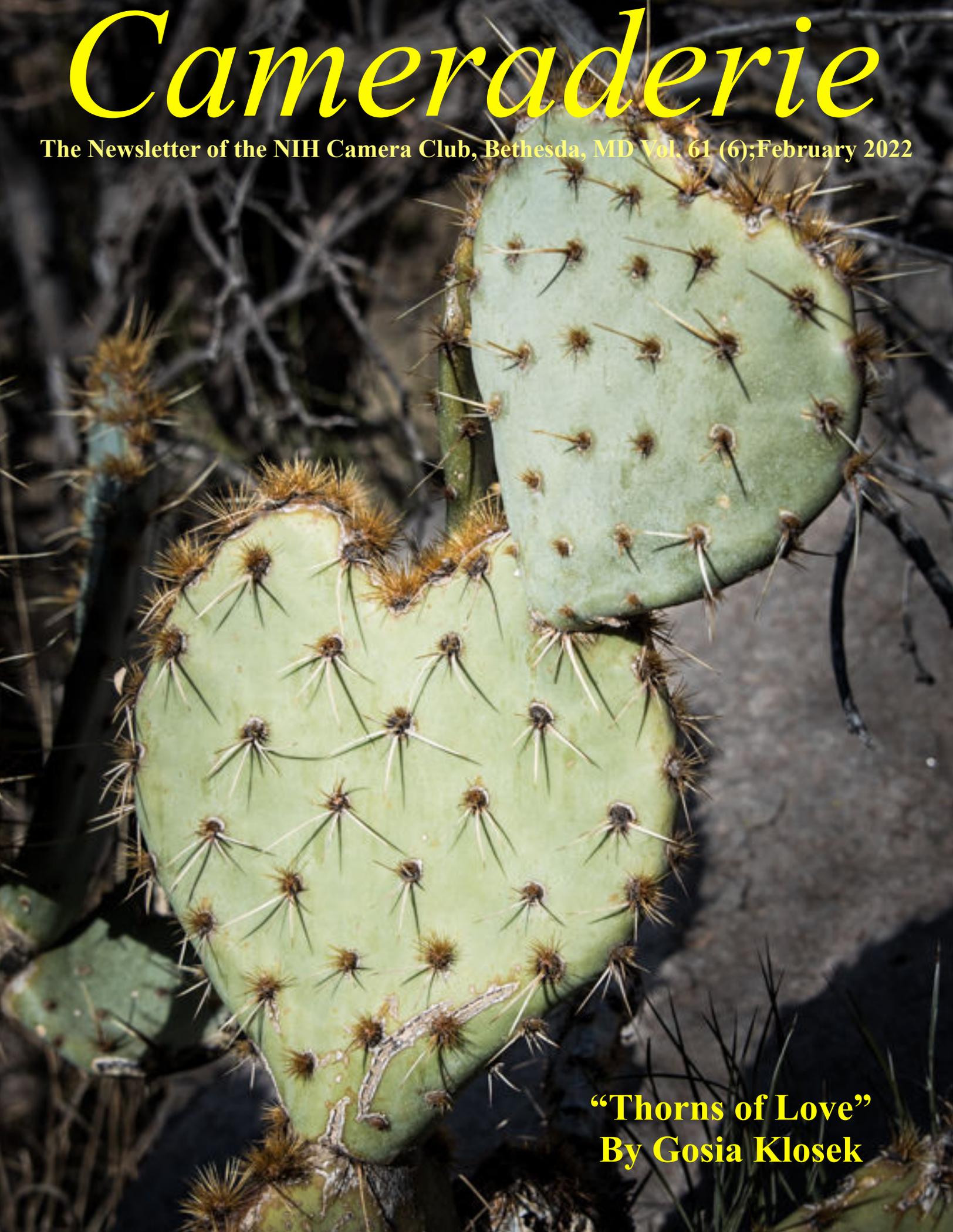


Cameralerie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 61 (6); February 2022



**“Thorns of Love”
By Gosia Klosek**



The NIH
CAMERA
CLUB

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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
March 8, 2022 at 7PM
(come early to socialize the room opens at 6:30), on



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



NIH Camera Club 2022-2023 NEW Topics for our Club were picked 2/24/2022

Competition Topics for 2022-2023

Definitions TBA

2022

September	Critique
October	Open
November	Reflections
December	Holiday Party

2023

January	Food
February	Patterns in Nature
March	Critique
April	Macro
May	Night Photography
June	End-of-year-Party



President's Chat

February 2022

By Margaret Sprott



I have been happily busy receiving ideas for topics for the 2022-2023 year and have gotten MANY ideas from many of you. At the board meeting on 2/24/2022 we will try to come to an agreement about which we will use. Obviously, we will not be able to use all the suggestions I have received and I hope all of you will be understanding and attempt to enter the competitions to the best of your ability even if you don't particularly like that topic.

