

# *Cameras*



The Newsletter of the NIH Camera  
Club, Bethesda, MD Vol. 61 (7);  
March 2022

“Lily 1”  
By Dale Lewis



The NIH  
CAMERA  
CLUB

**March 2022**  
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**Monthly meeting dates and topics from website can be found here:**

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

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

NIH Camera Club Monthly Meeting will be held on  
**April 12, 2022 at 7PM**



Come early to socialize. The room opens at 6:30.



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

An email notice will be sent out to add your images  
by midnight Thursday April 7th, 2022

**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.

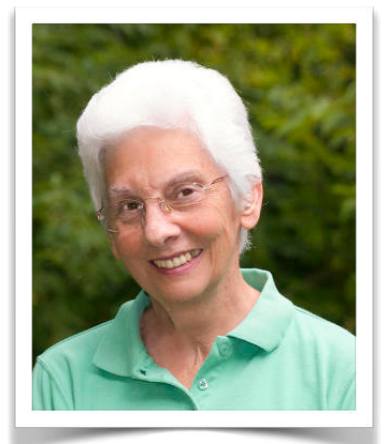
**See Page 8 for Judge Information**



# President's Chat

## March 2022

### By Margaret Sprott



We now have a Nominating Committee! **Karen Goldman** agreed to chair the committee and **Rhina Cabezas** has agreed to join Karen and **Stan Collyer** to complete the committee. They will announce the slate soon so we will be able to vote for the Secretary and Treasurer at our June meeting.

If any of you would like to run for the position of Secretary, please let Karen know that you are willing to pursue that job.

I have heard some very favorable comments about the speaker **Cathrine Sasek** found for our educational meeting on Tuesday, March 15. Arik Gorban presented an informative and interesting program about Street Photography that included many great photos. By the end of that program, I had already heard from one of our members recommending that we invite him back or ask him to judge one of our competitions. I'm sure Cathrine will consider this as she continues to find speakers and judges.

I continue to be pleased with the attendance at our Zoom Competition and Educational meetings. The main problem is that we have not had any print competition. One of our members, **Gary McDavid**, has come up with an idea for having an in-person meeting sometime next year where prints could be shown and discussed. I would like to know what you think of this idea – would you like to show some of your prints, would you come to an in-person meeting, or do you have any other comments about this idea. As you send me your thoughts you could also comment on how we should hold our end-of-year meeting this year – in-person, Zoom as we've done the last two years, other ideas.

For those of you who belong to PSA (the Photographic Society of America), I want to remind you that you are also a member of the Mid-Atlantic Chapter of PSA. The next issue of Double Exposure, the Chapter newsletter, will be coming out soon so watch for the notice about that. If you don't belong to PSA yet, you can still join by going to:

[psa-photo.org/index.php?join-or-renew-membership](https://psa-photo.org/index.php?join-or-renew-membership).

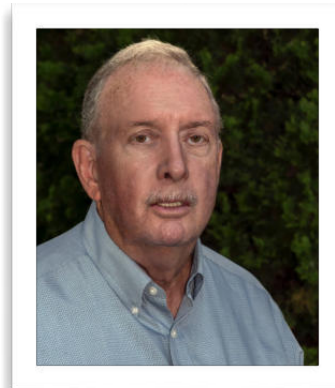
**Quentin Fisher** has been doing a great job with PSA's Digital Projection Division's Interclub Competition. The NIH Camera Club is in second place (out of 25 clubs) and the deadline for third round submissions is midnight of March 26, 2022. See Quentin's e-mail of March 16 for details.

If you are confused about whether you can vote or whether you will get notices related to PSA, I'll try to explain. Our club belongs to PSA which is why our members can submit images for the interclub competition. However, you must have an individual membership in PSA in order to enter PSA competitions that are not interclub competitions. This individual membership also means that you are a member of the Mid-Atlantic Chapter of PSA and would be able to submit images for the Chapter Showcase competition.

Here's hoping the spring weather will continue. I'll watch for you on the Zoom meetings and hope many of you will enter into our competitions.



