

Cameraderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 60 (4); December 2020



“Ranger”

By Ann McDermott



The NIH CAMERA CLUB

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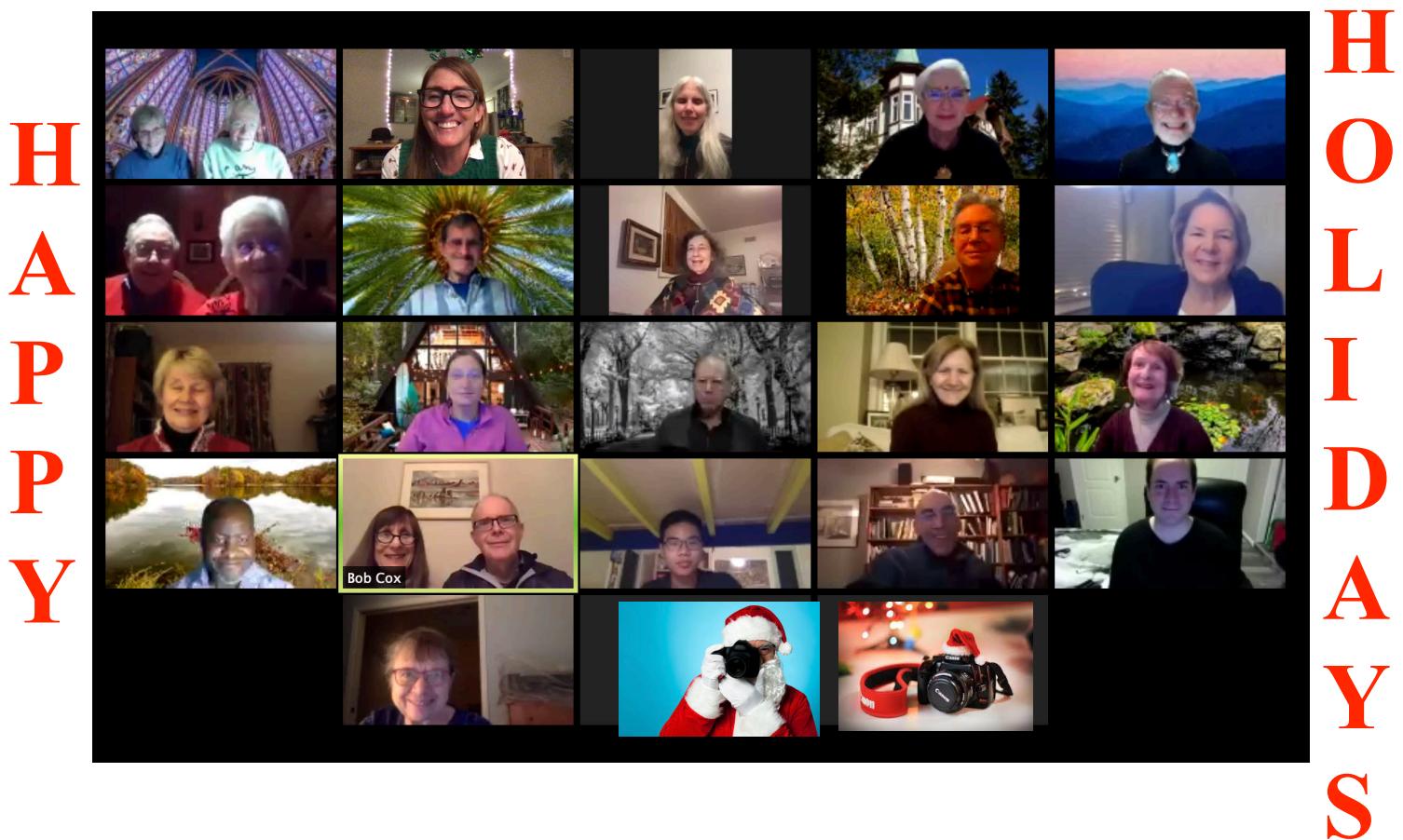


January 7: Deadline for submissions:
Holidays (see pg 16 for more info)
January 12: Meeting 7pm



NIH Camera Club January 12 at 7pm Will be held on ZOOM

The Club will hold monthly meetings **September 2020 - June 2021**, on the second Tuesday of each month. Until the next announcement, the meetings will be held virtually. Competitions will be held in two categories: color digital (either Novice or Advanced) and monochrome digital (either Novice or



A ZOOM link will be sent a few days ahead of the meeting.
You do not need a video cam to participate.





President's Chat

December 2020

By Margaret Sprott



I was really happy with the December “party” meeting because we heard from so many club members as they talked about the image they had sent in and for the good description and photos from **Gosia Klosek and Bob Cox**'s trip out west, **Bill James'** interesting and sometimes amusing photo essay about his Mother's art, and **Quentin Fishers'** great description of his trip to CA and back. I've heard from more than one member that we should have a meeting like that more often. If you have any comments about that, please let me know because the board will be discussing it.

Unfortunately, I forgot to mention how glad I am to have **Cathrine Sasek** managing the programs and educational sessions so I'm telling you all now that she is doing a great job. Of course, if you have any ideas for speakers or judges, she will be glad to hear them.

I did remember to say how glad I am that **Ann McDermott** volunteered for the Communications Director job and that she is doing a great job too, which I'm sure you've noticed.

While I'm talking about things we would like to hear from you, I'll mention that in some e-mail conversations with **Steve Levitas** I discovered that he would be glad to report on a photographer that you like in

his “Famous Photographer Series.” And, I'm sure **Saul Pleter** would not mind suggestions for his “Better Query Saul” column and that **Maureen Gardner and Kathleen Blake** would like suggestions about field trips.

