

Camraderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 61 (2); October 2021



“Hannah”
By Beth Altman



The NIH
CAMERA
CLUB

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**November 16, 2021-The
Play of Light and Shadow
- Sarah Hood Salomon**

Educational opportunities:

[https://www.nihcameraclub.com/events/
categories/educational-nights/](https://www.nihcameraclub.com/events/categories/educational-nights/)

**Monthly meeting dates
and topics from website
can be found here:**

<https://www.nihcameraclub.com/events/>

NIH Camera Club Monthly Meeting will be held on
November 9, 2021 at 7PM
(come early to socialize the room opens at 6:30), on



November - Nature - See Page 17 for full description

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

NIH Camera Club 2021





President's Chat

October 2021

By Margaret Sprott



I continue to be impressed with how well the NIH camera club is doing. We continue to attract new members and they are participating. I've been contacting the few who had not yet renewed and a few have moved or gotten too busy to renew but they are not unhappy with the club and some even plan to rejoin when they have more time. Quite a few had forgotten and have now rejoined. Many club members attended the competition meeting and the educational meeting and the field trip committee has been suggesting and conducting some very interesting trips.

I hope many of you have sent an image to **Quentin Fisher** for the PID Interclub Competition. Quentin will be asking you to vote for your favorite images soon so I hope you all do that.

Ann McDermott has been keeping us informed about Photo Visions and encouraged us to select our favorite image for People's Choice. The talks will be virtual so you can all participate and I hope you have registered by now.

Those of you who are also individual PSA members should know that you are also Mid-Atlantic Chapter (MAC) members. That chapter was the 1st Runner-up in the Chapter Showcase this year and some NIHCC members had images selected for that showcase.



Report from the October 11th board meeting.

We will continue to try to get more members involved with using the forums,

especially since starting a Facebook group was not well received.

Dale Lewis, suggested providing mentors for new members, and **Dick Sprott** will work on how to do this.

Competition images will be shared with any judge who desires to see them before the meeting.

Educational meetings will be recorded but competition meetings will not be recorded.

Hybrid meetings (Zoom and face to face) were discussed and we will continue to try to find a way to make them work that is not too complicated.

Diane Poole would love to have some of you submit articles for the newsletter.

Number of competition images will remain the same and we discussed a way to start having print competitions again.

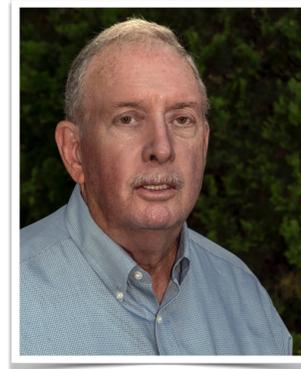
We will probably survey members about when to start face to face meetings but for now they will still be via Zoom.

Images that contain other people's art was discussed and it was decided to let the judges decide whether an image of this type should be disqualified or just given a low score. We agreed that it was not good to just photograph others' art without including something that makes it your own.

I hope you agree with me that the club is doing well. One way to assure that it continues to do well is that each of you tell someone on the board what you like and don't like and what changes you would like to see.



PSA Rep Rap October 2021 By Dick Sprott



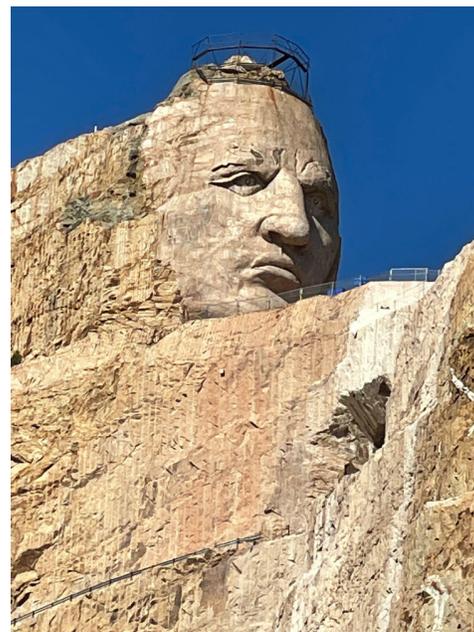
Last month I ended my column regarding the use of other artists work as all or part of a photograph with a request:

“I would really appreciate hearing the opinions of NIHCC members about whether you think this is a non issue, or an important one. If you think it is important, how strict should we be? Please send me your comments at sprottrichard@gmail.com and I’ll summarize the responses in a future column, as well as possibly making a recommendation to the club’s Board of Directors.”

Only one club member (Peter Dunner) responded and he largely “agreed with the general principal that it isn't acceptable for a competition unless it is part of a larger statement or someone brings something to that work of art.” I also raised the issue at the October 11 meeting of the NIHCC Board where it was met with a rousing chorus of yawns. The prevailing opinion was that this is an issue for judges to decide and a club statement is not needed. There was little interest in whether a judge should disqualify or give a low score to an image that he/she believes to be merely “borrowed” art. Since PSA also does not have a position on the issue, I will not pursue it further for now other than to note that giving such an image a low score rather than a disqualification has the advantage of causing less ego bruising and hard feelings especially if the issue regarding an image during competition is raised by someone other than the judge as happens in some clubs.