My other time-consuming activity is trying to learn and understand what the PSA Photo Travel Division desires in their competitions and newsletter, of which I am the editor. It is an active division and they want members to take photo travel images that depict the real world we live in as it is found naturally. That means that characteristic features or culture of the land must be shown without removing any unwanted objects or people (or inserting them) and that all images must appear natural. This is a little more difficult than you might imagine, but if you are interested and are a PSA member, you can get on a list that will provide you with a notice about new newsletters and you can also check the PSA website for more information about photo travel images.

Sammy Katta has agreed to be trained for and be a substitute for **Quentin Fisher** and **Dale Lewis** who have been our wonderful Digital Czars. I met Sammy at one of our field trips and she is delightful and a good photographer.

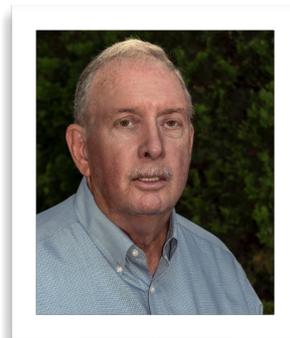
Cathrine Sasek continues to find competent judges and speakers. While some might not be exactly what everyone of us would like, we are fortunate that we have people who are willing to fill these roles and Cathrine is the main person responsible for finding them. She is working on developing a survey so you will be able to give your opinions about these judges and speakers.

I must also thank **Diane Poole** for continuing to create our monthly newsletters. I don't thank her enough which I should not forget because I know how time-consuming that job is.

I am hopeful that the weather will soon be warm enough so we can plan more field trips. This has been a cold, frustrating winter for most of us and I'm sure we are all ready for some warmth (and no ice). However, it is encouraging to see how many of you join in to our competitions and educational sessions, so we have continued to have a very active club.



PSA Rep Rap February 2022 By Dick Sprott



At a recent meeting of the Maryland Photography Alliance, Pauline Jaffe, the Maryland Membership Director for PSA, while representing PSA, was asked a series of questions about PSA Chapters. The questions reflected the fairly widespread confusion about the place of Chapters in PSA as an organization and the importance of chapters to members. Quoting a portion of the description of chapters on the PSA website: “The PSA Chapters are local chartered branches of the Society. A Chapter’s principle purpose is to further promote the aims, functions, and objectives of the Society and to encourage membership in the Photographic Society of America (PSA). They are to serve the photographic interests of their members.” ... “Within each Chapter’s authorized geographic area it will encourage membership in the Society and cooperate with the photographic clubs, councils and other organizations in that area. Members of a Chapter must be members of PSA. In most cases, new members of PSA are automatically members of the Chapter in their geographic area because most of the Chapters waive the annual dues for first year PSA members.”

The Mid-Atlantic Chapter, our local chapter, does not have dues and all PSA members in the Chapter area (Maryland, Virginia, Delaware and the District of Columbia) are automatically members of the Chapter. PSA members can belong to any chapter they wish to join if that chapter accepts them, but may only belong to a single chapter. The Mid-Atlantic Chapter is

currently rebuilding its programs after a period of reduced activity. Current activities include an annual meeting with competitions and educational presentations, and participation in the PSA Chapter showcase. Margaret Sprott produces the Chapter Newsletter which is sent by email to all PSA members in the chapter area. If you have not received yours, do let her know at: margaret.sprott@gmail.com.

The major question Pauline received at the Alliance meeting was “What is the difference between chapter membership and individual membership.” The answer is, as outlined above, that a chapter is a collection of individuals who are PSA members and wish to have more opportunities for interaction than offered by the national PSA organization. BTW, not every geographic area has a nearby chapter. We in the Mid-Atlantic region are fortunate to have a chapter. You can help support it by attending chapter functions and volunteering when opportunities arise. The chapter newsletter can keep you informed.

If you are not a PSA member and would like to participate in chapter activities join PSA and join the fun!



Dear Club Member,

We hope you enjoyed the virtual Mid-Atlantic Photo Visions Expo this past November. We are excitedly planning events for this year and need your help! As you may know MAPV is an all-volunteer group serving 8 camera clubs in the Mid-Atlantic region and we are grateful for our volunteers who make it all happen. Please take a look at the volunteer openings below and let us know if you can give us a little of your time and talent for our 20th year.

