter Committee
----Workshop and Education Committee   ----Website Committee

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WAIVER

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

_____
Print Name

_____   _____
Signature   **Date**

June 2019