Since I also urged you to attend this year’s PSA Festival in Rapid City, S.D., here is a brief report on the event. Because of Covid concerns, only about 175 PSA members attended the Festival vs. the usual 350 to 400 attendees. This was the first year with the new Festival format which is shorter than the conference format used in previous years. Linda Eisenstadt did her usual great job organizing many aspects of the meeting including all of the food for the festival events. There were lots of very interesting tours and educational events throughout the 5 days of the festival and fewer meetings that could conflict with photo events.

Next year’s festival will be held in Colorado Springs, CO September 21 to 24, 2022. We can hope that Covid concerns will be minimal by then and that we will all feel safer. Mark your calendar for that one, Colorado Springs has many great photo opportunities.



Crazy Horse
Monument
By Dick Sprott

Mid Atlantic Photo Visions

October 2021

By Ann McDermott



Mid-Atlantic Photo Visions takes place online November 5th - 7th, 2021. There will be 7 sessions over the course of the weekend featuring speakers including Alister Benn, Erin Babnik, John Barclay, Sarah Marino, Angie McMonigal, Guy Tal, and Kristi Odom. All sessions are free and registration is required.

Find out more about the sessions, speakers, and schedule at <https://midatlanticphotovisions.org>

Please consider making a [voluntary contribution](#) to one of the non-profits to show your appreciation for the event.

Note: Sessions will be recorded but recordings will only be shared with individuals who have registered in advance for the sessions. One registration takes care of all sessions you'd like to attend.



Congratulations to our club members who have images selected to be juried at Mid-Atlantic Photo Visions for 2021.

All juried images are now available to view at <https://midatlanticphotovisions.org>.

Here's a list of individuals who submitted images as a NIHCC club member with links to the gallery where you can see their linked image:

- Rhina Cabezas: [Morning Commute](#) and [Future King](#)
- Stan Collyer: [Up from the Crypt](#), [Dominoes](#), [Heading to School](#), and [Toucan Too Close](#)
- Karen Goldman: [Bison Wallowing](#)

- Claudia Kidder: [Night Dazzle](#) and [HUD](#)
- Dale Lewis: [Manhattan Bridge Focusing on Empire State Building](#), [Watery Face](#), [Cup of Milk Droplet](#), [Going for Gold](#), [Eyes on the Finishing Line](#), and [Water Lily Reflection](#)
- My Phuong Nguyen: [Dusk Collector Storage](#), [Blue Smoke](#), [Twist Ball](#), [Colorful Wall](#), [Reach Tall](#), [New Life](#), [Whisper](#), and [Fighting for Food](#)
- Kay Norvell: [Russian Church](#), [Trees in Snow](#), [Joshua Tree](#)
- Saul Pleeter: [Dancer at Rest](#), [Cuban Family](#), [Woman with a Basket](#), [Red Dahlia](#), and [Dolomites](#)
- Diane Poole: [Beachy Vibes](#) and [The Creek](#)
- Coriolana Simon: [Still Life of Afternoon Music](#)
- David Terao: [Full Moon over the Jefferson Memorial](#), [Mother and Child](#), [Ballerina in the Clouds](#), [Radish in a Cup](#), [Bowl of Bubbles](#), [Jumping Spider in a Dahlia](#), [Milkweed](#), and [Blue Nigella](#)
- Michael Tran: [The Twin for Memorial 9-11](#), [Inspection](#), [Visit Her Hero](#), [Surfing Spin](#), [Wonder Chick](#), [Sandhill Crane Feeding Chick](#), [Winter Sunburst](#)
- Ann Tran: [Farmer at Work](#), [Bicycle Race](#), [Reddish Egrets Fighting](#), [Reddish Egret with Fish](#), [Reddish Egret Mom and Baby](#), [Palouse Fall](#), [Cicada New Life](#), and [Mantis with Prey](#)
- Jim Turner: [Untitled](#), [Good Book 2021](#), [Robber Fly 2021](#), [Small Robber Fly](#), [Hover Fly 2021](#), [Black Robber Fly with Prey](#), and [Muscid Fly 2021](#)
- Douglas Wolters: [Bliss Enchanted](#), [Rose Lily](#), [Early Spring](#), and [Tulip Cascade](#)
- Kate Woodward: [Color Medley](#), [New York City Delight](#), and [Leaf Study](#)

Thanks to all club members who entered!



Maryland
Photography Alliance™

The “Artist Spotlight” Webinar Series



Visual Storytelling

“A Picture Is
Worth A Thousand Words”

Fine art photographer Susan Borowitz will discuss what it takes to create a photograph that asks the questions which lead the viewer to see the story behind the picture.

Tuesday, November 9 at 7:00 PM EST

It's FREE—Click Link to Register

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



Competition Winners October 2021

Open



Advanced	Color Digital	
Kay Norvell	Shoe Repair	1
Doug Wolters	Leafscape No 23	2
Beth Altman	Hanna	3
Coriolana Simon	Still Life Without Sound	H
Karen Goldman	Bison Wallowing	H
Nicolas Raymond	Swing Arm Sunset	H
Stan Collyer	Determination	H
Advanced	Monochrome Digital	
John Norvell	Venetian Bell	1
Dale Lewis	Water Milk Droplet	2
Suzanne Dater	Camargue Stallions	3
Doug Wolters	Black & White Dried Rose	H
Karen Goldman	Heights of Cuernos Del Paine	H
Stan Collyer	Palouse Falls Vista	H
Novice	Color Digital	
Brenda Benson	Willis Tower	1
Robin Downing	Teller in Red	2
Brenda Benson	Bursting Neurons	3
Goutam Sen	Star Trail	H
Novice	Monochrome Digital	
Rhina Cabezas	Un Regard Mystérieux	1
Sammy Katta	Falconer	2
Robin Downing	Black Ring Race	3

Advanced Color



First Place: “Shoe Repair” By Kay Norvell

I took the photo "Indian Shoe Repair" in the small historic town of Neemrana. The crowded streets were lined with tradesmen and merchants. This humble workman was intensely focused on the shoe he was repairing. The pile of shoes in plastic bags waiting his attention was quite daunting..

