

# *Camerasderie*

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 58 (7); March 2020

**“Telar Tradicional (Traditional Loom)”**  
**By Rhina Cabezas**



# The NIH CAMERA CLUB

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# 2020

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



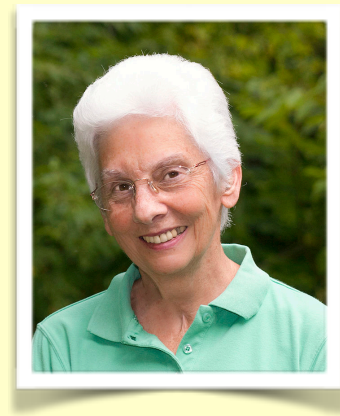
# 2020

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

# President's Chat

## March 2020

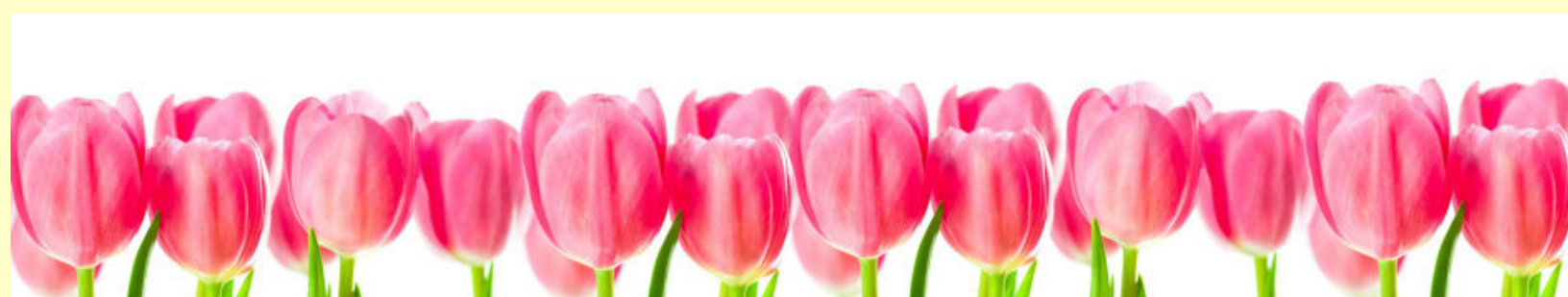
### By Margaret Sprott



Last evening (2/18/2020) I was really pleased that Peter Dunner's travelogue about North Korea was so interesting, so very well attended by residents and club members and that the equipment worked as it should have. Dale Lewis, Quentin Fisher, and Peter have been explaining how we can all contribute to assuring that the equipment problems that occurred at the last meeting do not happen again. I have sent a message to all club members about what has to be done if we agree to speak or arrange for a speaker or judge to present to our club. Please be sure to read that and use it whenever you speak or arrange for a speaker.

The field trip to the Potomac Hunt Club Races has been scheduled for Sunday, May 17, 2020 and those who have agreed to attend have paid their \$25 to Suzanne Dater who has already paid to reserve our spot. More club members could attend and if we get more than 10, the cost will go down and those who have paid will get a refund. See all the details on p. 29 in this newsletter.

Coco Simon will be one of the featured speakers at the Mid-Atlantic Chapter (MAC) Annual Meeting on Saturday, March 14, 2020. She will talk about Still Life photos and as anyone who has been coming to meetings knows, she is a real expert who also knows how to present information to a group. My Phuong Nguyen, another NIHCC member who will talk about photographing flowers, is the other speaker. She has won many awards for her flower images. The details about this meeting will be sent out as soon as I have them but I wanted you to be able to reserve the date if you are interested. Even if you are not an individual member of PSA you are welcome to attend this meeting because the MAC board has agreed to open it to any interested photographer. Also, you can reserve the evening of March 31, 2020 so you can attend Peter Dunner's next travelogue if you wish. That one will be about Cuba. He's been there many times and I'm sure he will have lots of good images to show and many tales to tell.





# PSA Rep Rap March 2020 By Dick Sprott



One of the positive outcomes of PSA membership is the opportunity to be of help to other photographers and photographic organizations that could not have been imagined when one joined. To make a long story short, I joined PSA ten years ago primarily because Margaret was an active member and needed me to take her to PSA conferences after her 2009 auto accident. Slowly I began to be drawn into PSA activities and to accept some responsibilities (If you don't want to get recruited for some job or other, stay away from Margaret!). Anyhow, one of the jobs I took on was co-chair of the PSA website contest. At the same time I met a young graphic artist, Matt Long, not connected with PSA, who was just starting to build an independent career. Somehow or other, Matt and I got to talking about the website contest and how nice it would be if there were some way to visually reward the contest winners on their websites. Matt suggested he could design "seals" for websites of winners. Thus were born the PSA Website winner seals that appear on the pages of winning websites. Check out the home page of the NIHCC website (<https://www.nihcameraclub.com>) where you will see three of those seals which recognize the three awards we have received.

Matt and I have stayed in touch regularly as his career has taken off. He is the graphic artist for the Cherry Blossom Festival this year and will have a float in the parade, along with several other plum assignments for DC events. While he has gotten vastly more busy, he still maintains an interest in PSA and NIHCC. When we (NIHCC) decided a year or so ago, that the club needed a logo, we got suggestions from board members. **Diane Poole's** suggestion was seen by the board as a great start. We then sent Diane's suggestion to Matt asking him to work from that to create a logo for the club that could be used for the website, the newsletter and anything else that might arise. You will see that logo below, and in several other places in this newsletter as well as on the NIHCC website. The logo is in two forms, suitable for either print or web presentation. We hope you like it.



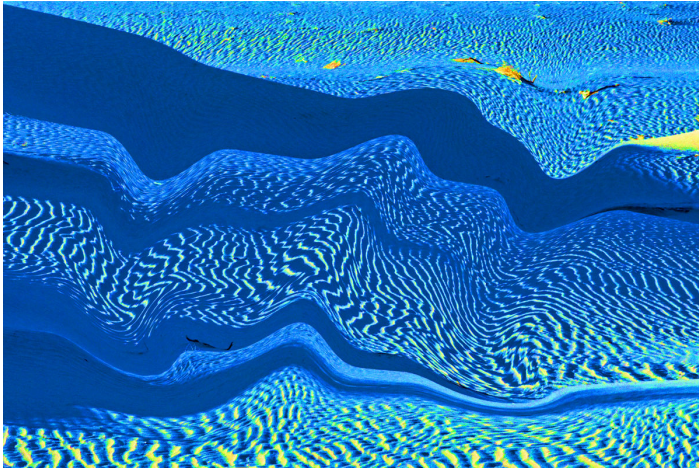


# Competition Winners February 2020 Abstract



<b>Novice Digital</b>		
Karen Goldman	Surfing the Dunes	1
Karen Goldman	The Storm Approaches	2
Dan Smith	Puddles in Utah	3
Robert Cox	Pond Scum	H
<b>Advanced Digital</b>		
Gosia Klosek	Earful	1
Gosia Klosek	The Monument	2
Nicolas Raymond	Nautilus Spiral	3
George Lea	Transition to Chaos	H
<b>Novice Monochrome</b>		
Rhina Cabezas	Abstract Lines	1
<b>Advanced Monochrome</b>		
Doug Wolters	Silver Springs	1
Diane Poole	Trains of San Francisco	2
Nicolas Raymond	Broccosaurus Rex	3
Stan Collyer	Oculus	H
<b>Novice Color</b>		
Rhina Cabezas	Magic Burst	1
Rhina Cabezas	Traditional Loom	2
<b>Advanced Color</b>		
Kay Norvell	Organ Pipes	1
Gosia Klosek	Not a Spider	2
Karen Goldman	The Derecho	3
Nicolas Raymond	Barking Rose	H
Gosia Klosek	Inspired by Rothko, II	H