Doug Wolters' talk about Focus Stacking on 12/15 was wonderful and well-attended. Doug was prepared and presented the information in an understandable and interesting fashion. He's a great speaker! The talk was recorded so you can contact Quentin Fisher (quentin.fisher@verizon.net) if you want to watch it.

I'm looking forward to the day when we have been vaccinated and can again meet in person but I think we'll have a few more Zoom meetings before we can do that. However, when we are expecting snow or other bad weather at meeting times, I'm glad we have Zoom and I don't have to drive anywhere.

I hope you are all staying safe and healthy and can have happy holidays, even if they are a little smaller and different than usual.



PSA Rep Rap

December 2020

By Dick Sprott

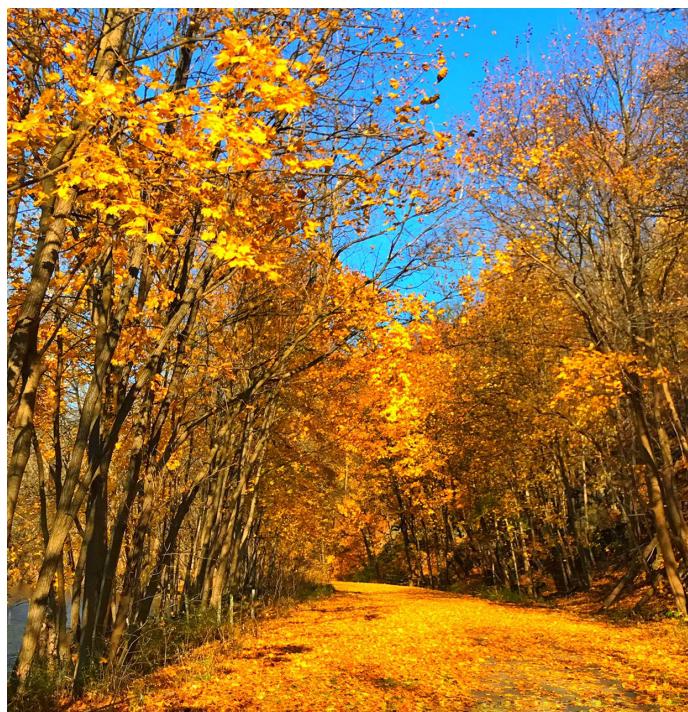


As I write this it is snowing, HARD, putting a lovely coat of white on a dreary gray forest here at our cabin at the end of a dreary year! Never mind that tomorrow will find me shoveling HARD! This may be a signal that the coming new year may be far better than 2020. With a new start for the year this might be a good time for resolving to join PSA if you haven't done so already, or rejoin if you let your membership lapse, as some of you have done. You could do me a real favor and tell me why you dropped your membership if that has happened. PSA can't help if we don't know why we don't serve your needs.

At this time PSA has great hopes the 2021 Photo Festival will be possible. Why not resolve to go to this one? It is a very interesting area and you know you are starved for travel. On a personal note, a friend of mine will be accepting the Photographer of the Year award and will give a fascinating talk on electron

photomicrographs inside single cells. That sounds too technical, but Jack is a good speaker and makes the topic very interesting. Another friend will be offering tours; probably to Deadwood City and Custer State Park. Both should be fun.

I have included an image this month that I call Golden Path. It was taken and processed on my phone and shared with my PSA Phoneography Study Group. Just a reminder that you too can find fun in a study group. To me this image is a symbol of hope for a brighter future. I hope it works out that way for all of you in the New Year.





Maryland
Photography
Alliance™

Welcome to the MPA Facebook Group
mpa@mdphotoalliance.org
mdphotoalliance.org

Hi Everyone!

During this season of giving, MPA is pleased to introduce a new campaign to raise money to help feed those in need in Maryland. Photographer Mitch Dobrowner, who presented during the last “Artist Spotlight”, has generously donated two original, signed and numbered prints to help raise money for the Maryland Food Bank. Each of these prints have a value of \$1,500 each. One print will be awarded through a random drawing, and there is no minimum donation amount which must be made. The second print will be awarded to the person who donates the most money. To be eligible, donations must be made between December 19, 2020 and January 3, 2021, through MPA’s MD Food Bank fund raising page. Winners will be announced during the Valerie Jardin “Artist Spotlight” on January 5. As you know, there are too many people in need these days so please consider communicating the below message to your Members. More information can be found at: <https://www.mdphotoalliance.org/md-food-bank>

Subject: Donate to the MD Food Bank and Be Eligible to Win a \$1,500 Original Print

Professional photographer Mitch Dobrowner, who presented during MPA’s last “Artist Spotlight”, has generously donated two original, signed and numbered prints to help raise money for the Maryland Food Bank. Each of these prints have a value of \$1,500 each. Any size donation made through MPA’s MD Food Bank fund raising page, between **December 19, 2020 and January 3, 2021** makes you eligible to win one of the two prints. Please consider making a donation to help the too many Marylanders in need. For more information and to make a donation go to: <https://www.mdphotoalliance.org/md-food-bank>

Artist Spotlight

The next “Artist Spotlight” is going to take place on Tuesday, January 5 at 2:00 PM with internationally known Street Photographer Valerie Jardin. All “Artist Spotlight” webinars are FREE, so please consider communicating out the below message too:

Subject: MPA’s Next “Artist Spotlight” is with Valerie Jardin

Mark your calendars for another FREE “Artist Spotlight” webinar with internationally known Street Photographer Valerie Jardin. You’ll learn “How to Get Over the Fear of Photographing Strangers”. The date is Tuesday, January 5 at 2:00 PM, and for more information and to register go to: <https://www.mdphotoalliance.org/artistspotlight>