Second Place: “Leafscape No_23” By Doug Wolters

While Coco was talking with our framer, I was outside idly looking at the fallen leaves, when I saw this leaf combo. You never know what you’re going to find! This was shot with a Canon 5D Mark III, Sigma 50mm F1.4 lens with a Canon 500D, 2.0 sec at f/8.0, focus stacked in Helicon, stack of 33 images.



Third Place: “Hannah” By Beth Altman

I took this picture at Graffiti Alley in Baltimore. I was drawn to this woman’s facial expression, her outfit, and the artistic design on the wall behind her.



**HM: “Still Life Without Sound”
By Coriolana Simon**

As a musician myself, I enjoy creating still lifes in the classical Dutch style using musical instruments. For this composition, Doug revived an old student violin and put gut strings on it, instead of the modern steel strings. Then I added some violin parts, taken from an old instrument that was beyond repair. The antique tools were a loan from the collection of a local violin maker. One of my pairs of antique metal-rim eye glasses gives life to the composition, making us think of the actual person who works on the instruments.

The still life was photographed with my usual set-up: a Canon 5D Mark II DSLR, a Canon 100mm f/2.8 macro lens, and a Really Right Stuff tripod. Exposure: 5 sec. at f/11; ISO 100; focus-stacked using Helicon.



**HM: “Bison Wallowing”
By Karen Goldman**

I was driving at Yellowstone National Park when I came across a herd of bison at a location where they aren't regularly found. There was no crowd yet, so I took photographs for about an hour and a half. For wallowing, I wanted to be able to catch a bison with its head and feet off the ground, surrounded by dust but not enough to obscure the view of the animal. Nikon D7200, 420 mm, 1/500 sec., f/8, ISO 100.



**HM: “Swing Arm Sunset”
By Nicolas Raymond**

"Rugged desert landscape and mesa from the Swing Arm City recreation area near Caineville, Utah. Digitally manipulated with a cloudy sunset sky."



HM: “Desperation”

By Stan Collyer

This drama took place in my front yard. The squirrel, hotly pursued by a determined fox, finally reached the relative safety of a dogwood tree. The fox, desperate for lunch, jumped five feet into another dogwood, and stayed there for a long time before admitting defeat. This was shot with a 100-400mm zoom lens at 175mm, f/2.8, ISO 1600, 1/400 sec. It was cropped and adjusted in Lightroom, then sharpened with Topaz Sharpen AI.



Advanced Monochrome

First Place: “Venetian Bell”

By John Norvell

We got up early to avoid the crowds in St. Mark's square. It had rained during the night, leading to contrasting colors in the early morning mist and reflections on the plaza. I steadied the camera on a post and composed this wide angle shot. Little processing was needed, except to take out a garbage can and a couple of people.



Second Place: “Water Milk Droplet”

By Dale Lewis

I love photographing Water-Milk droplets. This image of the droplet was photographed on June 27, 2021, at 5:35 p.m. in our dark basement. I used the MIOPS Splash device. The dropper contains milk, water, and Xanthan Gum while the receiving container contains milk and water. The device, camera and flashes were controlled from my iPhone using the MIOPS App. Water-Milk droplet setting: Drop 1: 68 ms, Drop 2: 50 ms, delay between drops 100 ms, and trigger of the camera 260 ms. Camera setting: ISO 320, 1/10 sec, f/18, Macro lens 100 mm, f/2.8 mm. Three flashes were set at 1/64. The image was processed in Lightroom.





Third Place: “Camargue Stallions”

By Suzanne Dater

This shot of two Camargue Stallions was taken in southern France. They are members of several large herds on farms in the area. These two stallions are jostling for dominance.

The darker stallion is younger and the older one is teaching him the importance of dominance. After they jostled for a half hour, they came together and nuzzled as good friends do. I took this shot in April 2015 with my Nikon 810, 80-400mm f/4.5-5.6 lens, at 110 mm, 1/1000 seconds, f/7.1.

HM: “Black & White Dried Rose

By Doug Wolters

This the color version of this rose is a wonderful gold; the black & white version brings out the texture better. I really don't know which I prefer. I still have many dried roses yet to shoot! Shot with a Canon 5D Mark III, Sigma 50mm 1.4 lens with a Canon 500 D, .8 sec at f/10, ISO 200, focus stacked in Helicon, stack of 32.



HM: “Heights of Cuernos Del Paine”

By Karen Goldman

When I hiked to this area below the Cuernos del Paine mountains in Patagonia, Chile, it was so windy that the wind actually knocked me and others over. Fortunately, I was able to take photographs before the park ranger closed the area. Nikon D7200, 55 mm, 1/250 sec., f/10, ISO 320.