Vice President

1. Work with the President to create new positions or eliminate existing positions as necessary to best fulfill the needs of MAPV.
2. Meet with the MAPV Board and serve on any Executive Committee created by MAPV in the administration of MAPV business. Coordinate with other Board Members and Managers to determine technical, administrative and vendor support for the MAPV Expo and other operations.
3. Coordinate and draft updates to the Operating Handbook. Soon after the Expo, update the Board Members Handbook with input from various Managers and Board members. Provide PDF of updated Handbook for posting on board members section of MAPV website, and send board members its link.
4. Prepare him or herself to undertake the tasks of the President when appointed to that position within a 2-year period.
5. Assist as requested by the Treasurer to review budget and funding requests related to MAPV activities and operations.

Time Commitment: 8 hours per month

Secretary

1. Attend MAPV Board meetings and serve on any Executive Committee in the administration of MAPV business.
2. Record the minutes of all Board Meetings, solicit edits/approvals from Board members, and post final minutes to the MAPV site.
3. Maintain a record of all decisions (e.g. voting results) made at all BOD and members meetings.
4. Verify a quorum is present prior to any voting at both Board meetings and general membership meetings.
5. When necessary, coordinate revisions to the Bylaws or Articles of Incorporation with input from the Board and passed by membership vote. Provide PDF of these documents for posting on the MAPV site.
6. Update and maintain the master spreadsheet containing the listing of past MAPV elected and appointed Board Members.

Time Commitment: 4 hours per month

Hands-on Workshop & Field Trip Committee Member

1. Point of contact for the hands-on workshops and field trips.
2. Provide recommendations designed to attract attendees for MAPV workshops and field trips.
3. Communicate and present event details to board members as well as announcing the scheduled event.

4. Coordinate and oversee event logistics (reservations, space, vendor, etc.).
5. Manage and oversee all events and activities on event days.

Estimated Time Commitment: 5 hours per month

Vendor Manager

1. Reach out to repeating vendors to get confirmation of attendance.
2. Identify new vendors who are interested in participating in MAVP Expo or activities.
3. Obtain contract with vendors.
4. Coordinate with the Treasurer for invoicing the vendors and following up with the vendors to ensure payment is made in a timely manner.
5. If live event, arrange the table layout so that the vendors get maximum exposure.
6. Report the status to the board members.
7. Point of contact for vendors to address questions and concerns.

Estimated Time Commitment: 2 hours per month

Recruiting Manager

- 1) Reach out to camera clubs in the Mid-Atlantic region to recruit for MAPV membership either via email or cold calling.
- 2) Recruit for MAPV volunteers utilizing the Club Rep's recommendations and or reaching out individually.
- 3) Assist the President/Vice President with establishing work and advisory committees to support the needs of the MAPV operations.
- 4) Provide recommendations and perform duties to further enhance and grow MAPV organization.

Estimated Time Commitment: 8 hours per month

Please contact me if you have any questions,

Thank you!

~Brenda Gollaher
President, MAPV
540-222-5178



Maryland
Photography Alliance™

MPA's 2022 "Odyssey of Light" Webinar

SAVE THE DATE

MPA is pleased to announce the 2022 "Odyssey of Light" webinar is going to take place on Saturday, April 16 from 8:30 AM to 12:30 PM EST. Odyssey is MPA's premier event of the year!

This year's speakers will include **Ami Vitale and Bob Krist**. Ami is a National Geographic photographer and Nikon Ambassador who will be speaking on how to use storytelling to raise awareness of important issues. Bob is a freelance photographer and filmmaker who has worked extensively on assignment for National Geographic, National Geographic Traveler and Smithsonian. Bob will be speaking on Authentic Travel Photography in the Age of Instagram.

Mark your calendars. More information will be coming your way!

MPA SEEKS VOLUNTEERS FOR ITS WEBINAR COMMITTEE

MPA is in the beginning stages of improving its website. If you have experience with Squarespace and good ideas, please consider joining the Team by emailing us at mpa@mdphotoalliance.org.



COMPETITION TOPICS AND DEFINITIONS 2022



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/>

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

March 8 at 7pm 2022 Judge: Irene Hinke-Sacilotto

For more than 35 years, I have shared my photographic experiences and love of nature with thousands of individuals through more than 300 photo classes, workshops, lectures, and tours in both the U.S. and abroad including Kenya, Iceland, Newfoundland, the Falkland Islands, the Brazilian Pantanal, South Dakota Badlands, Bosque del Apache, Chincoteague NWR, Tangier Island, etc. Program sponsors have included zoos, nature centers, camera clubs, and conservation organizations such as National Wildlife Federation and the Assateague Island Alliance. For many years, I have taught photography classes at Johns Hopkins University and other educational institutions and have written "How To" articles on nature photography for national publications such as Outdoor Photographer and Birding. My images have appeared in magazines, calendars, and books published by National Wildlife Federation, Natural History Society, Audubon, and Sierra Club. Credits include the book, "Chincoteague National Wildlife Refuge, an Ecological Treasure."