# PSA Rep Rap March 2022 By Dick Sprott



As Margaret mentioned in her President’s Chat, our educational speaker this month was Arik Gorban. Arik is a professional photographer and photography instructor who lives and works in New Jersey. He is one of PSA’s Presenters Bureau speakers. (I don’t know if Cathrine found him through PSA or by some other means). The Presenters Bureau makes high quality speakers available to member clubs. This has become a very valuable service as Covid protocols have pushed clubs to have online meetings instead of meeting in person. Now that clubs have discovered the service and the quality of the speakers it provides, many clubs will continue to utilize the service in some way. Our club may use the service in conjunction with in-person meetings if we are able to solve the technical issues involved in such meetings. Did you attend this month’s education meeting on Zoom? Did you find the presentation useful? Want more? Let Cathrine know what you think. Feedback is helpful.

I recently participated in a Zoom meeting of club representatives in Pennsylvania. Pennsylvania is one of the states in the PSA Mid-Atlantic Membership Area which I direct. Among the many topics discussed was the issue of club competitions. I was greatly surprised to find that most clubs have fewer competitions than NIHCC. Some have none and meet only for education. More have between two and four competitions per year, while two large clubs have six competitions, as do we. More than half of

the 19 clubs that participated in the meeting use the PSA Presenters Bureau to obtain speakers. Many do not use local, in-person, judges for their competitions; a few don’t use judges at all, relying on some form of member voting instead; and a few have only conversational critiques. Those who use the Presenter service are mostly enthusiastic about it, but the program is not without occasional glitches. The director of the program attended our meeting this month along with a couple of other presenters to see how the session went. There is serious interest on PSA’s part to make this service as useful as possible. I will be reporting the comments from the PA Zoom meeting, including especially those relevant to Presenters to the director of the program and the PSA membership VP. If you have comments about the program, I would value hearing from you at [sprottrichard@gmail.com](mailto:sprottrichard@gmail.com).





Maryland  
Photography Alliance™

# 2022 “Odyssey of Light” Webinar

**Saturday, April 16, 2022....8:30AM—12:30 PM EDT**

***2 Great Speakers — 2 Great Topics***



**Bob Krist — “Authentic Travel Photography in the Time of Instagram”**

8:30 AM— 10:15 AM EDT

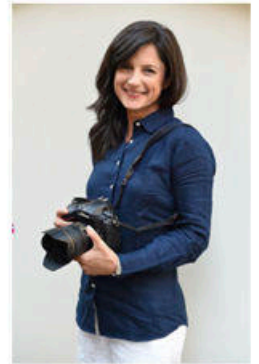
Is authentic travel photography still possible in the age of the selfie and the influencer? In attempting to answer that question, Bob will share the behind the scenes stories from assignments for National Geographic and other magazines, share concrete pointers about how to approach and photograph people on the road, and give a look at the thinking and the images that went into his award winning black and white monograph, *Old Souls & Timeless Places*.

Bob Krist is a freelance photographer and filmmaker whose work has taken him to all seven continents and has won awards in the Pictures of the Year, Communication Arts, and World Press Photo competitions. Bob was a contributing editor/photographer at National Geographic Traveler magazine and a columnist for Outdoor Photographer magazine.

**Ami Vitale — “The Art of Visual Storytelling” - 10:30 AM—12:00 PM EDT**

Join National Geographic photographer, filmmaker, writer and explorer Ami Vitale as she takes us on an odyssey, sharing powerful stories that drive change and inspire us all to push boundaries and have impact in our daily lives.

Ami is an Ambassador for Nikon, a photographer and filmmaker with National Geographic and executive officer of Vital Impacts, a non profit she started that supports artists, storytellers and grassroots organizations working to protect the environment.



**\$35**

**Includes**

**\$15 Nations Photo Lab Gift Card**

**MPA Member Discount Available.....Presentations Will Be Recorded**

Click on the link here for more information!!!