# Novice Digital

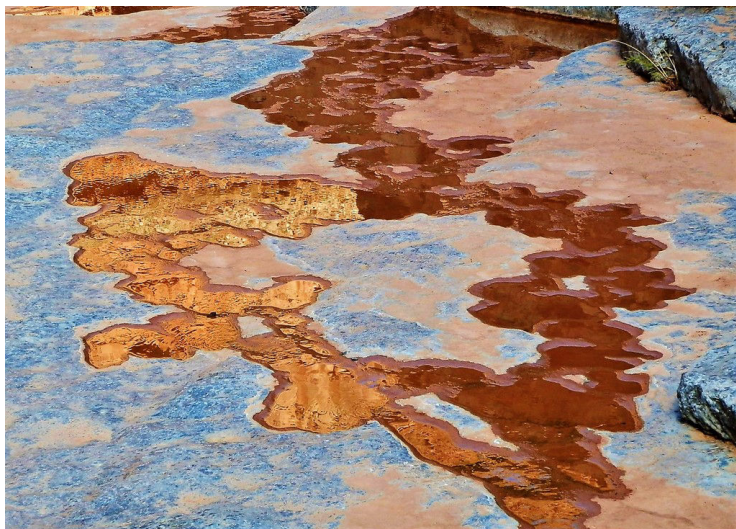
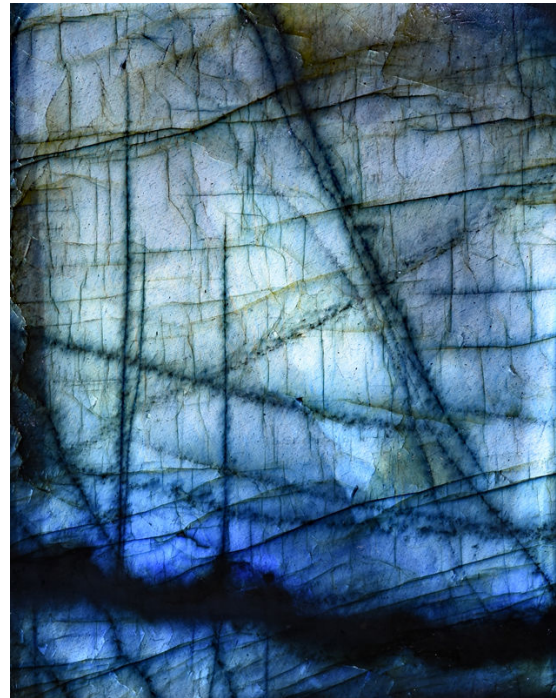


## First Place: “Surfing the Dunes” By Karen Goldman

This began as an image with a slightly blue cast of ripples and shadows on the Mesquite Flat sand dunes at Death Valley National Park. I increased the contrast and saturation and applied a Photoshop Elements filter to add waves to the pattern. Nikon D7200, Nikkor 55-300 mm lens at 116 mm, f/16, 1/125s, ISO 640.

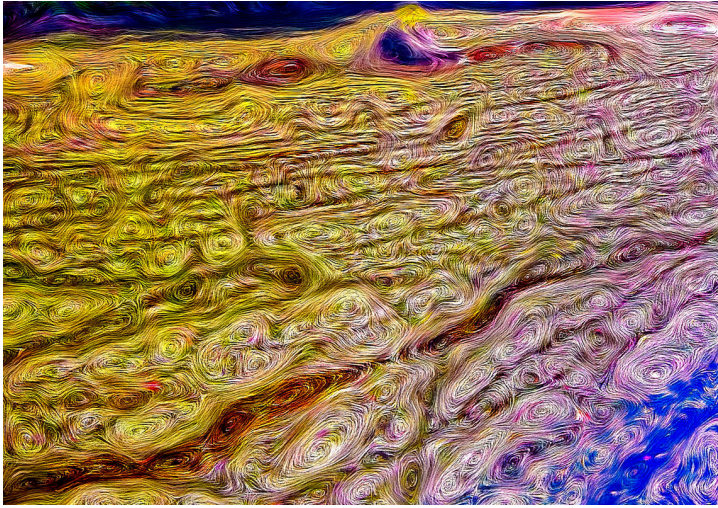
## Second Place: “The Storm Approaches” By Karen Goldman

This is an image of a labradorite pendant. When viewed at different angles, labradorite may appear dull or display iridescent colors (often blue and green) due to reflections on internal layers, a phenomenon known as “labradorescence.” I moved the lighting to capture the colors without surface reflections. Nikon D7200, Nikkor 18-55 mm lens at 55 mm, f/16, 2.5s, ISO 180.



## Third Place: “Puddles in Utah” By Dan Smith

Often I find Interesting pictures looking at my feet. Here, I was walking in a tributary of the San Juan River, on a cloudless mid-July day. Due to the time (4PM) and high canyon walls, shadows were appearing on the otherwise sunny canyon floor, with its multi-colored rock and scattered puddles, producing this abstract pattern of shapes and tones. Probably it was a point-and-shoot moment, and subsequent image manipulation was very minor. Camera was a Panasonic DMC-LF1, with f/4, ISO 64, and 1/60 exposure.

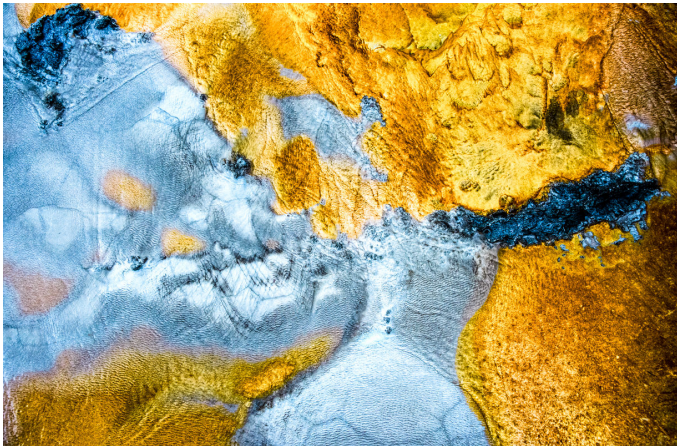


**HM: "Pond Scum"**

**By Robert Cox**

This image is of "scum" (algae and plants) on the surface of the C&O canal, near the Great Falls park. Captured with my iPhone 8+, then processed in my custom software to give it the "van Gogh" swirling, then further color/contrast twiddling in GIMP and Lightroom.

**Advanced Digital**



**First Place: "Earful"**

**By Gosia Klosek**

This is a detail of a Yellowstone hot spring. The color (a little upped here) is generated by bacteria that live at specific water temperatures. White and grey are rock deposits, with water ripples frozen with a fast shutter speed. The title relates to a story I've made interpreting the shapes.  
Nikon ISO 2500 f/7.1 1/3200 ISO 2500.