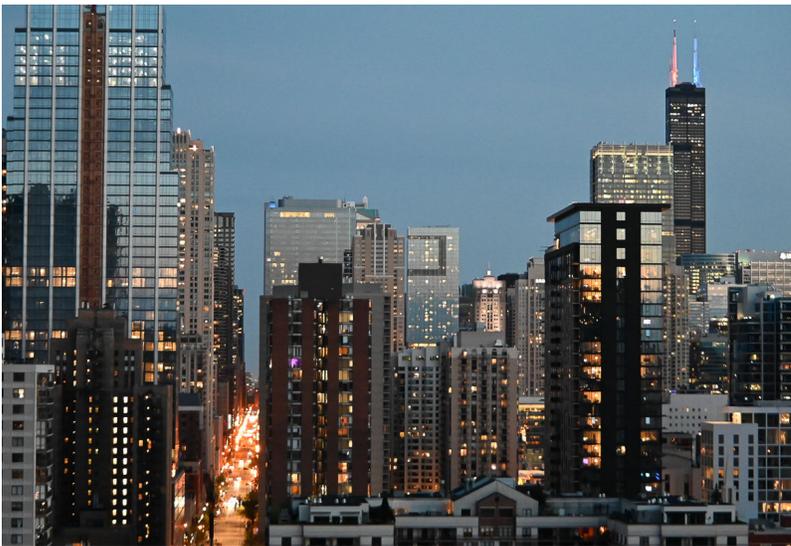
HM: “Palouse Flls Vista”

By Stan Collyer

Palouse Falls is in southeastern Washington, where the Palouse River drops about 200 feet, shortly before it joins the Snake River. This shot required getting uncomfortably close to the edge of an unstable cliff that has claimed more than one life. My camera was mounted on a tall tripod, and the lens had a neutral density filter in order to permit a longer exposure. This was a three-exposure HDR composite, necessary to capture the brightest and darkest parts of the scene. I used a 16mm lens, at f/16, ISO 100. The longest duration image was an 8 second exposure. I brought the sky in from another image.



Novice Color



First Place: “Willis Tower ”

By Brenda Benson

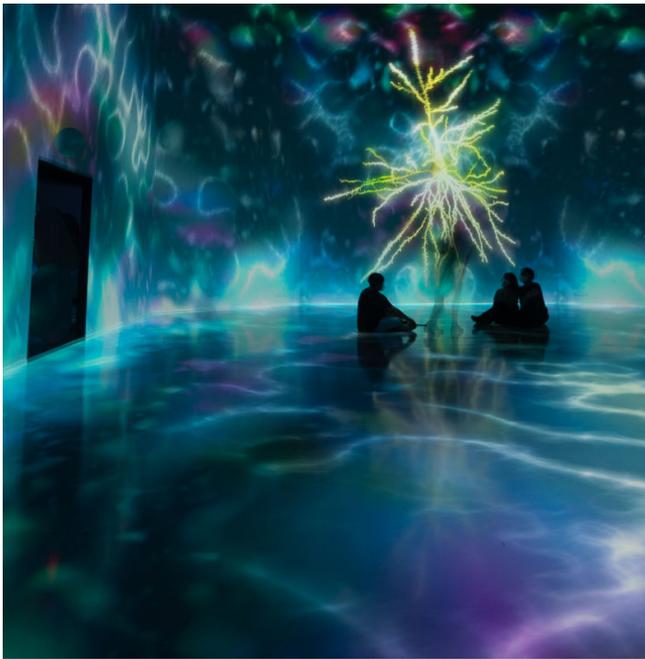
This Chicago skyline picture was taken from a rooftop vantage point at sunset with just a peak of sun remaining that gently lit the buildings. Willis tower on the right and the bustling city traffic below on the left highlights two worlds of a city. Taken with a Nikon Z6-II, f/4.5, 1/60, ISO 7200.

Second Place: “Teller in Red ”

By Robin Downing

This image was snapped at the 2019 Preakness (second race in the thoroughbred 3-year old triple crown), which is held annually at Baltimore’s Pamlico racetrack. The racetrack has multiple floors and betting window stations and had not yet turned to predominately computerized betting stations which is taking hold across the industry. I am afraid betting windows will become a thing of the past. The dress of the subjects characterizes racetracks, where some people like to promenade and others are very low key. The three ladies, dressed from more formal to less formal, had remarkably similar legs. This was all by chance, as I had no interactions with the subjects. They probably didn’t even know I was taking their photo.





**Third Place : “Bursting Neuron”
By Brenda Benson**

Art and science intersect here in the exhibit “Life of a Neuron”. This installation presented by ARTECHOUSE is a repeating multi-dimensional video display that varies dramatically in color and speed. Taken with a Nikon Z6-II, f/22, 1sec, ISO 800 to create a somewhat mysterious effect of visitors immersed in the experience.

**HM: “Star Trail”
By Goutam Sen**



Novice Monochrome



**HM: “Un Regard Mystérieux”
By Rhina Cabezas**

I took this image during a photography course a few years ago. I wanted to recreate a 1940’s scene of a woman drinking coffee. I used a combination of lights to highlight different parts of her face and back. After shooting for a while, I was lucky to get that mysterious look. Many thanks to the model, Vanessa Baxter, who is also an amazing photographer. Canon, ISO 800, f 2.8, 1/125 sec.



HM: “The Falconer”
By Sammy Katta

While visiting La Jolla, California, I planned to get some photos of hang gliders soaring around the ocean cliffs. Instead, as I neared the gliderport, I found myself drawn to a different type of flyer. This falconer was using a swinging lure to train Lanner falcons for "parahawking," the sport of paragliding alongside a free-flying bird.