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



# COMPETITION TOPICS AND DEFINITIONS 2022



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

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

**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**

## **Competition Topics for 2022-2023**

### **Definitions TBA**

#### **2022**

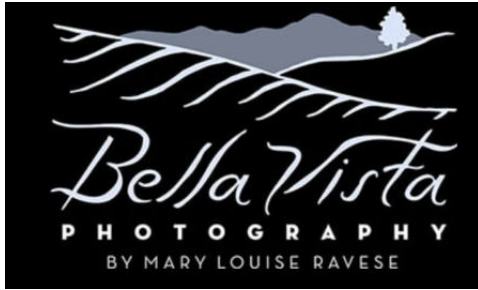
|           |               |
|-----------|---------------|
| September | Critique      |
| October   | Open          |
| November  | Reflections   |
| December  | Holiday Party |

#### **2023**

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

# April 12 at 7pm 2022

## Judge: Mary Louise Ravese



Mary Louise is founder and owner of Bella Vista Photography in Raleigh, NC. For over 25 years, Mary Louise has specialized in photography from locations across the U.S. and throughout the world. Her favorite subject matter includes country landscapes, nature close-ups, interesting architectural details and abstracts. She draws inspiration from a variety of visual arts to produce photographs often described as “painterly.” Her photographs are about intriguing juxtapositions of vibrant colors, contrasting tones, distinctive shapes, and unique textures. Her ambition is to incorporate the beauty of painting in the clarity of photography. Trained in the use of both 4x5 and 35mm cameras, today Mary Louise shoots with full-frame DSLR and mirrorless cameras, producing photographs in color and black and white. She studied photography through the University of California, Berkeley and Santa Cruz extension programs, and the Washington School of Photography. She is a member of the North American Nature Photography Association and the Carolinas' Nature Photographers Association. She is also a juried member of the Carolina Designer Craftsmen Guild and the Pennsylvania Guild of Craftsmen

where in 2020 she was awarded with the distinction of “Master Artisan in Fine Art Photography” by a jury panel, in recognition of achievement in the three benchmarks of excellence in craftsmanship, resolved design and unique voice. Her fine art photography is in private, university and corporate collections in over 40 states and is exhibited nationally through art shows, galleries and shops. Her images have been used in calendars, magazines, books and websites including various projects with National Geographic maps. Mary Louise is a regular speaker and competition judge for photography clubs in the Carolinas and Mid-Atlantic region. In addition, she has spoken at photography conferences such as the annual Mid-Atlantic (formerly Nature Visions) Photo Expo in Northern Virginia and the Florida Camera Club Council annual meeting in Ft. Meyers, Florida. She enjoys teaching on a wide range of photography topics and leads online and in-person classes, as well as photography workshops at locations across the country and around the world. For more information visit her website shop.

[BellaVistaPhotography.com](http://BellaVistaPhotography.com)





## Competition Winners March 2022 Selective Focus



| <b><u>Advanced Digital</u></b>    | <b><u>Title</u></b>     | <b><u>Place</u></b> |
|-----------------------------------|-------------------------|---------------------|
| Dale Lewis                        | Lily 1                  | 1                   |
| Peter Dunner                      | Itsy Bitsy Spider       | 2                   |
| John Norvell                      | Checkmate               | 3                   |
| Stan Collyer                      | Two Columbines          | HM                  |
| Suzanne Dater                     | White Breasted Nuthatch | HM                  |
| Karen Goldman                     | Lotus Flower Blooming   | HM                  |
| <b><u>Advanced Monochrome</u></b> |                         |                     |
| Gosia Klosek                      | Focus on Russia         | 1                   |
| Coriolana Simon                   | Ruffled Cabbage         | 2                   |
| Dale Lewis                        | Ice Crystals on Branch  | 3                   |
| Karen Goldman                     | Guira Cukoo             | HM                  |
| <b><u>Novice Digital</u></b>      |                         |                     |
| Rhina Cabezas                     | Bee Having Lunch        | 1                   |
| Goutam Sen                        | Sunset                  | 2                   |
| <b><u>Novice Monochrome</u></b>   |                         |                     |
| Goutam Sen                        | Lizard                  | 1                   |

## Advanced Color



### **First Place: “Lily 1” By Dale Lewis**

This photo was taken in our garden during the blooming of lilies on May 31, 2020, at 7:59 a.m. I like how the petals were separated. It was taken with Canon EOS 6D, Mark II at f/22, ISO 100, 4.0 sec with a Macro Lens (EF 100 mm, f/2.8, Macro IS USM). It was processed in Adobe Lightroom classic and Photoshop 2022.