Education Nights: 7pm-8pm on ZOOM

Enjoying Street Photography

Arik Gorban

03/15/2022

Arik, a past president of the Somerset County Photography Club, is a photographer and photography instructor who focuses on the creative aspects of the photographic art form. His experience covers the complete photographic process, including analog photography, darkroom work, and extensive digital imaging. He frequently judges photo contests, including multiple international Salon competitions and juried exhibitions. Arik presents photography programs internationally and exhibits his fine art photography. He also photographs events and conducts photography workshops. Arik Gorban is the recipient of numerous awards in photo contests and his work and articles have been published in the US and internationally. Website: www.agphotoworks.com Enjoying Street Photography – Discussion/Techniques/Tips In this presentation Arik will share ideas, tips, and techniques that make street photography and interaction with strangers fun and exciting and result in impactful images. The topics covered include key considerations for creative street photography, ideas for finding interesting subjects and locations, gear, techniques, dealing with difficult lighting conditions, and approaches to photographing strangers.

Exploring Still Lives

Coriolana Simon

4/19/22

Still lifes, as created by painters, have been admired for centuries, from the classic Dutch golden age artists like Pieter Claesz or Willem Kalf to Cézanne in the 19th century or Morandi in the early 20th . But few photographers have seriously embraced the genre. This presentation is not a how-to; rather, we will explore the particular way of seeing that, as photographers, we can develop, whether viewing or creating still lifes. First, we'll discuss the way most photographers conceive of still lifes, then we'll look at the reasons still lifes as a photographic genre can be attractive. After detailed definitions, with many examples, of what is – and isn't – a still life, the presentation will examine the secret of a good still life, using contemporary and historical illustrations. The presentation concludes by revealing the essence of any still life and showing how we can learn to “read” a still life for maximum appreciation.

Coriolana Simon has exhibited widely in the Washington, DC area since 2010. Her solo exhibits of still life include venues such as Penn Place Gallery in Garrett Park, Artists & Makers in North Bethesda, the Art Gallery of Brookside Gardens, and Glenview Mansion in Rockville. Recent group shows, 2020 and 2021, include several with Biafarin on-line and at the Friendship Gallery, Chevy Chase. Among her honors is a 2 nd place at the Strathmore mixed-media juried exhibit in 2019, Best in Show and Best in Still Life at Mid-Atlantic Photo Visions of 2020, as well as a special honor from the Wilmington International Exhibition of Photography in 2021. In 2020, she was the winner of the international still life competition sponsored by MPB and won a similar competition earlier by Popular Photography. Lenswork includes one of her images in “Our Magnificent Planet,” published November, 2021. Simon also lectures and gives workshops on still life. Her work is held in private, corporate, and ecclesiastical collections.



Competition Winners February 2022

❤️ LOVE ❤️



Advanced Digital		
Diane Poole	Letting Go	1
Nicolas Raymond	Autumn Sunrise Love Dolly Sods	2
Peter Dunner	A Stroll in Hanoi	3
Nancy Axelrod	After the Wedding	H
Gosia Klosek	Thorns of Love	H
Diane Poole	Twin Love	H
Michael Tran	Sister Love	H
Michael Tran	Gannets Kissing	H
Advanced Monochrome		
John Norvell	Mom and Cub	1
Nancy Axelrod	Cuban Couple	2
Stan Collyer	Timothy and Finnegan	3
Stan Collyer	Whoopie in the Snow	H
Suzanne Dater	Red Crowned Cranes Smooching Hokkaido Japan	H
Peter Dunner	Love of the Torah	H
Michael Tran	Milk Time	H
Novice Digital		
Goutam Sen	Thank you Mom	1
Sammy Katta	That Old Book Smell	2
Novice Monochrome		
Goutam Sen	My Solemn Vow	1
Goutam Sen	Hug	2

Advanced Color



First Place: “Letting Go”

By Diane Poole

It really meant so very much to me to receive first place for this “from the heart” image.

I took this picture of my beautiful Mom and Sisters hands the day before we said goodbye to her for the last time. One of the most difficult times in my life was helping our Mom go in peace. I wanted to capture the image of how much my sister helped her to find grace to let her go. This image means so much to me but mostly it IS the love of a daughter and Mother. Iphone X



Second Place: “Autumn Sunrise Love Dolly Sods”

By Nicolas Raymond

Autumn sunrise scene from the Bear Rocks area of the Dolly Sods Wilderness, West Virginia. Digitally manipulated with a wooden tree frame in the shape of an abstract heart.