HM: “Black Ring Races”
By Robin Downing

While travelling out West, I stopped at a low-tech festival in Nebraska for children. In this case a very large plastic pipe was cut into three-foot wide pieces and placed on tracks for small children to roll with their entire bodies. It took a bit of getting used to, and after a number of falls these kids got the hang of it. It was a matter of chance that the rings aligned as I had no control over the subjects. I am just happy that parents let me take pictures of their kids, which is becoming more tricky these days.



COMPETITION TOPICS AND DEFINITIONS 2021-22



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

Competition Rules for our Club have been updated and can be found here:
<https://www.nihcameraclub.com/competition-rules/>

November - Nature - Pictures that portray different kinds of and/or various aspects of natural plant and animal life in a living state, that illustrate the natural features of land and sea or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets, auroras, etc.) precipitation, frost, fire, but which do not show the hand of man, such as buildings, fences, beer cans, etc.

December - Holiday Party

January- Repetition- Pictures in which an element or a theme is repeated within the frame. The objects or actions that are repeated should be identical or sufficiently nearly identical such that the sense of a repeating activity, pattern, or object is central to the photo. Examples might include architectural elements (such as an Islamic screen), formal gardens with repeating structures, abstracts, or even human activities (such as two people engaged in a very similar action at the same time). The repeating element must be the subject of the image.

February-Love - Images that bring to mind or demonstrate love in any of its expressions. For example: romantic love, brotherly or sisterly love, love of country, love of money, love of (or among) animals, and so forth. Be creative and have fun!

March - Selective Focus - Pictures in which the viewer's attention is directed to a primary focal point within the image. This is usually accomplished by separating the primary subject from its background or surroundings, as in using shallow depth of field so that only the main subject is rendered in sharp focus.

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

May - Wide Angle - Images that have a wider view (roughly 65 degrees or more) than our normal view (roughly 50 degrees). Technically, images taken with lenses with focal lengths less than 50 mm for 35 mm cameras or the equivalent lenses for other formats and sensors.

June - End of Year Party-TBA

November 2021 Judge Martin Heavner



Frederick resident Martin Heavner has exhibited his work at galleries throughout the region.

In March 2021, his image “Step into My World” received the People’s Choice Award at the annual Cumberland Valley Photography Exhibit at the Washington County of Museum of Arts. He also had a two-person multi-media exhibit at Frostburg State University in September 2020.

Martin’s work has been published in magazines, calendars and electronic greeting cards. Earlier this year, he was the featured photographer in the annual Backbone Mountain Review, a literary journal showcasing the creative diversity of artists in the Appalachian Mid-Atlantic region.

He frequently judges photography competitions and was the curator of a 2018 exhibit of Aubrey Bodine’s black-and-white images of Western Maryland.

Martin was a member of the NIH Camera Club in the 1980s, when he also wrote and edited the club’s newsletter.

Currently, he is a member and past president of the Frederick Camera Clique and chairman of the Photography Committee of the Allegany Arts Council in Cumberland, MD, where he helps to organize the annual Allegany National Photography Competition and Exhibition.



Educational Opportunity:

The Play of Light and Shadow

By Sarah Salomon

November 16th, 2021

on ZOOM

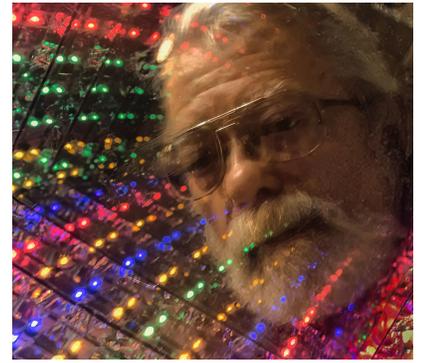


Learning to use and appreciate light is an essential part of photography. The soft light of the ‘golden hour’ is an ideal time to take pictures, but knowing how to respond to challenging situations is an important skill to possess. The ability to make quick decisions and turn mistakes into possibilities is critical to your growth as an artist. Sarah will share stories of her long career, and talk about ways to overcome the challenges of taking good pictures in bad light, face up to devastating criticism, and the importance of building a coherent body of work.

Sarah Hood Salomon is a fine art photographer whose work explores the emotional aspects of the world around her. Her award-winning work has been exhibited in numerous group and solo shows. She is also a photography judge, curator, educator, and author. Sarah’s work is represented by Multiple Exposures Gallery in Alexandria, VA. She holds a B.A. from Mount Holyoke College, and is pursuing a Masters Degree in Photography through Maine Media College.

Further images and information are available on her website;
www.sarahhoodsalomon.com

SOME THOUGHTS ON JUDGING, COMPETITIONS, AND CRITIQUES



By: Doug Wolters

For over 10 years, I've been participating in camera club competitions. Like the rest of you, sometimes I agree with the judge, and sometimes I don't. Too often, though, after a competition, I feel that the judge just didn't "get" what a particular photo was about -- not just mine, but those of other club members.