### **Second Place: “Itsy Bitsy Spider” By Peter Dunner**

I was in Lake Needwood Park looking for some interesting photography and saw this spider on a leaf. I thought it was an unusual specimen and interesting that it was able to sort of blend in with the leaf.



**Third Place: “Checkmate”  
By John Norvell**

The chess pieces came from a small village shop in Spain. I posed them on a wooden chessboard in the afternoon sun with a king surrounded by opposing chessmen. I focused on the king and used a small f-number to narrow the depth of field.



**HM: “Two Columbines”  
By Stan Collyer**

Several years ago my son and I went to Crested Butte, CO, on a photo workshop. One day I spotted these columbines in the woods. Since there wasn't much wind that day, I decided to try my hand at focus stacking. This is the first in a series of images shot wide open for a narrow depth of field, but focused at different points. When all images were combined the result was a composite in which both flowers were in focus. I think I prefer this version though, which was a lot less work and it fit the assignment! Shot on a tripod with a 100 mm macro lens at 1/320 sec, f/2.8, ISO 400.



**HM: “White Breasted  
Nuthatch”  
By Suzanne Dater**

This shot of a white-breasted nuthatch was taken a number of years ago in April in northern Maryland. Unfortunately, in the processing in Lightroom I lightened the color of the entire shot and the black head and neck became blue, so I seem to have invented another subspecies! My apologies.



**HM: “Lotus Flower Blooming”  
By Karen Goldman**

I took this photo at Kenilworth Park & Aquatic Gardens in July 2017. The plants are tall, so a step ladder is helpful!  
Nikon D7200, 300 mm, f/5.6, 1/800 sec., ISO 200

# Advanced Monochrome



**First Place: “Focus on Russia”**  
By Gosia Klosek

To focus on a message through a reading glasses lens, I selected a small f-stop to have large portions of the image blurry. In addition, in post processing, I increased the exposure of the part of the image shown through the glasses' lens. I took a few pictures from different angles, showing larger and smaller areas of the newspaper text; I entered for the competition this image, with its direct line from the viewer to the area in focus. Nikon ISO 160 105mm f/3.5 1/100sec



**Second Place: “Ruffled Cabbage”**  
By Coriolana Simon

It's not easy to find good floral macro subjects in winter, so we usually depend on bouquets from the stores or visits to botanical gardens. For me, Brookside Gardens' two conservatories offer ever-changing arrays of plants and a comfortable environment for photography (even though tripods aren't allowed). This image shows a small cabbage that was part of a border. I found its texture – with the ruffled edges and veined center – made a good macro subject. To capture the interest at the center – and to avoid the messy background – I used a Lensbaby Sol 22. This is a very small, lightweight lens with the characteristic bendable barrel; the subject is sharp at the “sweet spot,” while the rest of the image becomes increasingly out of focus and “stretched” toward the edges. Camera: Olympus OM-D EM-10 Mark III, Lensbaby Sol 22. No tripod. Exposure not recorded, as Lensbaby does not communicate with the camera body.



**Third Place: “Ice Crystal on Branch”  
By Dale Lewis**

This photo was taken in our garden during an ice storm on February 25, 2022, at 10:27 a.m. I love to see the ice on the branches and took a few photos for selective focus competition. I was surprised by the details in the ice crystal. It was taken with Canon EOS 90D at f/9, ISO 100, 1/60 sec with a Macro Lens (EF 100 mm, f/2.8, Macro IS USM). It was processed in Adobe Lightroom classic and Photoshop 2022.



**HM: “Guira Cuckoo”  
By Karen Goldman**

I took this photo at Reserva Ecologica Costanera Sur in Dec. 2017. Although the Reserva was closed, you could see birds over the stone wall. This cuckoo and other birds landed on the wall and got quite close, perhaps hoping for a hand out. Nikon D7200, 420 mm, f/6.3, 1/800 sec., ISO 220.