NIH Camera Club Images from the December 8, 2020 Zoom Party



“Ranger”
By Ann McDermott

Ann's puppy, Ranger enjoying some quiet time on the Eastern Shore of Maryland



“Glen Echo”
By Bill James



“Monarch Chrysalis”
By Cathrine Sasek

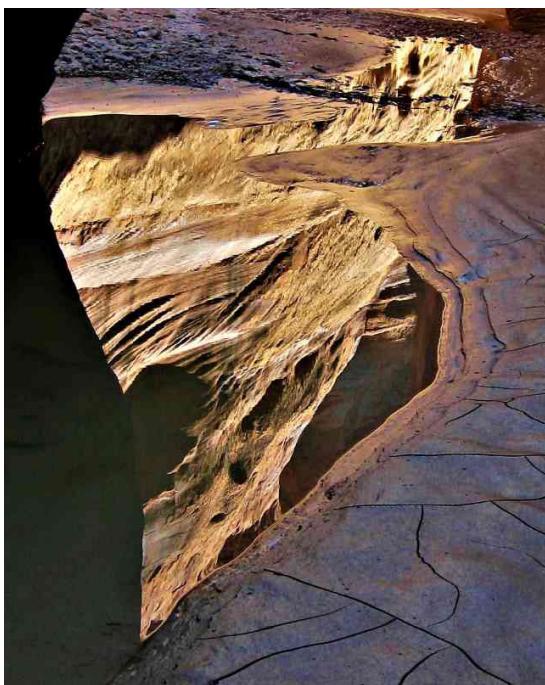


“Ghost Hibiscus”
By Coriolana Simon

In October, I photographed this hibiscus at Brookside with my little Sony RX 100 vii point & shoot. After watching two Maryland Photography Association webinars by Eileen Rafferty on black and white, I decided to experiment. Following her recommendations, I converted the RAW file and edited it in Lightroom rather than taking it to Silver Efex Pro. I was surprised at the range of control Lightroom now offers for creating vibrant black and white images. Try it!



“Orchids”
By Dale Lewis



“Paria River Mud And Reflection”
By Dan Smith

The Paria flows from the Bryce Canyon area to the Colorado, in a very deep canyon as it nears the Arizona border. I took this way back in 2008 (on a 15-mile day hike) just after I bought my first digital camera – a very simple point-and-shoot (Canon PowerShot SD1100 IS). I've always thought that the cracks in the mud add a lot to the composition. Also, diverging lines instead of converging. I learned to look at reflections as photo ops. Generally, light was shadowy due to deep canyon walls and it being late October. f/2.8, ISO 80, 1/160 sec., focal length 6 mm.



“Joy”

By Diane Poole

This is an image I took of my Grandchildren making shadow words on the sidewalk.

Taken with my Iphone and post processed through photoshop, Instagram filter and an app called ToonCamera.



“New Dancing Bear”

By Doug Wolters

This year I've been fascinated by the myriad shapes that fallen leaves from our London plane tree have assumed. I especially like this leaf, as it reminds me of a dancing bear. Dancing bears, in fact, are a frequent subject of Inuit sculpture, and Coco and I have some of them in our collection. According to Inuit tradition, when a person dies, it's a special honor to be reincarnated as a bear. When that happens, the spirit is so happy that the bear dances.



“Decisions Decisions”

By George Lea



“Permaquid Lighthouse”

By John Norvell

This beautiful Maine lighthouse is between Boothbay and Bristol. We arrived after sunrise as the tide was coming in. I had to lie down with a wide angle lens and waves at my feet and wait for a still moment in the tidal pool to capture the reflection of the lighthouse.



“Bear In Daisies”

By Kay Norvell

This little bear cub sitting in the daisies was the picture of innocence when I took her photo in Lake Clark N.P. in 2018. I imagine she isn't so cuddly anymore!



“McKee Beshers Sunflower Field No 4”

By Karen Goldman

Young sunflower plants track the sun, but mature, blooming sunflowers face east. Since this photo was taken in the afternoon, the flowers were backlit, giving the central disks of the flowers a more uniformly dark appearance. July 25, 2020, 2:34 PM.
Nikon D7200, 29mm, f/16, 1/100s, ISO 280.



“Cruella de vil”

By Kathleen Blake



This picture is of my granddaughter, Madilyn, posing as Cruella de Vil from the Disney movie *101 Dalmatians*. The theme for this Halloween was the Disney Villains. Madi looks too pure and precious to look anything like any villain, but this picture is simply one of my favorites that I wanted to share with my NIH family. I do love shooting portraits -- I definitely have a good subject to practice on, don't you think?



“Swirly Face”

By Nancy Axelrod

This portrait of a Catrina figure was taken during Day of the Dead in Oaxaca, Mexico. The swirly effect was obtained by rapidly moving my camera in a circular motion during an exposure of 1/40" while keeping the focus on the face of the subject. No flash was used. This image was made with a Sony a6000 camera (APS-C) and a Sony 30mm f/1.4 lens at 30mm (45mm equivalent), f/1.4, ISO 400. When I presented the color version at our end of the year meeting, George Lea and others suggested that I convert the photo to B&W, which I did in Lightroom, with useful input from George (Thank you, George!). Among other things, I increased the contrast, removed some distractions and, above all, sharpened, lightened, and increased the contrast of the eyes. I believe this is a significant improvement, and I thank the club members for their suggestion!



“Mystery”

By Maureen Gardner

The day after Thanksgiving, on a trail at Scott's Run in Virginia, I found this lone flower, as is, a mile from civilization. The mystery is - who left it there-- and why? Credits: (1) Chance and the prepared eye :-) (2) Equipment: Thanks to Jim Turner and Doug Wolters for advice on my new Olympus camera and lens. (3) Processing: Thanks to Dick Sprott for arranging the phonography workshop; I imported this wirelessly to my smartphone, then used Snapseed and TouchRetouch.