With this in mind, I recently came across a terrific article by Brooks Jensen in *Lenswork* (No. 133, Dec. 2017). It provides much food for thought about competitions and critiques. He wrote:

"Fundamentally, I don't find much of value in most photographic critiques for one overriding reason: In my experience, most critiques start with the most deadly form of comment one can make about an image – *I like it* or *I don't like it*. Whenever I hear this, I cringe. *I like it* or *I don't like it* doesn't tell us anything about the artwork, although it does tell us quite a bit about the person who makes the statement. Frankly speaking, why would you care if I like a piece of work, or, for that matter, if I don't like a piece of work? It doesn't make any difference whether or not *you* like it. Furthermore, such personal preferences don't add anything to the discussion about the work itself. As the basis for a critique, it is a perfectly valueless statement.

Related to personal preference is the often-heard comment in a critique, "*if it were my image, I would do this to it...*" followed by some advice about cropping it here, straightening there, dodging, burning, etc. The point is, it's *not* my work. How I would approach a photograph, how I would change it, or how I would print it is irrelevant. It doesn't tell us anything about the work *as it is*. It clearly doesn't tell us anything about the photographer's intent or success. It doesn't help us understand the context, meaning, background, intention, or historic importance of the work. How I would make it, similar to *I like it*, is (again) a statement about the person who is making the comment. Even if interesting, these comments are meaningless in the context of looking at an exigent photograph."

I have one reservation about what Brooks Jensen wrote. I feel that a judge should make some suggestions on ways to make the photo better express the photographer's intention. But for this to be most helpful, the photographer himself (or herself) has to say what he (or she) intended to convey in their image. I've always thought that a dialogue between the judge and the photographer would be very useful at competitions. Though this may not be practical at our competitions, a restructured critique session would be the appropriate forum. A useful format would be to critique a small number of images and engage in a real dialogue with the photographers. Perhaps we could move toward such an approach.



Field trips update: October 2021

Brenda Benson

Held in October: The first field trip of the 2021-2022 season aimed to capture Fall colors and nature at **Black Hill Regional Park** on October 25. With a bit of an adventure hiking the Ten Mile Creek Trail looking for the elusive River Otter, we found the emerging Fall Colors at the edge of Seneca Lake along the “Old” Ten Mile Creek Trail. The group had the advantage of many eyes that paid off. We observed an Osprey (*Pandion haliaetus*), uncommon to the area according to Cornell Lab of Ornithology, perched on a decaying tree scanning the waters for his next meal, seemingly oblivious to us eager to get the shot. Once back at the visitor center, Margaret, Cathrine and I finally spotted the River Otter. It was a nice day of group camaraderie!

Photo Op: As shown in the Competition section, the image “Bursting Neuron” (see page 15) was taken at the exhibit “*Life of a Neuron*”, where science meets art. This installation presented by ARTECHOUSE is located at 1238 Maryland Ave, SW, Washington, DC (open until November 28, 2021).

“*Life of a Neuron* brings artists and scientists together for a groundbreaking collaboration to explore how the brain shapes the shared human experience. Through collaboration with the Society for Neuroscience and the world’s leading scientists and creatives, this immersive exhibit will allow us to experience a neuron—from pre-birth to death—providing an experiential view of life at a cellular level.”

This ~20 minute multidimensional presentation of video and sound uses over a dozen coordinated projectors to produce a seamless display on the walls and floor.

In the works: I am planning our next field trip to highlight repetition found in architecture for the January competition theme. Please email me with any location suggestions!

Call for volunteers: We still need another committee member to ensure continuity in the field trips. Please email Margaret and I.

Cheers!

Brenda

Group shots by Sammy (left) and Dale (right)



By Margaret Sprott



By Richard Sprott



By Brenda Benson



By Sammy Katta



By Karen Goldman



By Doug Bolt



By Dale Lewis



By Cathrine Sasek



Photo Contest Fundraiser Opportunity

Blackwater NWR Photo Contest

Members of your club may be familiar with or may have visited **Blackwater National Wildlife Refuge** located in Cambridge, MD. The Friends of Blackwater NWR is hosting a photo contest as a fundraiser to support various refuge projects. The call for entries runs through November 30.

Would you please share our post announcing the photo contest to the NIH Camera Club members? I'm providing two links, one for the contest landing page on the Friends website and the other is the link to the Friends FB page.

<https://www.friendsofblackwater.org/photo-contest-2021.html>

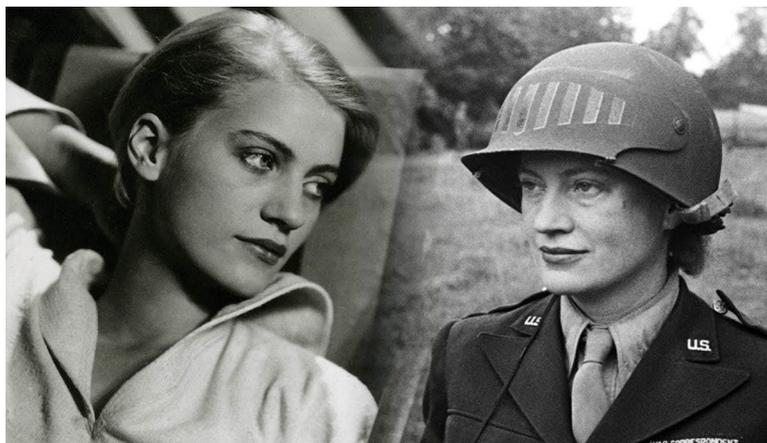
<https://www.facebook.com/FOBNWR>

Famous Photographers

By Stephen Levitas

#65 October 2021 Cameraderie

Lee Miller (1907-1977)