**Second Place: "The Monument"**

**By Gosia Klosek**

This is a reflection of the Washington Monument in a side pool of the Second War Memorial, taken at sunset when the monument's reflection was bright yellow/orange. I increased the color's intensity and changed the boring color of the edge between yellow and blue to bright red, just make the image more eye-catching.  
Nikon ISO 800 f/5.6 1/250 sec 180mm







### **Third Place: “Nautilus Spiral”**

**By Nicolas Raymond**

Macro spiral cross section of a Nautilus pompilius shell. Captured during my time volunteering for the mollusk imaging team at the Smithsonian Museum of Natural History in Washington DC, where for the most part I photograph holotype specimens at specific angles, and assemble them into technical image plates. While looking through their collection, this particular nautilus shell caught my interest for its spiraling pattern, and felt compelled to zoom in close. Hoping to shed some creative light amidst a whole lot of technical work, apparently they liked my Nautilus Spiral enough to include a framed print as decoration on the walls within the Smithsonian Department of Invertebrate Zoology :-)

Shutter Speed: 4 seconds, Aperture: F/14, Focal Length: 100 mm, ISO: 100

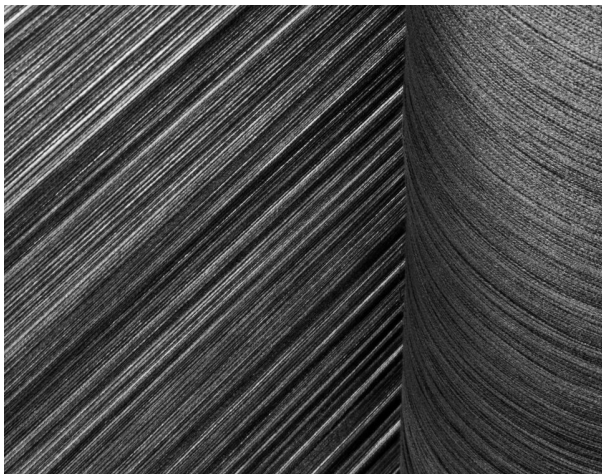
### **HM: “Transition to Chaos”**

**By George Lea**

Images captured on a walk in the KRKA National Park, Croatia. Sony a7R, Summicron symmetric IV, f2.0/35mm, ISO 200, f5.6, 1/50sec. Handheld



## **Novice Monochrome Prints**



### **First Place: “Abstract Lines”**

**By Rhina Cabezas**

Description: While photographing a traditional loom in Apaneca, El Salvador, I saw the (abstract) lines created by the different directions of the threads underneath the loom.

Canon, 50 mm, f/22, 8.0 sec

# Advanced Monochrome Prints

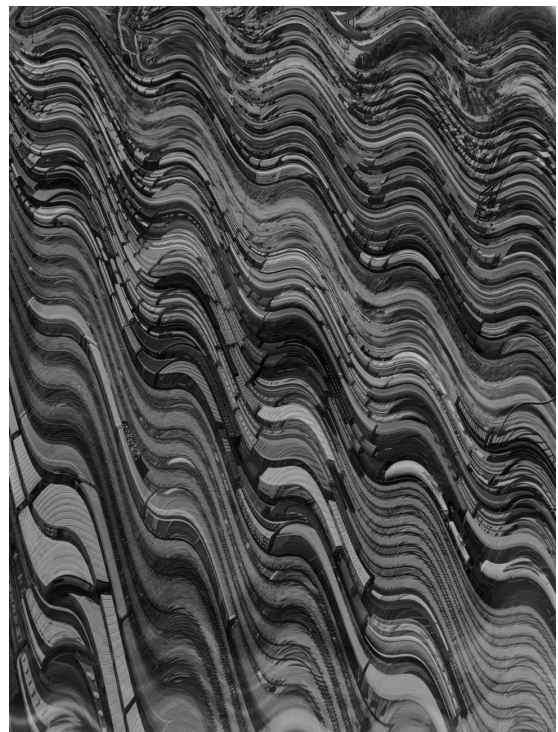


## First Place: “Silver Springs” By Doug Wolters

In downtown Silver Spring, there is a wonderful large sculpture consisting only of springs. This was shot with a Canon 5D Mark III with a Canon EF 240105 f / 4 lens, ¼ sec. at f / 22, ISO 400 on a tripod.

## Second Place: “Trains of San Fran” By Diane Poole

This image was taken from our plane as we flew in to San Francisco in January of last year. I “squiggled” the image using an app I purchased called PhotoStudio. This picture was taken with my IphoneXS.



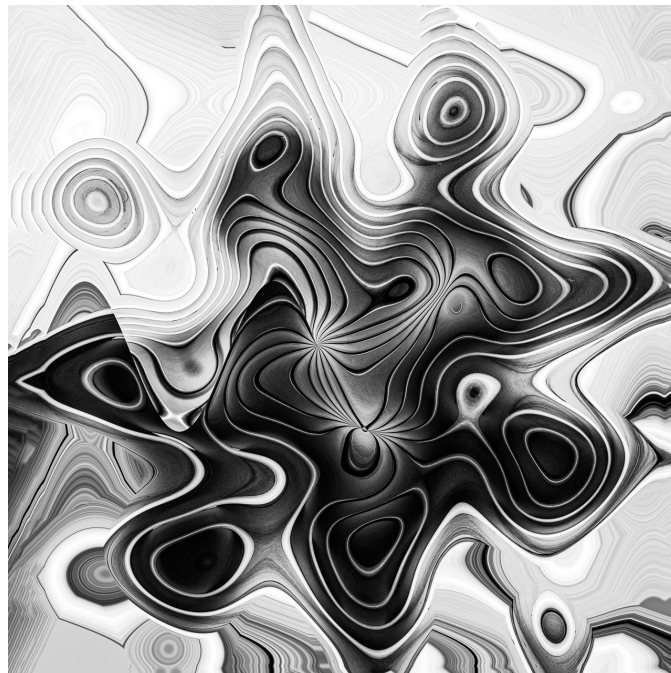
## Third Place Place: “Broccosaurus Rex” By Nicolas Raymond

Macro photo of Romanesco broccoli with low key toning applied for more dramatic impact. Originally inspired by previous images of this particular broccoli type I had seen for its beautiful fractal patterns, yet frustrated that I could not find one to photograph despite searching on & off for a couple years at various grocery stores. Finally happy to find Romanesco broccoli sold at the farmerâ€™s market in Bethesda, and furiously proceeded to take as many pictures as I could before it met with the oven for ravenous consumption. At this particular angle the photo reminded me of an abstract dinosaur head, hence the title Broccosaurus Rex. Shutter Speeds (bracketed on tripod for HDR): 1/15, 1/8, 1/4, 1/2 & 1 seconds, Aperture: F/8, Focal Length: 100mm, ISO: 100



**HM: “Oculus”  
By Stan Collyer**

This image began life as a photo of the roof of the Oculus building at the World Trade Center transportation hub. I liked the repeating patterns but decided something more was needed, so I made a series of transformations in Photoshop, using some of its “filters” that can distort an image in various ways. If you enjoy creating abstract imagery this is a fun exercise, and you never know what you’ll come up with. Our judge didn’t much care for created (versus found) abstracts, but she relented and gave this one an HM. Originally shot at 1/30 sec, f/8, 70mm, ISO 400.



**Novice Color Prints**



**First Place: “Magic Burst”  
By Rhina Cabezas**

Description: Fireworks are traditionally used as part of the end of year festivities in El Salvador. This image was taken in San Salvador on Christmas Day. The sparkles and energy captured in this photograph create an abstract and magic burst. Canon, 19mm, f/3.5, 4.0 sec

**Second Place: “Telar Tradicional  
(Traditional Loom)”  
By Rhina Cabezas**

Description: This is a traditional loom still used in some small towns and villages in El Salvador to produce textiles. This particular loom, located in Apaneca (El Salvador), is used by local artisans to create products for souvenirs stores. The colors and the way the threads interconnect create an abstract image. Canon, 59mm, f/5, 1/8 sec.