## Novice Color



### **First Place: “Bee Having Lunch” By Rhina Cabezas**

I took this picture at the Agricultural History Farm Park. It was almost the end of summer and there were some bees in the dahlia garden. This particular one was eating for a while, so I was able to set up the tripod and take a few shots.  
Canon, f/5.6, ISO 200, 1/320 sec.



### **Second Place: “Sunset” By Goutam Sen**

The picture was taken using a Lensball. Focused on the setting sun which was reflecting through the Lensball. Setting was: f/14, 96mm, 1/160 sec. ISO 100.

## Novice Monochrome



**First Place: “Lizard”  
By Goutam Sen**

The picture was taken at National Zoo, focused on the lizard’s eye. Setting was: f/6.3, 600mm, 1/1000 sec, ISO 12800.



# Education Nights: 7pm-8pm on ZOOM

**April 19, 2022**

**Burke Seim, Owner, Service Photo Supply, Inc. will discuss: Everything you wanted to know about the Camera Industry – and maybe a little more! Plus, ALL your questions answered!**

- A brief history of Service Photo
- The evolution of the camera industry, from the 1980's to now
- The current state of the industry, and where I see the camera industry going in the future
- New products & camera manufacturer discussion
- How to find your best prices / deals – and how to avoid internet scams, grey market products, etc.
- And... I gladly take lots of questions, about almost any topic

**May 17, 2022**

**Photographer Don Rosenberger will discuss Night Photography and Light Painting**

Light Painting, or as it is sometimes called Painting with Light, offers the artist a unique way to showcase their subject. Don will share his influences on this art form and show how to accomplish this type of photography ranging from the small workbench shots to the grand landscape. He will discuss the planning that goes into a successful photograph as well as processing options to achieve your creative vision.

Click here for further information:

<https://www.nihcameraclub.com/events/categories/educational-nights/>

## **Results have been announced for the Second Round of the PSA Projected Image Division (PID) Interclub Competition.**

The following images representing the NIH Camera Club are:

David Terao - Ballet Reflection  
Beth Altman - Kitty  
Coriolana Simon - Character  
Diane Poole - Flipped at the Diner  
Michael Tran - Follow Dad  
Nancy Axelrod - Horses of the Camargue

NIHCC scored a close 3rd place out of 24 clubs, but our cumulative score for both rounds still leaves us in a viable 2nd place with 61 points. The top 5 cumulative scoring Camera Clubs were:

Nashoba Valley Photo Club, MA (132 points)  
NIH Camera Club, MD (124 points)  
Houston Camera Club, TX (122 points)  
Clemson Photography Club, SC (121 points)  
Norths Photographic Society, Australia (121 points)

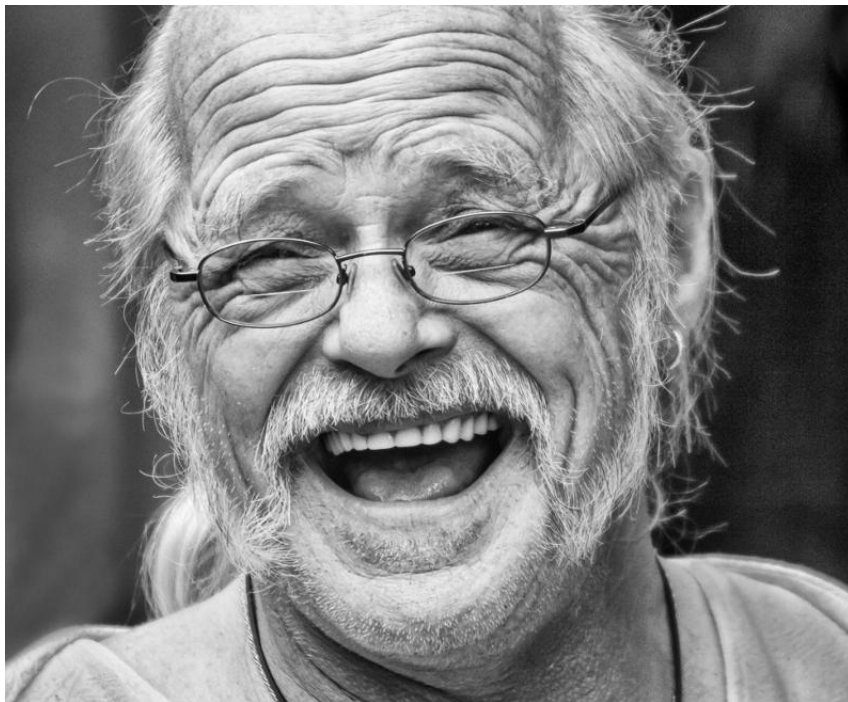
You can view all of the photos from the participating clubs on the PSA website at <https://psa-photo.org/index.php?2021-22-pid-interclub-round-two>