“Cuban Fantasy” By Peter Dunner

I have been learning compositing during the pandemic. Having been to Cuba many times I found something to do with some of the images. Cuba is full of contradictions: an authoritarian government, little food, clothes or luxuries, poor quality housing, internet which is spotty and has to be paid for in hard currency. Yet there is wonderful culture, ballet, museums, art. In addition it is a naturally beautiful island, probably the most interesting in the Caribbean. I tried to show some of these contrasts in this composit..



“London Street Scene” By Margaret Sprott

Mine is called London Street Scene. I had to find an old picture because I have not taken a single image since March. I found this one because I'm working on a photo book about our trips to England. I cropped it a little and processed it in Lightroom, using Clarity and some other sliders to make it pop a little more. The main problem was the bald sky so I decided to try Luminar to replace the sky but I was having trouble with that and then remembered the administrator of my PSA study group telling me that PhotoShop has a sky replacement tool which I used. I think the sky is a little too dark and someday I may try to fix that. A few days after that meeting I was talking to Peter Dunner about it and he sent me great instructions for how to replace a sky in Luminar and in PhotoShop which is very helpful.



“Go Find Your Own” By Quentin Fisher

When we encountered many dozens of Robins gorging on berries at McKee-Beshers, we thought they were part of a migratory flock. While some Robins do migrate from Northern Canada, other resident groups form ‘nomadic flocks’ during the fall and winter. Cooperative behaviors go away during the competitive breeding season.



“Quarantine View.”
By Rhina Cabezas



“Golden Path”
By Richard Sprott

I made the image on my cell phone with on phone Snapseed post processing and the use of a new Meko high sensitivity stylus that makes detailed on phone editing very easy to do.



“Japan Macaque Snow Monkeys”
By Suzanne Dater

This image was taken in February of 2007 at the Jigokudani Monkey Park in the central province of Nagano, in the Japanese Alps. The monkeys are wild and come down to the thermal springs to bathe and socialize with other monkey families. We stayed at a small traditional inn near the hot springs. It is clear here the care and devotion they have for immediate family members.



Fall Field Trips

Maureen Gardner & Kathleen Blake

Happy Holidays from Maureen Gardner and Kathleen Blake. Unfortunately our winter trips to the outdoor Glenstone sculpture park were cancelled; if they reopen, we'll get priority admission. We'll put our heads together for 2021 trips and as always, welcome suggestions from members.

We are discussing other options as well. As always, member suggestions are welcomed. Send them to maureenbgardner@gmail.com or Kathleen at kblake0304@gmail.com

In short, stay tuned!



COMPETITION TOPICS AND DEFINITIONS 2021



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

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-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

January Judge:

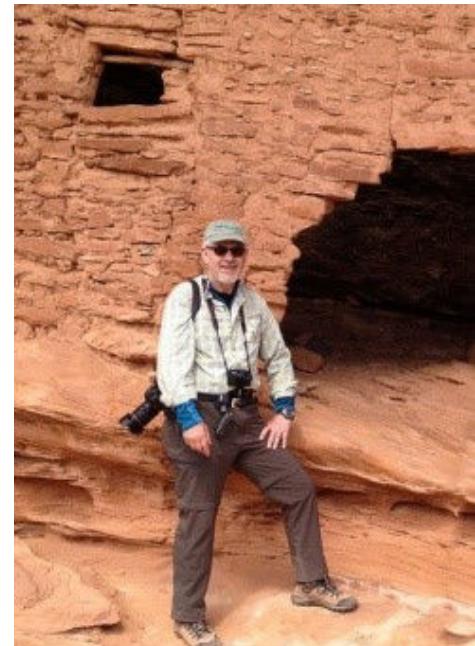
Ron Pfeiffer

NIH Camera Club

Tuesday January 1213, 2021
Meeting on [Zoom](#)

Competition Topic: 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



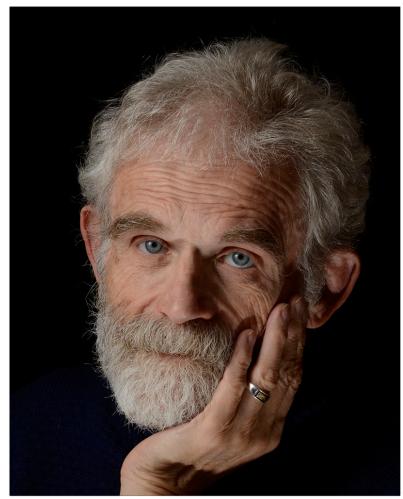
Ron is a Baltimore area photographer who has been active as a camera enthusiast for decades. Ron's lifelong interest in photography began with his family's ancient box camera in the 1950's. In the past decade, Ron has gotten more engaged in art photography. The Arundel Camera Club in Severna Park, Maryland has been a competitive, yet nurturing photography "home" for him. Ron achieved Photographer of the Year in 2017 for work in color and monochrome prints and digital images. Ron has been photographing people and places for decades, but continues to learn more about the art and the technology of photography. Over the past decade, Ron has traveled often to the Southwest and has captured some of the desert magic and the history. However, a lot of additional travel has been up and down the East Coast. He has been enjoying the scenery through the lens. Ron maintains his website as a way to document his travel photography as well as his photo whims and fancies. Ron is a member of the Executive Council of the Maryland Photography Alliance and has recently completed the MPA Photo Judging Training Program.