Third Place: “A Stroll in Hanoi” By Peter Dunner

While in Hanoi I spotted this couple and I thought the fact that he had some flowers behind his back was endearing. It really fit the theme of the competition.

HM: “After the Wedding” By Nancy Axelrod

These ladies had just gotten married in Paraty, Brazil. A professional photographer was taking their picture and I snuck up behind him to get the shot. Nobody noticed me. I was somewhat surprised to see how well-accepted same sex marriages appeared to be in Brazil. Nikon D7000 (APS-C) with a Nikkor 18-105mm lens at 105mm (157mm equivalent), 1/60”, f/10, ISO100. Minimal processing in Lightroom to adjust RAW photo.



HM: “Thorns of Love” By Gosia Klosek

I just came across the heart-shaped cacti. Other branches of the plant determined a feasible angle for taking the image.
Nikon ISO 320 1/320 sec f8.0



**HM: “Twin Love”
By Diane Poole**

Spring Break 2018 at Corrola Beach NC. My beautiful twin Granddaughters are ALWAYS up for a fun picture. They just “get me”. I am so lucky to have these 2 to love!!!! The judge asked how many shots I had to take to get this one???. The answer is....3!
Taken with my Iphone X.

**HM: “Sister Love”
By Michael Tran**

Kenya's Lioness walked toward our van and stopped at the distance and showed each other passionately.



**HM: “Gannets Kissing”
By Michael Tran**

This image was taken on a heavy foggy morning, very cold and windy at the cliff.

Advanced Monochrome



First Place: “Mom and Cub”
By John Norvell

Second Place: “Cuban Couple”
By Nancy Axelrod

This photo shows two dancers from Havana, Cuba who posed for this picture by leaning on a piano in a fairly dark room, lit by sunlight coming in from a window. I underexposed this (only 1/2550” shutter speed) and exposed for the window light to obtain the almost silhouettes. Sony a6000 (APS-C) with a Sony 18-105mm lens at 56mm (84mm equivalent), 1/2550”, f/4, ISO1600. Converted to Black & White with Lightroom.



Third Place: “Timothy and Finnegan”
By Stan Collyer

This candid portrait of my nephew Tim, and his six year old son Finn, was taken at a Thanksgiving get-together two years ago. just before they both nodded off (too much turkey, probably). I cropped it tightly, darkened the distracting background, added a slight vignette, and converted to monochrome with a sepia tint. Shot with window light, using a zoom lens set to 70mm, f/4.0, 1/160 sec., ISO 2500



HM: “Whoopie in the Snow”
By Stan Collyer

We were on a once in a lifetime Lindblad/National Geographic trip to the Antarctic Peninsula twelve years ago. We were on Cuverville Island and the photographer was struggling through deep snow, trying to sneak up on these antarctic skuas. Fortunately they were too busy to care. I used a 70-200mm lens set at 200mm, f/8.0, 1/500 sec., ISO 100.



HM: “Red Crowned Cranes Smooching Hokkaido Japan”
By Suzanne Dater

This is a shot of two red-crowned cranes in a snowfall in Hokkaido, Japan on Feb. 10, 2007. Taken with my Nikon D70s at 1,600 sec., f/5.6, at 400 mm focal length at 11:56 in the morning.

Unfortunately, their bright red crowns do not show in this black and white shot. They used to immigrate from China, but because the Japanese feed them, they do not migrate any more, but stay at this beautiful site year round so photographers can enjoy seeing them and take shots.

HM: “Love of the Torah”
By Peter Dunner

Taken in the ultra orthodox section of Crown Heights in Brooklyn, it exemplifies the total devotion of this community to their religion and above all the Torah (the Old Testament). Surprisingly they were very receptive to me photographing them on the streets and in the houses of worship and study.





HM Place: “Milk Time”

By Michael Tran

Was captured at Monkey Island in Vietnam during their feeding time, the baby monkey just wondered while the photographer snapped this picture.