# Advanced Color Prints



## First Place: “Organ Pipes”

By Kay Norvell

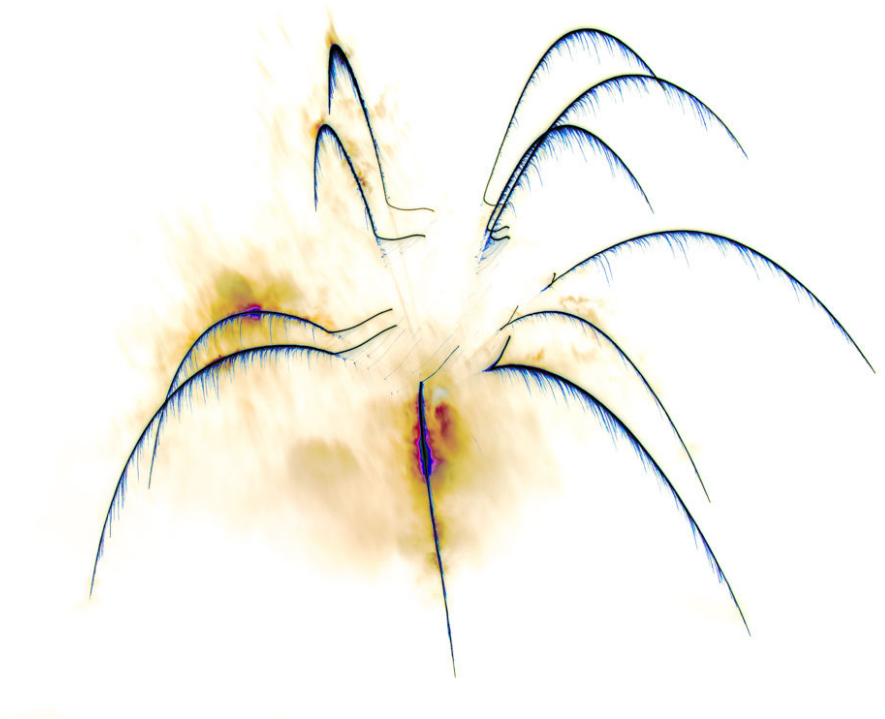
The photo was taken at the Sibelius Memorial in Helsinki, Finland. The memorial is composed of old organ pipes and it plays “music” when the wind blows through it.

## Second Place: “Not a Spider”

By Gosia Klosek

This is an image of fireworks, after inverting the colors. Changing the focal length during the exposure made the spider's legs hairy.

Nikon ISO 100 f/10 4sec variable focal length  
28-300 mm





### **Third Place: “The Derecho”**

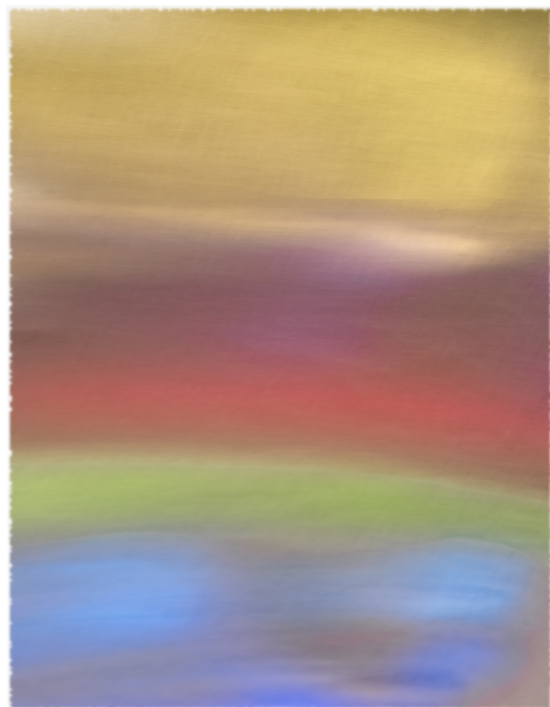
**By Karen Goldman**

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### **HM: “Barking Rose”**

**By Nicolas Raymond**

Macro photo of a rose digitally manipulated with a texture of wood bark. This started as an experiment from two separate images of mine, not thinking each one could really stand out on its own, but hoping to combine them in a way that exceeded the sum of both parts. Effectively using the wood bark as a flat surface for color, while using the rose’s shadows as a mask for punching into the wood and creating more depth / volume.



### **HM: “Inspired by Rothko, II”**

**By Gosia Klosek**

Five different color glass bottles were placed on the outer edge of a table placed against a wall and covered with a white sheet of fabric that also draped the wall. Then the bottles were illuminated by a desk lamp, casting colorful shadows. The picture is captured from the side, avoiding the bottles themselves, so the result you see is rotated and cropped. Rugged edges are added to make it more Rothko-like.



# COMPETITION TOPICS AND DEFINITIONS 2020-21



**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**

**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**-5/11/21-Trees-Any image including a detail of a tree or a whole tree is acceptable so long as it is recognizable as a tree or part of a tree. The “hand of man” may be included so long as it is not the dominant element of the image. Products of trees such as paper and furniture do not qualify.

**6/8/21-End of Year Party**

For comments or questions contact  
Margaret Sprott at [margaret.sprott@gmail.com](mailto:margaret.sprott@gmail.com)

# March 2020

## Judge: Denise Silva

### Topic: Close Up, Macro



BIO:  
Denise's interest in photography started when her grandmother would share images from her travels to Egypt and Africa for safari. The evenings watching slideshows set the seed. 35 years later those seeds took root and inspired Denise to embrace photography and more specifically travel photography and Road Runner Photography Tours was born. Denise has been recognized one of the [Top 200 Women Photographers Who Inspire by Nature Photo Guides](#) and has had multiple articles published in [Extraordinary Vision \(EV\) Magazine](#), and is a featured artist in [Breakthrough Photography's Guide to Night Sky Photography](#). Her passion is to share her knowledge of photography, while introducing people to the amazing landscapes, wildlife, and people all over the world. She also regularly contributes articles to Fujifilm X/GFX USA website. with the following articles:

- [Denise Silva Discovers the Magic of IBIS](#)
- Denise Silva Gets Creative with Handheld Long Exposures
- Denise Silva's Guide to Long Exposures
- Denise Silva's Top Tips for Photographing the Aurora Borealis
- Denise Silva's Guide to Editing Landscape Photos in Lightroom

Denise was recently interviewed by Peggy Farren, of Understand Photography, on Overcoming the Challenges of Street Photography. Check the interview out [here](#).

Denise embraces the idea that everyday above ground is a good one, so get out and enjoy! Join her and her team for your next adventure!



# 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.



# PID Advancements: February 202



NIH Camera Club  
PSA-PID Interclub Competition  
Information about Participation



Thank you for participating in the last PID Interclub competition. We received a total of 13 image submissions with 30 votes to determine the next 6 photographers advancing to the February 2020 round to be scored & juried by the PSA (Photographic Society of America):

Stan Collyer - "Iguana and Lizard"  
Peter Dunner - "Pancake Woman Israel"  
John Norvell - "Mud Flats"  
Nicolas Raymond - "Welsh Furnace Falls"  
Coriolana Simon - "Nights Triple Queen"  
David Terao - "Red Ballerina"

Attached you will find the 6 advancing photos, congratulations and all my best wishes moving forward to the PID Interclub stage. Worth noting in this round, the top scoring images were to be split between 3 animate and 3 inanimate photos for the sake of presenting more variety. Turns out we obtained this balanced mix from the total club votes without the need to split scores.