NIH Camera Club 2020-21 Educational Opportunity



ZOOM link will be provided



January 19, 2021- 7pm
Jim Turner
Macro Photography

Macro Photography Talk

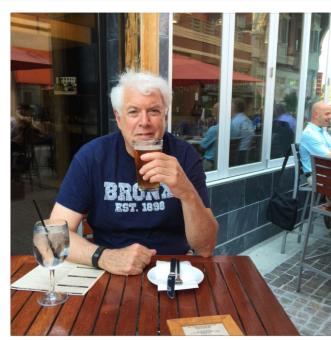
I will discuss some of the gear that is useful for beginning and more advanced macro photography, some technical details that you should be aware of to shoot macro, and some suggestions for producing a pleasing macro shot. I will also describe a more specialized setup for insect photography in the field. The talk will be at a Novice to Intermediate level.

Jim

Better Query Saul

The Ins and Outs of White Balance

By Saul Pleeter



White Balance is perhaps better labeled as **Color Balance**. Simply put **White Balance** determines how accurate the colors of your photograph are.

We have probably all had situations where we've taken a photo, uploaded it to the computer and discovered that the colors in the image we saw when we took the photos are very different from what we now see on the screen. That beautiful sunset, the whitest snow, the beautiful skin of your daughter sitting on the grass - produces blah sunsets, gray snow, and your daughter's green skin. Why does this happen? Three principal reasons - your cameras settings are not correct, the camera's sensor is inaccurate and/or the light is contaminated with a color.

How does your camera sense white balance? Light is composed of color and each color has a temperature measured on a Kelvin scale from 1,000 to 15,000. Your camera has a temperature sensor that measures the entire scene and adjusts the scene's average color temperature to correspond to 18% gray. It adjusts the red, green, blue (**RGB**) balance to achieve the desired temperature. If the measured temperature is a warmer red it will adjust by adding blue. If it's colder it will add red.

How do you 'correct' the white balance? You can change **white balance** prior to taking a photo or after in post-processing. The 'easiest' corrections are to have the appropriate aperture and ISO before hand. For example, gray snow results from your camera's sensor interpreting white as middle gray and adjusts exposure to make the snow gray. Added exposure 1 or 2 stops will lead to white snow. But correct exposure and **white balance** are, in general, two different things. You could have a correctly exposed photo with an inaccurate **color cast**.

Next, you will want to have the **white balance** setting on your camera that yields the color balance of the scene accurately. Older model cameras had at best 7 settings - auto, incandescent, fluorescent, sunlight, flash, cloudy and shade. As the table below shows, direct sunlight has a lower color temperature than

Light Type	Color Temperature in Kelvin (K)
Candle Flame	1,000 to 2,000
Household Lighting	2,500 to 3,500
Sunrise and Sunset	3,000 to 4,000
Sunlight and Flash	5,200 to 6,000
Clear Sky	6,000 to 6,500
Cloudy Sky and Shade	6,500 to 8,000
Heavily Overcast Sky	9,000 to 10,000

shade and will therefore be 'warmer'. The sensor will adjust the **RGB** mix to produce a bluer cast and lower somewhat the average temperature.

Newer cameras, my Sony a7RIV for example, have additional settings, such as fluorescent - cool light, fluorescent warm light, cloudy 1, cloudy 2 and underwater (Yes - underwater!).

The most important additions to **white balance** adjustments are the ability to adjust based upon color temperature (Kelvin scale) and the **custom** setting. That brilliant sunset, filling the sky with reds, orange, yellow and pink, appears dull because the sensor views the scene as being contaminated with reds and other warm colors and will add some blue to neutralize the reds. But, if you set the Kelvin temperature at 9,000 for example, you are telling the sensor that there is a lot of blue in the scene, and, accordingly, it will beef up the reds, orange, yellows - your sunset will be even more beautiful!

If you shoot in jpegs, the choices you make to **white balance** settings are much more important than if you are shooting in raw. **White balance** settings do not affect the information collected in raw photos. Information about the white balance is recorded in the meta data file and only used when the raw image is processed to an **RGB** file. Because the information is contained in a separate file, rather than being imbedded in the folder, it is easier to adjust the photo.

The custom setting for **white balance** probably yields the truest color rendition. **To use the custom setting you should refer to your camera's manual because different brands of cameras have slightly different procedures for setting the white balance via the custom setting.** In general, you would first go to the **white balance** menu and then the **custom** option. You then need a reference point for the camera — this is typically a gray card - literally a card that is 18% gray. The other option is something called an expo disc that fits over the lens of your camera. You would then take a photo of the gray card and set that as your **white balance**.

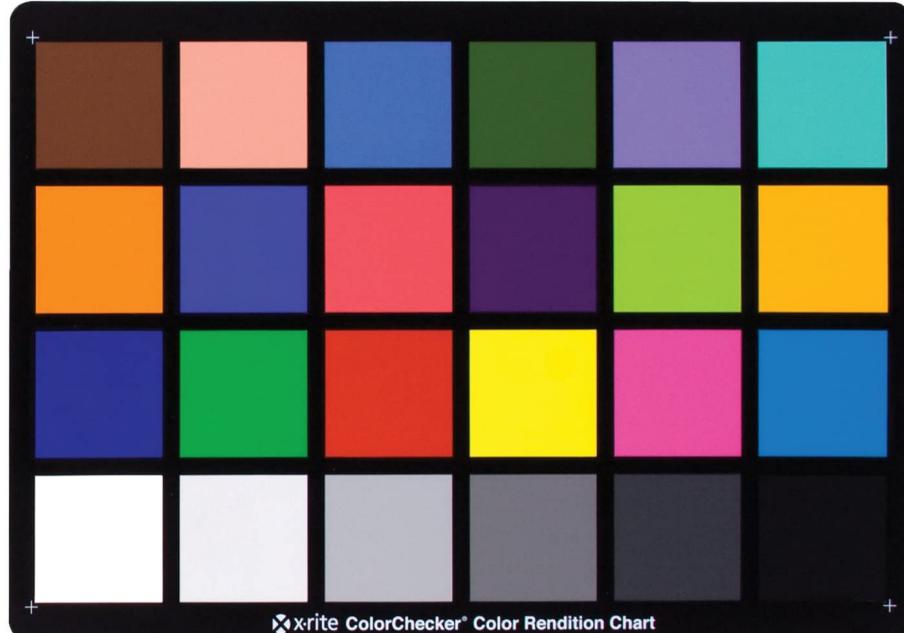
The other option is to change the color balance in post-processing. In Lightroom you can adjust the temperature and tint in the Develop module. Your daughter's green skin is a green color cast reflected from the grass. If you move the tint slider away from green, towards magenta, the green cast will be lessened or eliminated. (You might want to also bump up the red and yellow sliders for a more accurate skin tone.).