Novice Color



First Place: “Thank you Mom”

By Goutam Sen

Second Place: “That Old Book Smell”

By Sammy Katta

**Novice
Monochrome**



**First Place: “My Solemn Vow”
By Goutam Sen**

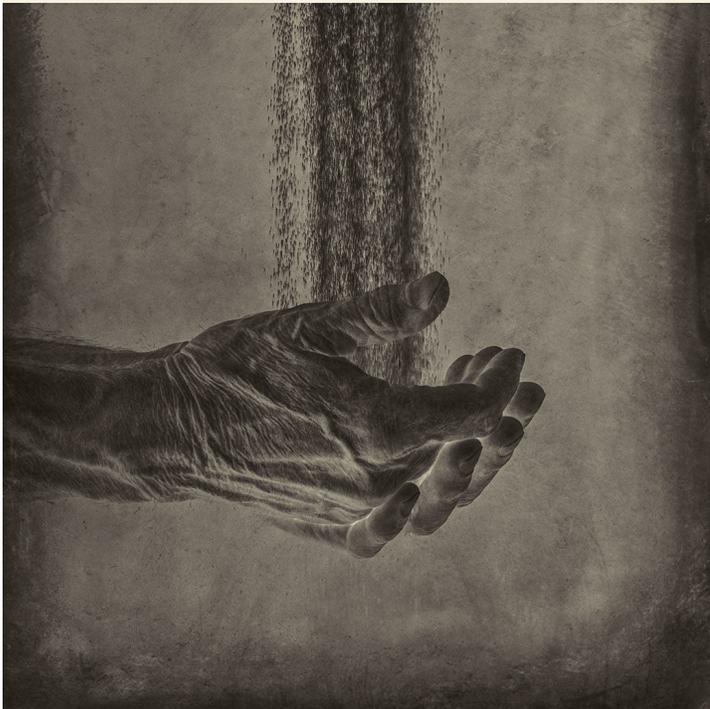
**HM: “Hug”
By Goutam Sen**



NIH CC Members in the News

Congratulations to Jim Turner

The diptych (2 panel image) was accepted into an exhibition at the Praxis Gallery in Minneapolis MN and the single panel into an on-line exhibition at the PhotoPlace Gallery in Middlebury VT. Thanks for including them in the newsletter.





For more details contact: Martin Heavner, m.heavner@comcast.net

8th Annual Allegany National Photography Show Scheduled April 2022; \$5,000 in Cash Prizes Awarded

The Allegany Arts Council will sponsor the [8th annual Allegany National Photography Competition and Exhibition \(ANPCE\)](#) April 2 - 23, 2022.

The juried show offers \$5,000 in prize money, **including \$1,500 for Best of Show**. It also offers the opportunity for photographers to exhibit their work in the show's digital gallery and at the Arts Council's modern galleries, located in the heart of historic downtown Cumberland, MD.

The deadline for entries (using the CAFÉ online system) is Friday, **February 11, 2022**. Photographers may submit a maximum of six (6) entries in three (3) categories.

Competition categories are Color, Monochrome, and Photography as Sculpture/ Mixed Media (multi-dimensional). The latter category is dedicated to three-dimensional, multi-media installations that are fundamentally photography-based.

To access the online entry form for the 2021 ANPCE, visit:
<https://www.alleganyartscouncil.org/anpce>

All artwork must be for sale and must have been created by the submitting artist within the past three (3) years.

The 2022 ANPCE juror is David Oresick, Executive Director and Chief Curator of the Silver Eye Center for Photography in Pittsburgh, PA. Silver Eye's programs are dedicated to supporting work from emerging, mid-career, and under-recognized photographers.

This past year, the ANPCE attracted 827 entries from 41 states and the District of Columbia. Some 70 works from 58 artists were selected for the exhibit.

Famous Photographers By Stephen Levitas



#69 February 2022 Cameraderie

**The Family of Man Exhibition (1955):
Impact and Successors**



View of The Family of Man Exhibition.

The Family of Man Exhibition (#22 Sept 2017) was displayed in 1955 at the Museum of Modern Art (MoMA) in New York City, curated by Edward Steichen (#9 Sept 2013), the Director of the Department of Photography at MoMA. It was the grandest and most significant Western photo exhibition of its time, and has had a lasting impact, stimulating criticism both positive and negative, as well as numerous follow-on exhibitions. This is the first time in this series that I am returning with a fuller article on a prior subject—because I did not previously discuss in detail the uniqueness of The Family of Man Exhibition and what happened following it.

Here is a summary of what I wrote in #22:

The Exhibition brought together 503 photos from 68 countries, the work of 273 photographers (there were 163 Americans and 70 Europeans). Steichen viewed The Family of Man Exhibition as the culmination of his life's work.

The Family of Man Exhibition, despite the gender-insensitivity of its mid-twentieth century framework, and a certain neglect of Eastern and of controversial points of view, was perhaps the greatest photo exhibition ever presented by a major museum until that time. Given that it was presented by an art museum, Steichen fulfilled Alfred Stieglitz's (#2, Jan 2013) hope that photography would stand equal to painting as an art form.