Lee Miller (Elizabeth "Lee" Miller, Lady Penrose) did everything. I don't know how I have left her out of this series for so long. She was a model, commercial photographer, war photographer, artistic innovator (especially in solarization), and collaborator with Man Ray (#7, June 2013). She was a model/muse/photographer of the avant-garde photography movement of her time; and was equally important as an influence on other photographers as she was a producer of her own work. She moved in high artistic circles, friendly with Pablo Picasso, Jean Cocteau, and others. Her photographs were in shows alongside those of László Moholy-Nagy(#57, Jan. 2021), Cecil Beaton, Margaret Bourke-White (#5, April 2013), Tina Modotti (#63, July-Aug. 2021), Charles Sheeler, Man Ray, and Edward Weston (#1, Oct. 2012). She was represented in the monumental 1955 The Family of Man Exhibition (#22, Sept. 2017) curated by Edward Steichen (#9, Sept. 2013).

Here is her Wikipedia entry; it is very extensive and interesting, both artistically and personally:

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

In addition, you can visit the Lee Miller Archive here: <https://www.leemiller.co.uk/> . The "Picture Library" contains thousands of her images.

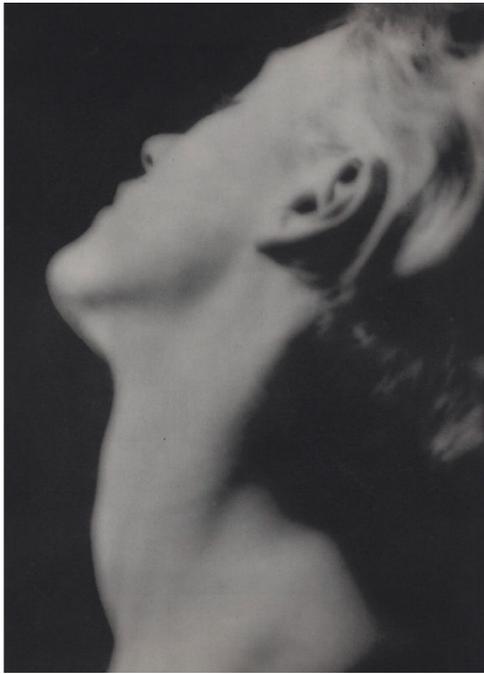
Alternatively, you can Google her name and select "Images" to see a great number of images of and by her. But there are more than a dozen sub-topics—you might find special interest in "Picasso," "surrealism," "portrait," "fashion," "self-portrait," "modelling," "Paris," and "Egypt," among others. Here are some I find interesting:

Lee Miller by Man Ray, 1929, via The National Portrait Gallery, London



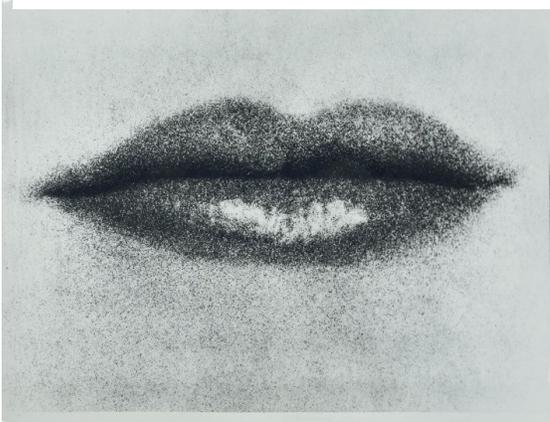
Miller became Man Ray's assistant and later collaborator. They shot a huge number of images of each other. This image of Miller by Ray is a prime example of the solarization technique that they both practiced.

Neck, by Man Ray and Lee Miller



Although this image of Miller was originally shot by Man Ray, its final effect was created by Miller, who cropped it to center erotically on her own neck in a way not present in the original larger-view image.

(Untitled, lips of Lee Miller) Man Ray 1930



See the following painting by Man Ray. Is there any doubt from where he got the lips?

Man Ray, Lips (Heure de l'Observatoire)



This painting by Man Ray is quite famous.

Lee Miller, *Portrait of Space, Nr Siwa, Egypt*, 1937, silver gelatin print, Lee Miller Archives



This reminds me considerably of Brett Weston's broken glass image (#51, June 2020) of negative space (below), but Miller's image places content in both the gauzy frame and the view.



Miller's WWII reporting was published in Vogue and the British edition of Vogue. Her relationship with Vogue started when, "At the age of 19 she nearly stepped in front of a car on a Manhattan street but was prevented by Condé Nast, the publisher of Vogue. This incident helped launch her modeling career." [Wikipedia article] Vogue hired her as a model, and the rest is history.