Stay tuned for the results, I expect they will be announced at some point in March. In the meanwhile, you are welcome to start submitting into the third & final round of this calendar year. An early bird invitation if you will as I plan to send a formal call for entry over the next few weeks, yet hoping to receive as many submissions as possible in the last round.

Entry is free as long as you are an NIHCC camera club member. Giving you the chance to enter another photographic competition with little additional effort, except for choosing and submitting one of your favorite images.

Theme is open, meaning any and all photos are allowed with no restrictions on post-processing or digital manipulation, as long as you captured the image yourself (or multiple images in the case of digital manipulations).

Otherwise, the technical specifications are:

- JPEG format
- sRGB color space
- Maximum 1400 px wide and 1050 pixels high (doesn't have to fit these exact dimensions just as long as the maximum width and height aren't exceeded)



**SIGN UP  
TODAY!**

# 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](mailto: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!



# Travelogue Tuesday

## March 31, 8-9pm

### Presented by: Peter Dunner

## Community Room of the Five Star Premier Residences

### CUBA QUE LINDA ES CUBA!

(Words of a popular song, Cuba, how beautiful it is!)

Since 1959, the year of the Cuban Revolution, this relatively small island has attracted a disproportionate amount of attention compared to its size. The US currently maintains an embargo against trade with the country and travel to the island is extremely limited. It is legal, to go in certain categories of travel and I have been leading and organizing legal travel groups to Cuba since 1991. These groups have been able to see all sides of the Revolution, its accomplishments as well as its failures. Politics aside, it is a beautiful island with great natural beauty. The cities are a mixture of Spanish colonial architecture, art deco, 1940-50's high rise buildings and post-revolution socialist brutalism. I hope this travelogue will open your eyes to this relatively less traveled destination. As I tell my groups, it is up to you to form your own opinion.



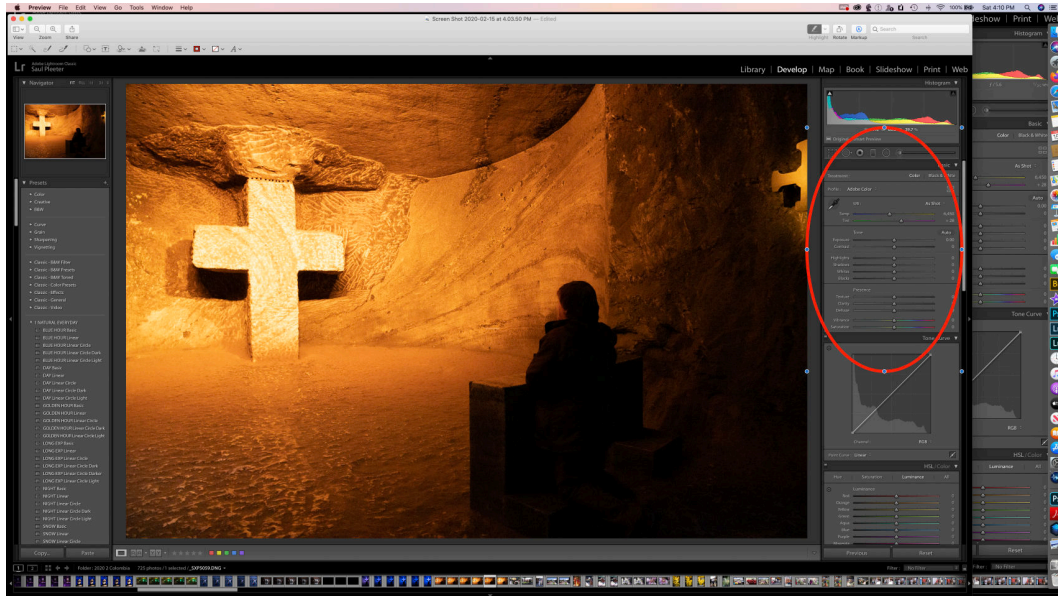
# Better Query Saul

## How to Create Your Own Brushes and Presets in Lightroom

By Saul Pleeter



Lightroom has a wide assortment of tools that can be used to make adjustments to your photos. Two categories of tools are **presets** and **brushes**. The sliders on the right-hand



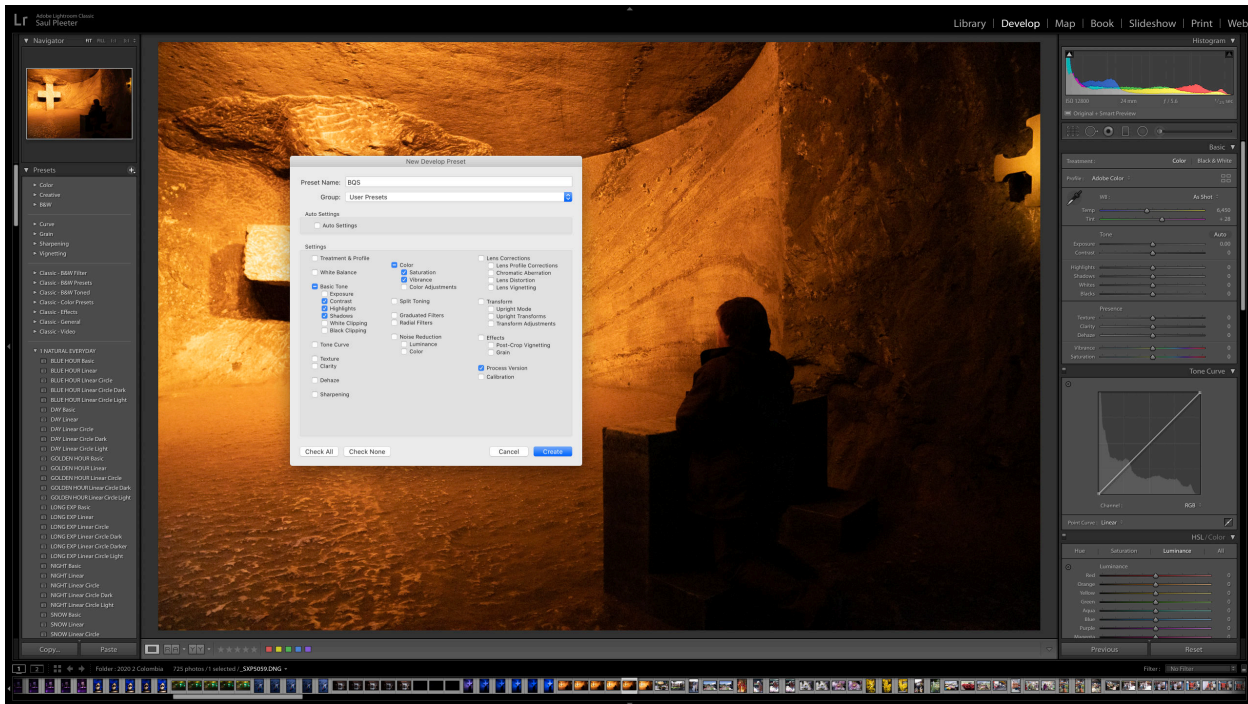
development panel are the basic adjustments that can be made. Let say that for most of the photos that you bring into Lightroom, you lower the Highlights by 50% (move the slider to the left), raise the Shadows by 50% (move the slider to the right), increase contrast by 10% (move slider to the right), increase Vibrance by 7% (move the slider to the right) and increase saturation by 10% (move the slider to the right). Instead of making these changes for every photo, you could make all of these adjustments by creating and using a **preset**.