In the **white balance** panel of Lightroom, the default option is 'As Shot'. The program will use the information contained in the meta data to produce a **white balance**. Two other options are **Auto** and **Custom**. With the **Custom** setting, you would use the eyedropper, hover over your photo and click on something either pure white or middle gray.

Camera Raw has almost the exact options as Lightroom. Photoshop can tweak the settings further with a color balance adjustment layer.

The major problem with **white balance** and post processing is you have no reference, other than your memory, as to what the color balance of the scene actually was. You can change the color balance to something you would like, but you will have difficulty reproducing the actual color balance.

Another option, one that is similar to the custom white balance setting, is to use one of the Color Checker options such as Passport. Color Checker panels contains color squares as shown below. It also has a number of gray color patches. The idea is to take a photo of someone holding the Color Checker, and then, in post processing, software will adjust the colors of your photo to match the photo that you've taken.



Take Aways. The yellow cast from an indoor photo, the blue tint of a photo taken with flash are examples of why an accurate white balance setting is important. These color casts can be changed either in camera before the shot or in post processing. Using the camera's **white balance** presets - **Auto, Incandescent, Kelvin, Custom** can correct cast problems and, knowing why/how these problems arise, can help in deciding on the appropriate preset. If you shoot in **RAW**, setting **white balance** to **Auto** will work very well **and** inaccurate white balance settings can be easily changed. If you shoot jpegs, corrections will be limited.

If you want to go to the next level, you can choose **Cloudy, Shade**, or one of the other presets on your **white balance** menu. (My only issue with these presets is that I forget to change back to Auto after I use it!). If you take the photos into **Lightroom** and are unhappy with the result, try using the **Auto** setting in the **White Balance** panel rather than **As Shot**. If you still don't like the result, you need to tweak it with Custom settings.

Once you get an understanding of how **white balance** settings affects your images, you can try using **white balance** settings creatively in your images.

“NIH Camera Club Members Images in the News”

As described in the October 2020 NIHCC Newsletter, the Washington Printmakers Gallery included two of Karen Goldman's images of hippos during a drought in the Serengeti in its “Sea Change” exhibit, which focuses on climate change. On December 18, 2020, the Sea Change exhibit was reviewed in the Washington Post's “In the Galleries” column by Mark Jenkins. In the column, Jenkins notes that some of the show's images approach the topic philosophically, while “Karen Goldman's photo of hippos seeking refuge in a near-dry water hole” is directly about climate change.



Hippos in Dried-Up Pool



Distressed Hippos in Drought



NIH Camera Club Results

Round 1 of the PID Open Interclub

Hi Folks,

We did very well in Round 1 of the PID Open Interclub this year, placing 4th so far out of 25 worldwide camera clubs within our division / Group D. Of note, Stan Collyer won an Award of Merit for his “Three Little Foxes”, and David Terao earned an Honorable Mention for his “Ballerina in the Clouds”.

Around this time last year, we were trailing in Round 1 with a rank of 17 out of 23 competing clubs. Happy to see we did much better this time around, well deserved for the amazing photos you submitted. Hoping we can keep the momentum going in Rounds 2 & 3, but taking a break for now to enjoy the Holidays and renewed optimism into the New Year with vaccines on the way.

Here are the 6 images all of you voted for advancement to Round 1 of the Interclub, if anything I hope they continue to inspire you in photography.