Dorothea Lange, (#4, March 2013) helped Steichen gather the photographs and Carl Sandburg wrote texts for the Exhibition. The Exhibition toured the world for many years, and was eventually permanently settled at a museum in Clervaux, Luxembourg, since Steichen was born in Luxembourg. A Clervaux press release stated that “the exhibition was meant as a manifesto for peace and the fundamental equality of mankind, expressed through the humanist photography of the post-war years.”

Steichen's theme was unity and commonality among all humans. In this, the Exhibition was a success, but it had an interesting legacy. If you read through the full Wikipedia article, you may be surprised to see much space is devoted to successor exhibitions. Many of these exhibitions proposed alternative viewpoints, focusing on differences, conflicts, and class. Basically, Steichen started a "grand conversation" that continued for many decades. Please think about what Steichen's Exhibition does and does not say as you look through some of its images. If you own the book, you can browse through it again. Else, go to the following websites to read about the Exhibition and to view some of the images and their presentation:

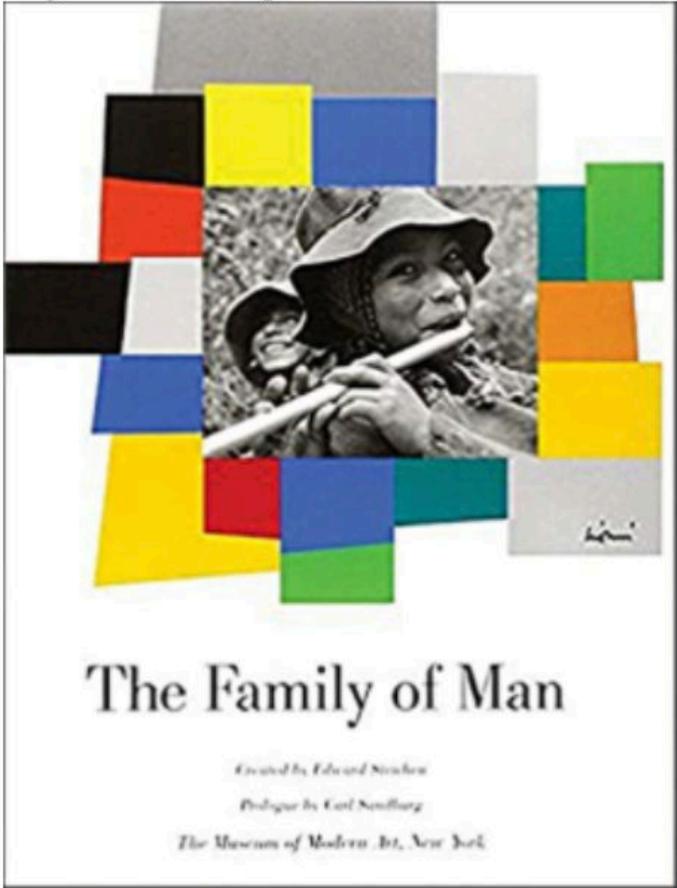
- Wikipedia: https://en.wikipedia.org/wiki/The_Family_of_Man
- Review of the Exhibition officially opening at Clervaux, together with several images from the Exhibition: <http://www.photography-now.com/exhibition/92024>.
- The museum at Clervaux, Luxembourg, showing the presentation of the entire Exhibition, permanently housed there: <http://www.destination-clervaux.lu/activities-art-culture/family-man/family-of-man/>.

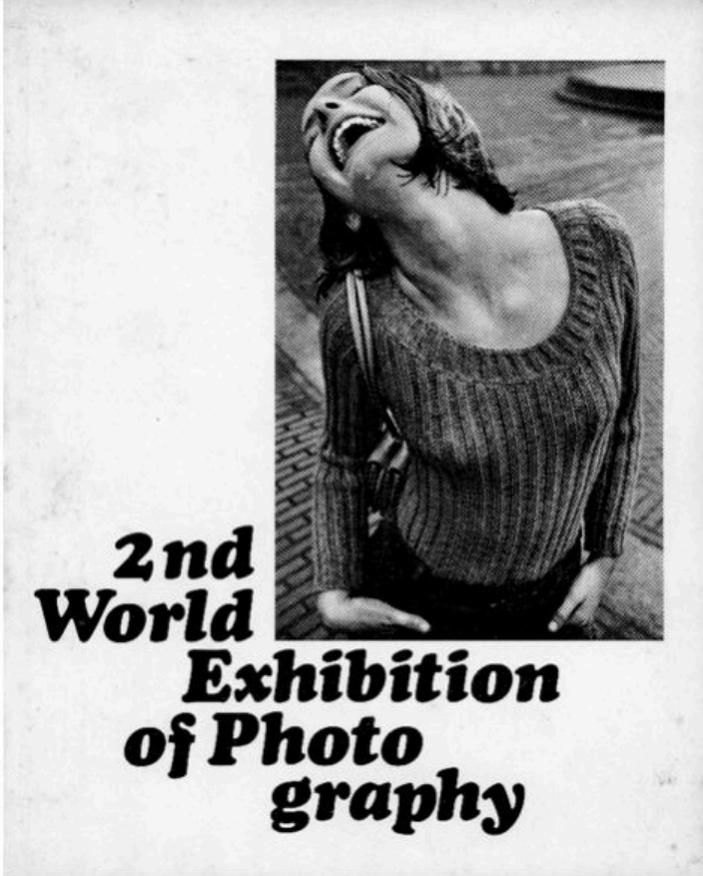
In spite (or because) of the immense popularity of Exhibition, many photographers and critics were quite negative about the Exhibition; I have not discussed this in my previous article, and that is partly the reason for this article. Here is an interesting article by Professor Terry Towery, that gives a critical perspective on the Exhibition.