A **preset** is a predetermined level of all (or some of the sliders). Instead of starting your adjustments from zero, you start from this (these) predetermined level(s). Lightroom comes with some presets that can be found on the left-hand panel after selecting the Development module. In addition, many photographers are willing to give or sell you their favorite presets, or, you can construct your own presets. In fact there is no limit to the number of presets you can construct - one for landscapes, one for portraits, one for sunny days, etc.

Constructing a **preset** is not very complicated.

1. Go to the **Preset** panel (on the left side) in the **Development** module and click the plus sign (as circled in the screenshot below). A menu will appear. Click on **Create Preset**. This will cause the preset window to appear.
2. Select a name for the preset you are about to create.
3. On the next line, you could select a folder for your presets, but I stick with the default **User Presets**.
4. Check the treatments you wish to change. Leave the other choices unchecked.

<sup>1</sup> We will be working with the sliders in the **Basic** panel, but one could create a preset that changes values in other Development panels, i.e. Color.



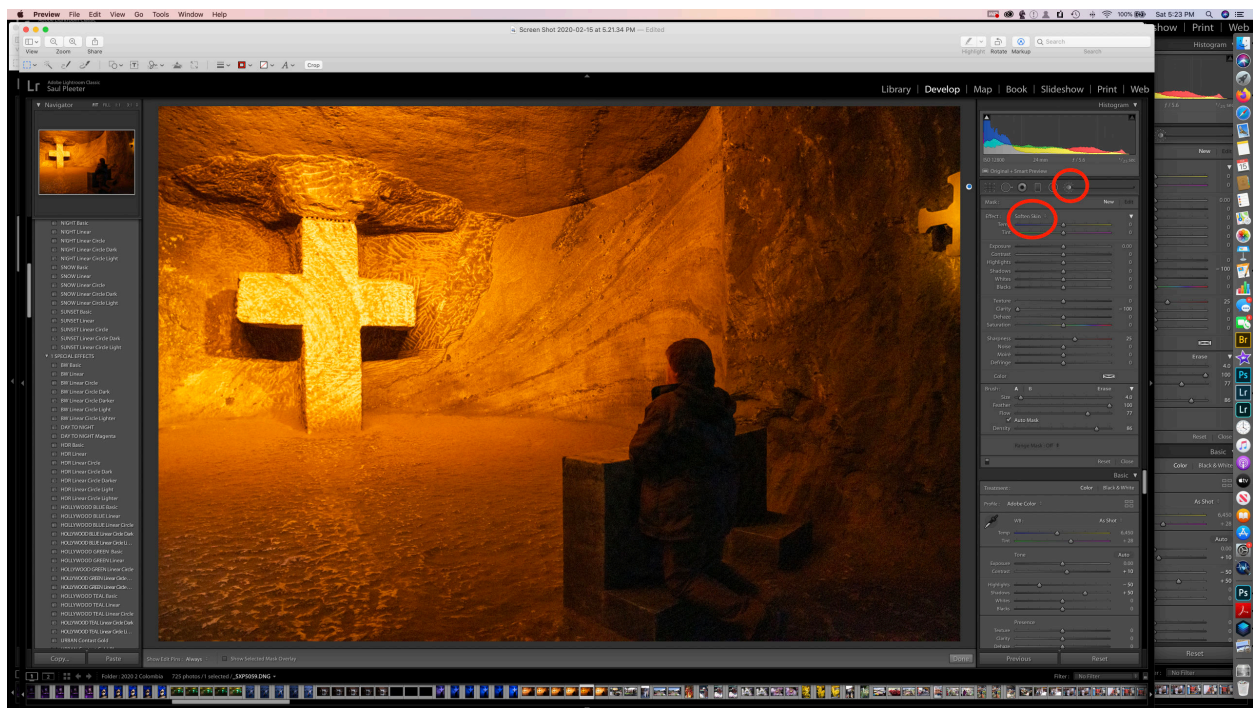
5. Move the sliders to the desired levels.
  6. Click **Create** in the lower right-hand corner of the window.
- Congratulations! You have just created your own preset!

To use this **preset**, select another photo and click to the Develop module. Looking at the left-hand panel, you will see **Presets** and scrolling down you will find **User Presets**. Look for the name you have chosen, click on the preset and the sliders will move to their predetermined or preset positions.

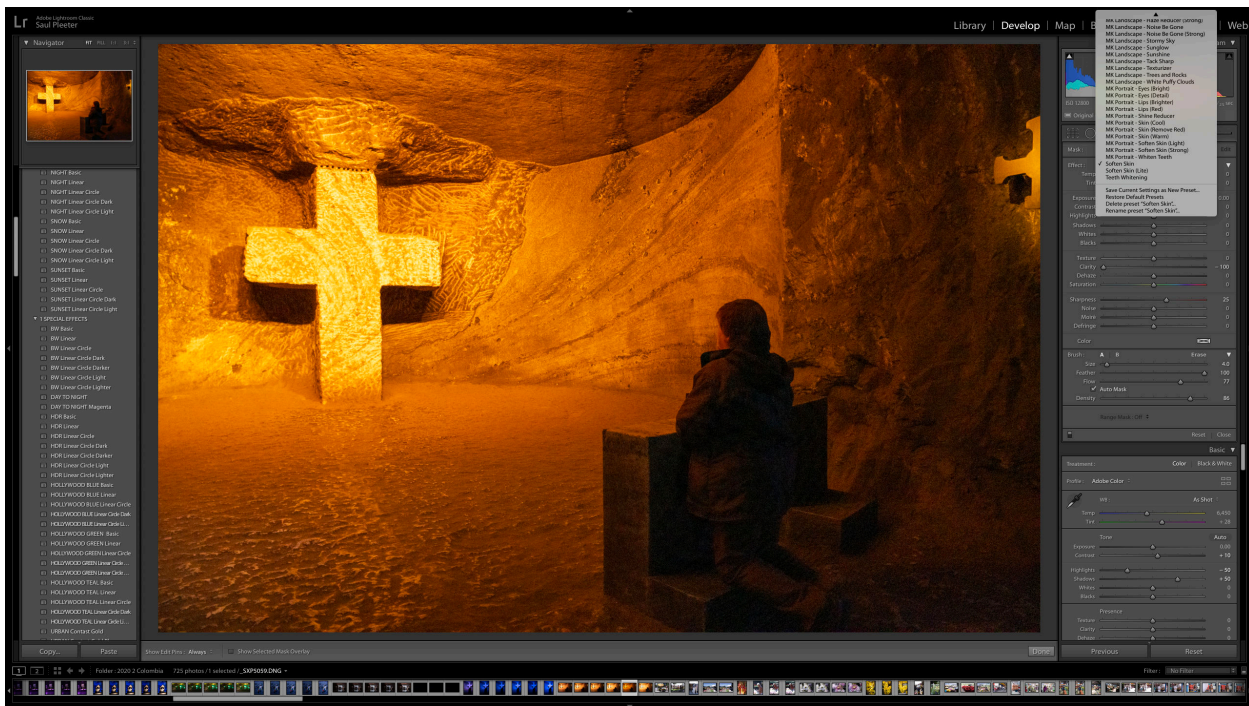
**Brushes** are similar to **presets** in that they use predetermined levels of some or all of the adjustment tools (i.e., contrast) applied to a photo. However, unlike **presets**, which are applied to the entire photo, brushes can be selectively applied to your photo. For example, portrait photographers try to hide blemishes in the faces of their subjects. One way to do this would be to select the **Brush** tool in the Development module and adjust the clarity and sharpness sliders. Using the auto-mask feature of the brush tool, selecting a brush size, feathering and flow levels, you would move the brush over the subject's face and the subject's blemishes would be diminished. In fact there is a preset brush labeled **Soften Skin** that does just that. The **Soften Skin** preset brush reduces **Clarity** by 100 percent. It also increases **Sharpness** by 25 percent. If these changes are not desirable, I could still use the brush and change the levels of the sliders.