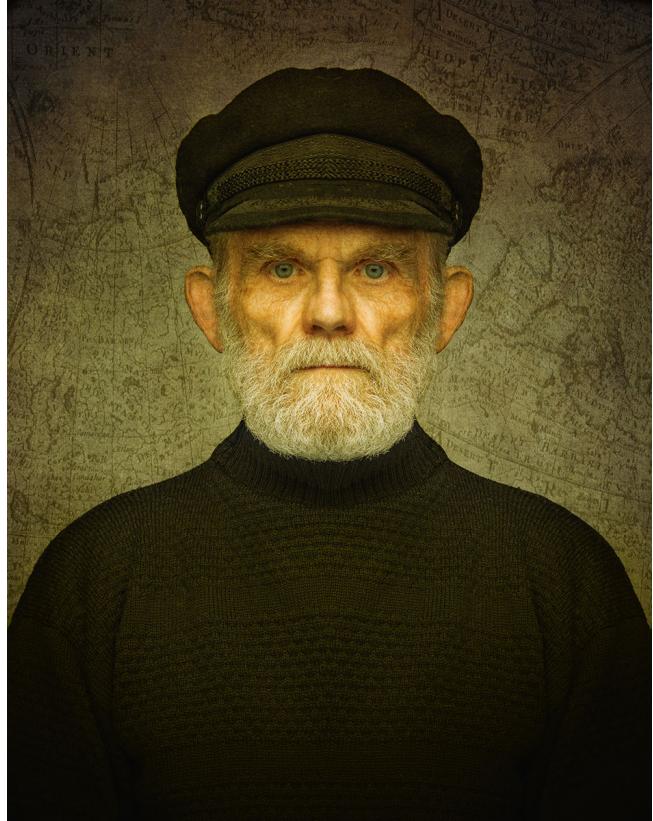
Cheers,

Nicolas Raymond



NIH Camera Club Results

Round 1 of the PID Open Interclub





NIH Camera Club Results

Round 1 of the PID Open

Interclub



12	HM		D101	#093610	Ballerina in the Clouds	David	Terao
11			D102	#093610	Calcifer 1	Douglas	Wolters
9			D103	#093610	Reflections at Badwater Basin	Karen	Goldman
10			D104	#093610	Self Portrait 417	Jim	Turner
9			D105	#093610	Still Life on Memento Mori	Coriolana	Simon
14	MERIT		D106	#093610	Three Little Foxes	Stan	Collyer

STANDINGS Group D 2020-2021

Club Name	ROUND 1
Wangi Workers Camera Club	72
Norths Photographic Society	68
Nashoba Valley Photo Club	66
NIHCC	65
An Tain Photographic Group	64
Atlanta Photographic Society	63
South Shore Camera Club	62
Duluth-Superior Camera Club	60
Houston Camera Club	60
Royal Photo Club Cominois	60
Photography West	59
Lake County Camera Club	58
North County Photographic Society	58
ABC Photo Society	57
South Jersey Camera Club	57
Housatonic Camera Club	56
Clemson Photography Club	55
Photographic Society of Chattanooga	55
Unlimited Vision Photo Club	55
Sun City Texas Photography Club	53
West Chester Photo Club	51
Sun Lakes Camera Club	50
Alameda Photographic Society	46
Monmouth Camera Club	45
Western Reserve Photographic Society	27

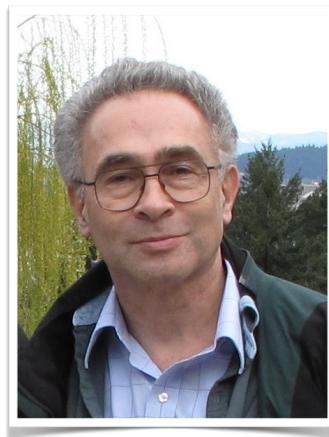
Famous Photographers

By Stephen Levitas

#56 December 2020

Cameraderie

**Beaumont Newhall (1908-93)
and Nancy Newhall(1908-74)**



Beaumont and Nancy Newhall, while active as photographers, were curators, critics, and educators. Their names come up in many of the articles on the photographers I have reported on in this series. For example, in #51 on Brett Weston, June 2020, from the Wikipedia article on Bett Weston:

Brett Weston was credited by photography historian Beaumont Newhall as the first photographer to make negative space the subject of a photograph.

So at last it is the Newhalls turn.

Here is the Wikipedia article on Beaumont Newhall, with quotes from it below:

https://en.wikipedia.org/wiki/Beaumont_Newhall

Newhall's career at the Museum of Modern Art began in 1935 when he became its librarian. In 1937, he was invited by Alfred Barr Jr., the director of MoMA, to develop the first comprehensive retrospective of photographic works. The exhibition that Newhall mounted was pivotal in securing photography's place within the arts [note that this was also the mission of Alfred Stieglitz (#2, Jan. 2013) and Edward Steichen (#9, Sept. 2013)]. Its accompanying catalog, *The History of Photography*, was the first account of the first 100 years of photographic history that gave equal credit to its technical virtues, as well as its value as an art form.

In 1940, Newhall became the first curator of MoMA's photography department and decisively began collecting for the Museum, starting with the work of László Moholy-Nagy [future article #57]. Newhall married Nancy Wynne, a notable photography critic who worked in his place as curator at MoMA during his service in World War II, in which his rank was First Lieutenant. He was posted to Italy and North Africa as a photo-interpreter of aerials taken over enemy territory, and then returned to America to train others.

He resigned from the Museum in 1947 after he found that Edward Steichen was to direct the Photography Department over him, while he was to [remain to] be curator [Italics mine; evidently he was ticked-off that he did not get the job.]

From 1948 [he] was appointed curator of the George Eastman Museum, housed in the former residence of George Eastman, in Rochester, New York, to 1958, and was its director until 1971. While at the Eastman Museum, Newhall was responsible for amassing one of the largest photographic collections in the world. He was joined there by Minor White [#20, July 2017] who took over editorship of *Image*, the magazine Newhall issued from the Museum, which later passed on to Nathan Lyons who turned it into a respected quarterly. Newhall published books through the Museum including Edward Weston's [#1, Oct. 2012] *Daybooks*, co-published with Horizon press; *Photographers on Photography* edited by Lyons; and on Aaron Siskind. He served as an honorary trustee of the Eastman House until his death.

Throughout his career, Newhall taught the history of photography and photography at institutions including the University of Rochester, Rochester Institute of Technology, State University of New York at Buffalo and at the Salzburg Seminar in American Studies in Austria.

In his late career after retiring from the George Eastman Museum he was appointed professor at the University of New Mexico in 1972 and named Professor Emeritus in 1984.

Beaumont Newhall died in Santa Fe, New Mexico, on February 26, 1993. He was predeceased by his wife Nancy on July 7, 1974 from injuries she sustained when struck by a falling tree on the Snake River in Grand Teton National Park.

Here are some of Beaumont Newhall's images.

Beaumont Newhall, Edward Weston
Looking Out of His Darkroom Window,
1940



I have not studied, nor yet shown in these articles, an image like this—a friendship shot between well-known photographers, and a good composition to boot.