<http://towery.lehman.edu/photohistory/PhotoReadings/TheFamilyofMaAREappraisal.html>

One of Professor Towery's criticisms is that the Exhibition downplayed the significance and contributions of individual photographers (naturally, they did not like that) by presenting the photographs in subject area groups, rather than as the work of individual photographers. This raises an interesting question as to the purpose of any exhibition. In my opinion, either choice is valid, according to the goals of the exhibition curators. Obviously, most one-person shows are presenting the single photographer. In the case of The Family of Man Exhibition, I accept that the goal was to present groups of thematically related images. In my view, the 1968 successor exhibition, The 2d World Exhibition of Photography, took thematic groups to a further extreme, as I find many of the individual photographs uninteresting as individual photographs; I was hard pressed to select my favorite isolated images to show below.

Below is a summary of criticism of The Family of Man Exhibition and The 2nd World Exhibition of Photography. *The assessments are mine, based upon what I have read about the exhibitions, and upon my own taste.* I have not delved into the subsequent exhibitions, but you can read brief descriptions of them in the main Wikipedia article on The Family of Man Exhibition: https://en.wikipedia.org/wiki/The_Family_of_Man

Exhibition	Positive Assessments	Negative Assessments
<p>The Family of Man Exhibition, New York City, MOMA, 1955.</p>	<p>Cover of the book version of the Exhibition. Eugene Harris. Piper.</p>  <p>Huge exhibition, placing photography on a high artistic platform.</p> <ul style="list-style-type: none"> Participating photographers from 68 countries. 21% of the photographers were women. Organized in image groups telling the entire story of human existence: <ul style="list-style-type: none"> Prologue, Lovers, Marriage, Pregnancy, Childbirth, Nursing Mothers, Births, Mothers and Babies, Children 1, Family Activities, Children 2, Fathers and Sons, Family Groups, Land, Work 1, Work 2, Woman's Work, Adult Play, Classical Music, Jazz and Blues, Dance, Folk Music, Food, Ring Around the Rosy, Relationships, Learning, Death, Religious Expression, Aloneness and Compassion, Aspirations, Hard Times, Famine, Inhumanities, Revolt, Teens, Man's Judgment, Voting, Government, Faces, Bomb, Couples, Childhood Magic. Contained some of the most iconic photographs of a number of famous photographers. My personal choices follow (all of which I have shown you in previous articles): 	<ul style="list-style-type: none"> Projected an idealized view of the human story, largely omitting the many forms of war, repression, calamity, cruelty, and pollution throughout the world—in short, a bit of a whitewash aimed at making this a successful popular exhibition. 21% of the photographers were women (not a mistake that this assessment is in both columns). Asian and other ethnic photographers largely omitted. Thematic groups of images tended to deemphasize the achievements of individual photographers, although some iconic images did appear in this exhibition.

Exhibition	Positive Assessments	Negative Assessments
<p>2nd World Exhibition of Photography, 1968.</p>	<p>Cover of the book version of the Exhibition. Jerome Ducrot. In Central Park, New York City.</p>  <ul style="list-style-type: none"> • Devoted to images of women with 522 photographs from 85 countries by 236 photographers. • Considerable display of breasts, recognizing an essential womanly aspect. • Organized in striking image groups as follows, from the table of contents of the book version: 	<ul style="list-style-type: none"> • Barely 10% of the photographers were women, compared to 21% for The Family of Man. • Considerable display of breasts, showing male photographers' (or selection committee's) obsession with breasts. • Extreme reliance on thematic grouping of images resulted in few memorable individual images.

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

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Webmaster: Jim Turner
Web Address: <http://www.nihcameraclub.com>

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