Fortunately, there is another option. It is very easy to create your own brushes so that you do not have to rely on the levels chosen by Lightroom. To create your own **brush**:

1. Select the brush tool in the Development module.
2. On the very next line there is the word **Effect** and right next to it is either **Custom** or the name of a brush, for example, **Soften Skin** followed by two arrows. See the screenshot below:



3. Adjust the desired sliders to the appropriate levels.
4. On the bottom of the custom brush box is the line, Save Current Settings as New Preset. Click on it and create a name for your new preset.



5. Congratulations! You have just created your own brush!

To use your new brush- select a photo, click on the brush tool in the Development module. Click on the arrow next to Custom (or the last brush you used) and scroll down to find your brush.



## Congratulations to Karen Goldman

Karen has earned 50 pts in the Digital category Novice Class and has moved up to Advanced Class in that category.



**Nancy Axelrod** is pleased to announce that her photo “Toulouse Street” was selected as a Special Merit image in the Light Space & Time Online Art Gallery 10th Annual “CityScapes” 2020 Art Exhibition.



# Jim Turner Wins in England

Jim Turner entered his image "Sweat Bee" in the "Wildlife in the Garden" competition run by an organization called "International Garden Photographer of the Year" in England. They run a lot of competitions and choose an overall winner to be the International Garden Photographer of the Year. Click on the link for more information

<https://igpoty.com/competition-entries/cewb-9904/>



## Image details - Sweat Bee

Photographer: Jim Turner

Competition: Competition 13

Category: Wildlife in the Garden

Location: Brookside Gardens, Silver Spring, Maryland, United States

## Description

This bee was standing on the anther of a *Lilium* flower and the longer it stayed, the more it became clothed in the red grains of pollen.

*Augochlorella aurata* are commonly known as sweat bees and reach up to 7mm in length. Most of these bees are attracted to the sweat from human skin (possibly seeking salt), and will sting if provoked.

## Awarded

🏆 1st place - Wildlife in the Garden



# Famous Photographers

## By Stephen Levitas

#48 March, 2020

### Cameraderie

## Louis Daguerre (1787–1851)



Louis Daguerre (full name Louis-Jacques-Mandé Daguerre) is not so well-known as a photographer, as essentially for the invention of modern photo printing. He called the process and image he invented the daguerreotype. It differed from other processes of the time in that it required less exposure time to make the “latent image” that was afterward “developed,” as many of you may have done in your darkrooms. Earlier processes required longer exposures to create a fully finished image.

Here is the Wikipedia article on Daguerre:

[https://en.wikipedia.org/wiki/Louis\\_Daguerre](https://en.wikipedia.org/wiki/Louis_Daguerre)

And here is the article on his process, the daguerreotype:

<https://en.wikipedia.org/wiki/Daguerreotype>

If you Google “daguerreotype” and select “images,” you can see hundreds of images, including the samples I have selected to show below.



Here, from the Wikipedia daguerreotype article, is the basic process Daguerre invented:

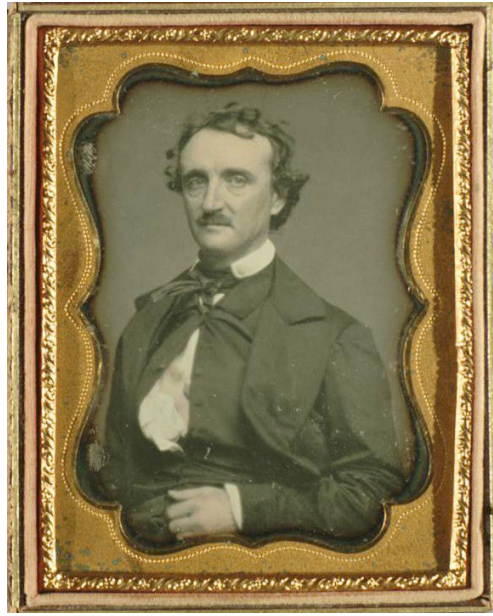
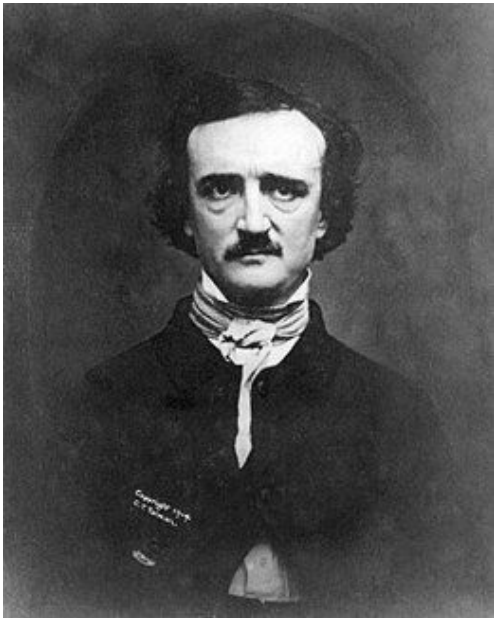
To make the image, a daguerrotypist would polish a sheet of silver-plated copper to a mirror finish, treat it with fumes that made its surface light sensitive, expose it in a camera for as long as was judged to be necessary, which could be as little as a few seconds for brightly sunlit subjects or much longer with less intense lighting; make the resulting latent image on it visible by fuming it with mercury vapor; remove its sensitivity to light by liquid chemical treatment, rinse and dry it, then seal the easily marred result behind glass in a protective enclosure.

The image is on a mirror-like silver surface, normally kept under glass, and will appear either positive or negative, depending on the angle at which it is viewed, how it is lit and whether a light or dark background is being reflected in the metal. The darkest areas of the image are simply bare silver; lighter areas have a microscopically fine light-scattering texture. The surface is very delicate, and even the lightest wiping can permanently scuff it. Some tarnish around the edges is normal.

Several types of antique photographs, most often ambrotypes and tintypes, but sometimes even old prints on paper, are very commonly misidentified as daguerreotypes, especially if they are in the small, ornamented cases in which daguerreotypes made in the US and UK were usually housed. The name “daguerreotype” correctly refers only to one very specific image type and medium, the product of a process that was in wide use only from the early 1840s to the late 1850s.