Beaumont Newhall, 1981



I find this architectural shot's perspective both interesting and disturbing, with the heavy dark mass of the building in shadow placed at the top of the frame.

Here is the Wikipedia article on Nancy Newhall, with quotes from it below:

https://en.wikipedia.org/wiki/Nancy_Newhall

In another [article], she argues for the centrality of photography for understanding and teaching American history . . . Newhall became close to photographer Edward Weston during this period, championing his early work and regarding his controversial 1940s work, which juxtaposed still lifes and nudes of considerable beauty and delicacy with wartime items such as gas masks, with some anxiety.

In 1945, Newhall wrote the text for a book of photographs, *Time in New England*, by Paul Strand. The work would begin a new phase for her career, in which she became a vocal proponent and a central pioneer of the genre of oversized photography collections. The best known and most influential of these is *This Is the American Earth*, a collaboration with Ansel Adams, published in 1960. Like Adams, Newhall was involved with the Sierra Club, and wrote often about issues of conservation. Newhall was sometimes accused of political heavy-handedness on that subject—one uncharitable review of *American Earth* calls her prose "so full of Message that there is no room for poetry" (Deevey)—but her explication of the political context and motivation of Adams' work has been important for the Sierra Club and the conservation movement in general.

The Museum of Photographic Arts (MoPA) in San Diego, California's Balboa Park presented *Nancy Newhall: A Literacy of Images*, September 19, 2008 - January 25, 2009.

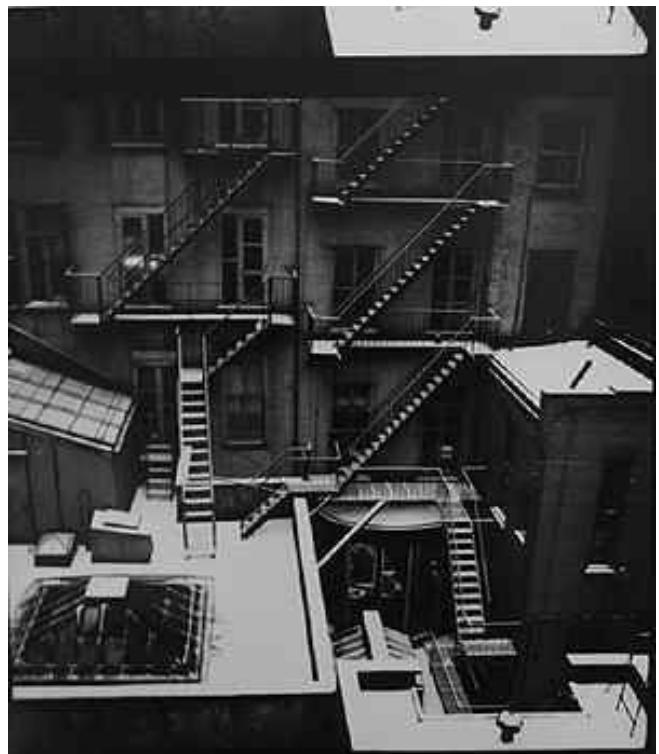
The following is the link to the exhibit. Please browse around the links near the bottom of the main page to see more information on the Newhalls and the great photographers of their time.

<http://www.tfaoi.com/aa/8aa/8aa214.htm>

Here are two of Nancy Newhall's architectural images from her show at MoPA.

Nancy Newhall, Chimayo - The Santuario, New Mexico, 1951

Nancy Newhall, Fire Escapes, 1942



I like these two images for the daring point of view of the church sanctuary and the geometric study of the fire escapes.

Although the Newhalls were active photographers, their main work was in curation, education, and writing, as discussed above. Below, I will show you some related images, but not the usual.

Barbara Morgan, Ansel Adams and Beaumont Newhall in Barbara Morgan's Studio, 1942



I am utterly fascinated by this “playing around” image by Barbara Morgan (#55, Nov. 2020), about whom I just wrote last month. Both men are wrestling with and ensnared by photographic equipment (lights, of course, the source of all images). Beaumont Newhall is on the left, and Ansel Adams is on the right, airborne like he was in one of Phillippe Halsman’s (#40, May 2019) *Jump Book* (1959) images. But this image by Morgan preceded Halsman’s *Jump Book* by 17 years, giving her the credit for originality. But there is more. Halsman photographed Salvador Dali in Halsman’s famous “Dali Atomicus” (1948) image, in which everything, including several cats and pails of water, was flying through the air. The link from Morgan’s image to Halsman’s is unmistakable, and again Morgan gets the credit (by six years) for the airborne concept.

I might add that in “Dali Atomicus,” absolutely nothing touches the floor or anything else, but in this image Newhall is firmly grounded with both feet on the floor—I take this to be a comment about curators vs. photographers, but perhaps I am reading too much into this (but I really don’t think I am reading too much into this).



Edward Weston, Beaumont and Nancy Newhall on Rocks, 1945

This image by Weston shows that he and the Newhalls were close friends. The image is as much a study of rock textures as it is a carefully composed snapshot of friends holding their camera equipment. Taken in 1945, when WWII was still in progress, I am reminded of the following famous quote by the French photographer Henri Cartier-Bresson:
“The world is falling to pieces and all Adams and Weston photograph is rocks and trees”.



Ansel Adams, Nancy and Beaumont Newhall, Westport, California, 1960

And here is a snapshot of the Newhalls by Adams, showing the loving relationship between the Newhalls. Of course it's a fine architectural study as well.



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.ssccphotography.org/>



A Proud Member of the

Maryland
Photography Alliance

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

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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 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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Meeting Location

During Covid 19 times; Moving forward

A ZOOM link will be sent a few days ahead of the meeting. You do not need a video cam to participate.



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

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 |

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