Lee Miller in a photograph she staged in Hitler's bathtub in Munich in 1945. Credit...Lee Miller Archives, England

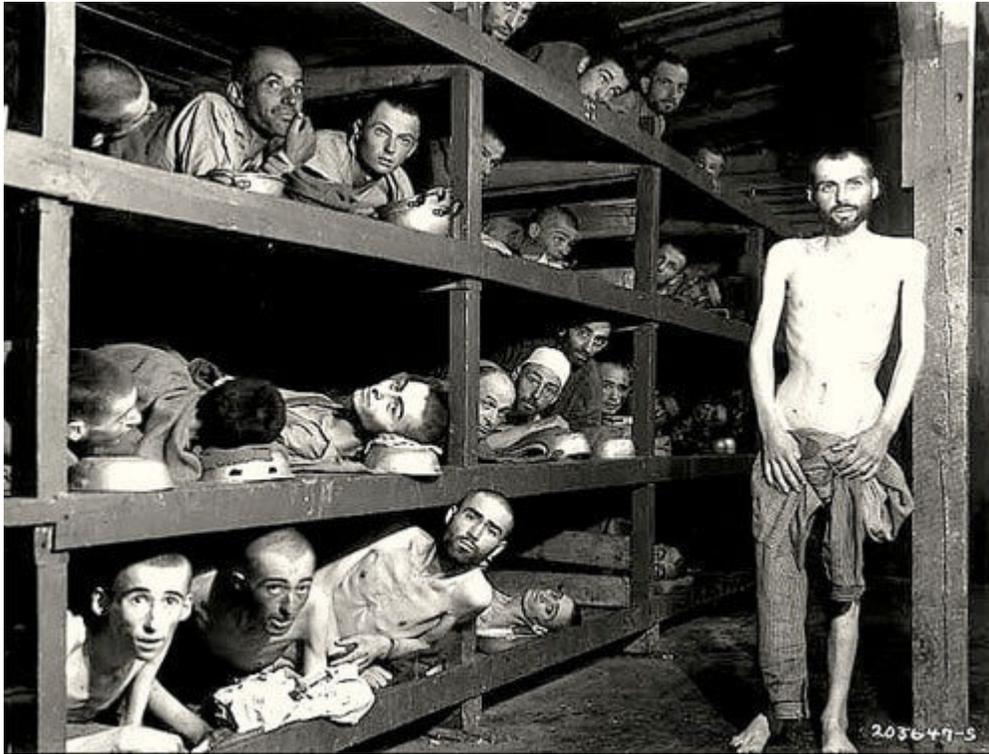


Miller was one of a handful of official women photographers in WWII. She freely wandered Hitler's residence shortly after his suicide. Note her deliberately placed dirty boots. This daring shot hints at her "do-anything" personality. I am pretty sure Hitler did not have a portrait of himself aside his bathtub, so that is probably staging by Miller. As to the small nude statue, I suspect Miller moved it from elsewhere in the apartment, echoing that she is similarly nude in the bathtub—note that both have their hair put up.

For further reading about Miller's WWII experience, including the bathtub image, see the following extensive article, which deeply analyzes war trauma, both in general and for Miller.

https://repository.asu.edu/attachments/107989/content/JSA_VOL5_NO1_Pages98-119_Monahan.pdf

Survivors in Barrack 56 of the Little Camp, 16 April 1945



A great deal of Miller's war photography includes scenes of death and atrocity. This work had a permanent traumatic effect on her. As the Wikipedia article notes:

After returning to Britain from central Europe, Miller started to suffer from severe episodes of clinical depression and what later became known as post traumatic stress disorder (PTSD). ... [Later] However, images from the war, especially the concentration camps, continued to haunt her and she started on what her son later described as a "downward spiral".

This image is one of the milder images from Miller's war reporting, in that the prisoners are alive. The Lee Miller Archive (see link above) contains far more disturbing images, should you want to confront the record of atrocities that Miller compiled.



<https://psa-photo.org/>

SPECIAL MEMBERSHIP OFFER

5 **Five-Year Reduced-fee Membership Promotion:**
PSA Membership \$36 per Year

Give the Gift of PSA

Do you know someone who is interested in photography?
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You will see their photography activity grow as
they will enjoy your gift for a long time.

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If you have acceptances in PSA-recognized Exhibitions and want PSA Distinctions, but are not a PSA member; join with the 2021 5-year membership promotion and use the **PSA Buy Back program** (\$25 per year) to use acceptances prior to joining PSA: <https://psa-photo.org/index.php?new-member-stars-buy-back> If you are re-joining PSA, use the 5-year membership promotion and the **PSA Bridge Buy Back program** to pay for membership gaps and use acceptances earned during those years: <https://psa-photo.org/index.php?bridging-buy-back>

UPCOMING PSA EVENTS

SAVE THE DATE!
2022 Photo Festival is in
Colorado Springs, Colorado
SEPTEMBER 21 - 24, 2022

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/>

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

You may now apply for, or renew, membership online at <https://www.nihcameraclub.com/about-us-2/become-a-member/>.

You'll be directed to pay via PayPal (you don't need a PayPal account).

Or you can complete the membership form attached to this newsletter (also found online). Please sign and mail it along with your check, to the Treasurer at the address shown on the form.

Please note that you must be a member to compete in monthly competitions.

You do not have to work at NIH to join the club.

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

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.**

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MEMBERSHIP APPLICATION and RENEWAL FORM

National Institutes of Health Camera Club
(NIHCC)

Membership in the NIH Camera Club historically consisted of current and former NIH employees and their families. The club is now open to anyone who has an interest in photography. The Treasurer collects Camera Club dues by September.

DATE: _____

NAME : _____

ADDRESS : _____

PHONE #: HOME _____ CELL _____

E-MAIL ADDRESS _____

ANNUAL DUES (please check the appropriate line):

\$__ Single membership: **\$50**

\$__ Family membership (Family members in same household): **\$75**

AMOUNT PAID \$ _____ Cash _____ Check # _____

MAKE CHECKS PAYABLE TO: NIH Camera Club

SEND TO: Stan Collyer, Treasurer

701 King Farm Blvd.

Apt. 522

Rockville, MD 20850

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