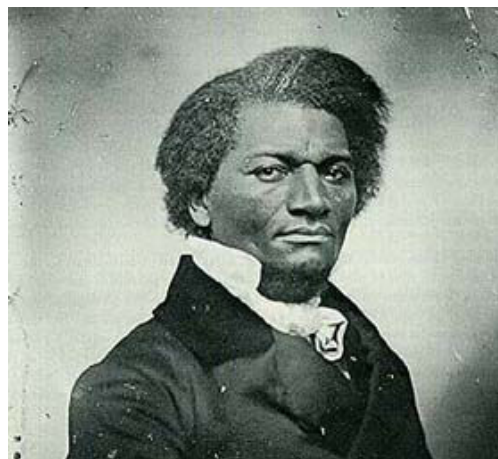
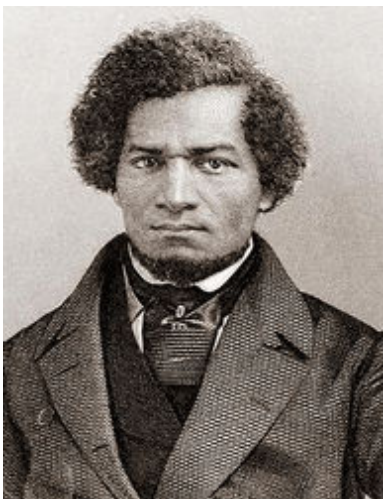
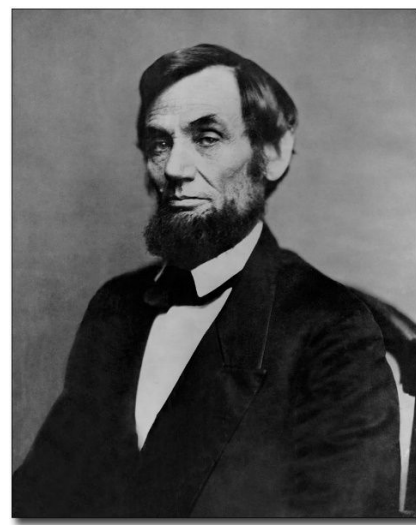
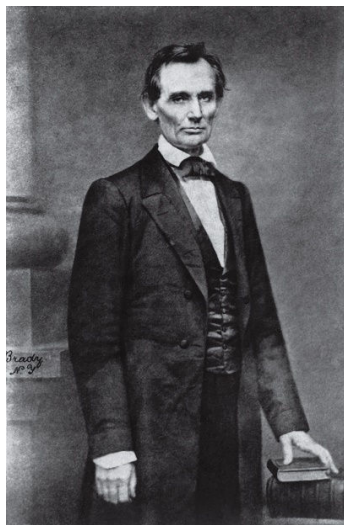
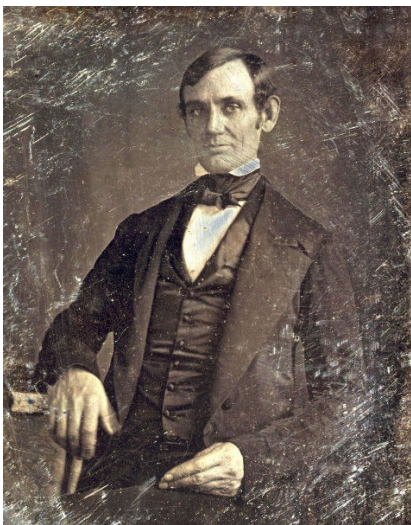
I selected some daguerreotype images of famous people, and grouped them for interest:

Edgar Allen Poe



These two images show variations in lighting, and one of them show the framing presentation of the time.

Abraham Lincoln



Frederick Douglas

A man of such determination!

# Mid-Atlantic Chapter (MAC) Annual Meeting

By My Phuong Nguyen and Margaret Sprott

**Date:** March 14, 2020

**Location:** Leisure World - Chesapeake Room

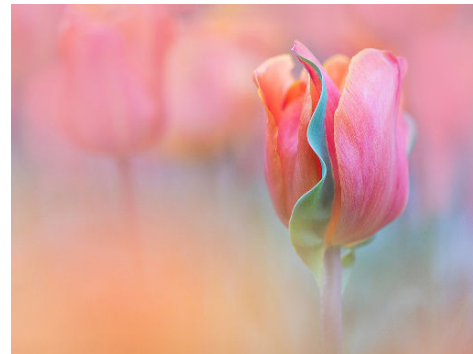
**Program:** 9:00-9:30 AM - Business Talk Led by Henry Ng, Chair of MAC

9:35-11:30 AM – Inspirational Photography by My Phuong Nguyen

11:35 AM – 12:30 PM – Lunch – Club House 1

12:35 – 3:30 PM – Exploring Still Lifes by Coriolana (Coco) Simon

*Inspirational Photography* will help members learn how to express their own feelings in pictures of flowers, people, landscapes, water scenes or birds. Helping members gain more ideas and encourage experimentation into these subjects is the target of this presentation. Hopefully, the pictures shown and techniques explained will give everyone ideas for their portfolios.



Divider by My Phuong Nguywen

In *Exploring Still Lifes* Coco Simon introduces the concept of photographic still lifes along with practical steps to get started in this genre. Starting with definitions of what a still life is – and isn't – she concentrates on the trickiest aspect of the genre: composition. An animated lecturer, Coco also demonstrates basic composition approaches using a variety of simple geometric forms. Participants then get to experiment with these objects and critique each other. After explaining a set of steps to planning and creating a successful still life, she asks volunteers to create a still life of their own.



Still Life of Family Pastimes by Coriolana Simon

Participants should bring two or three objects they'd like to work with – such as a cup or glass, a flower (silk or real), a vase, some fruit or vegetables, a small plate. Cameras are not necessary for the workshop. Hand-outs will be provided at the end of the workshop, so participants may want to bring a notebook or tablet.

Lunch is right next to the conference area and has a reasonably priced menu of sandwiches, salads, and a buffet. Only water is allowed in the meeting room. There are local restaurants but the time allowed for lunch is pretty limited.

You can enter the main gate to Leisure World by turning onto Rossmoor Boulevard from Georgia Avenue, stop at security and ask them where the Chesapeake Room is, go to the four-way stop sign and turn left. Drive about ½ mile and turn right into the parking area.

Any interested photographer is welcome to attend. You do not have to be an individual PSA member.



Date: **Sunday, May 17, 2020**

Time: **Gates open at 10:00 a.m. Activities start at 12:00 noon (first race at 1 p.m.)**

**Race course closes at 7:00 p.m.**

Cost: \$25.00 Pay Suzanne Dater. Mail check to: 12 Sangamore Court, Bethesda, MD 20816  
Any questions: email: [stdater@gmail.com](mailto:stdater@gmail.com)

What to wear: Jeans and boots, but you'll see sundresses as well. Don't forget your pretty hat!!!

Location: 14401B Partnership Road, Poolesville, MD 20837

Parking: We have a Rail-side A Parking Pass Space (11' x 25') which allows for one car only which will be used by the President of the NIH Camera Club (Margaret and Dick Sprott) to bring up to the first 6 NIHCC attendees who have paid \$25.

Shuttle: Other NIHCC participants who have paid their \$25 fee will drive separately and take the shuttle at a cost of \$10 each to and from the two off-site parking locations and join the other NIHCC attendees at the NIHCC Rail-side A space.

Shuttles run 9:45 AM – 6 PM, every 15 minutes.

Two Shuttle locations:

1. Poolesville High School, 17501 West Willard Road, Poolesville MD 20837
2. Quince Orchard High School, 15800 Quince Orchard Road, Gaithersburg, MD 20878

Bring: Folding chair, lunch and drinks (or you can buy lunch from vendors).



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 process.

<http://www.nihcameraclub.com>



## Silver Spring Camera Club

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

<http://www.sscphotography.org/>



A Proud Member of the

**Maryland  
Photography Alliance**

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

## Club Officers and Committees

**President:** 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.**



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.**

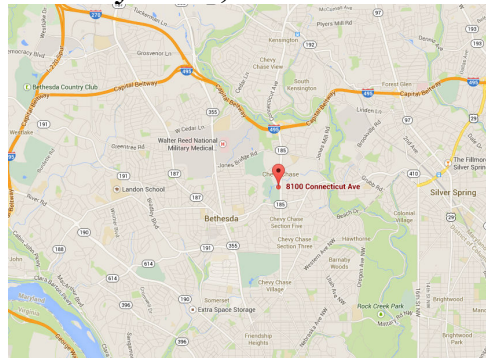
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## Meeting Location

**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

# 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: [sccollier@aol.com](mailto:sccollier@aol.com)

\*\*\*\*\*

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