David Terao "Ballet Reflection"



Beth Altman "Kitty"



Coriolana Simon "Character"



Diane Poole "Flipped at the Diner"



Michael Tran "Follow Dad"



Nancy Axelrod "Horses of the Camargue"

## Member Sells Photograph Digitally By Nicolas Raymond

I was happy to reach a new milestone lately after selling one of my images as an NFT via rarible.com. It's from a photo I captured of the Golden Gate Bridge digitally manipulated with an acrylic paint texture, which in turn was commissioned from a traditional artist by the name of Lara Mukahirn.

The news hit me with a breath of fresh air as I feel heartbroken nowadays with all the carnage taking place in Ukraine. Donating as I can towards the cause, this NFT sale equivalent to ~\$500 in net profit gave me an opportune chance to set half of it aside as an extra contribution towards Ukraine.

For those of you wondering, NFT is short for Non-Fungible Token. Hard to explain in a nutshell as it relates to cryptocurrency, which I only started dabbling in a little over a year ago. But in this case, NFTs basically work like **digital** certificates of authenticity where artists / photographers can create virtual tokens to verify ownership of their images on an online ledger known as the blockchain. Effectively eliminating the need for tedious paperwork and (often overpaid) officials to certify provenance or copyright ownership of your own images.

That said, I would still consider blockchain as an emerging technology, along with crypto and NFTs embedded at the core. A technology I believe is working slowly but surely towards mass adoption, much like the Internet back in the 1990s.

For the purposes of this article, it is not my intention to confuse you with the nitty gritty details about blockchain. I'm still learning about it in bits & pieces, instead I just wanted to provide you with a practical example of how an ordinary club member like me was able to sell an NFT. All the better since I put a good chunk of that money towards supporting the Ukrainian cause 🇺🇦💛

Otherwise I might be willing to elaborate on my experience with blockchain, crypto, and NFTs in a future article. As mentioned, I am still learning about this in bits & pieces, and I don't claim to be an expert on the matter. But I am happy to share some more insight as long as you are interested.



“Golden Acrylic Bridge”  
By Nicolas Raymond

**Nancy Axelrod** is pleased to report that two of her B&W images, “Freedom” and “White Horses of the Camargue,” were finalists in the “Animals” Art Show for the month of March 2022 in the Grey Cube Gallery. The competition attracted entries from many countries including USA, Canada, Greece, France, Taiwan, China, Hungary, Brazil, Spain, Ukraine, Puerto Rico, Costa Rica, Australia, Denmark, Italy and United Kingdom and included images in a variety of media. Link to the exhibition: <https://greycubegallery.com/current-show/index.html>



# Call for Nominations – The 2022 NIH Camera Club Lorraine Lasko Service Award

Members are invited to submit your nomination for the 2022 Lorraine Lasko Service Award. This award honors our long-time member and dear friend, Lorraine Lasko, who made an exceptional contribution to our club by serving as our Program Chair for over 10 years.

Our club is fortunate to have many people who have provided significant service to keep the club running smoothly for the benefit of us all – and we are very grateful to all who have given so generously of their time and talents. However, the Lorraine Lasko Service Award will recognize exceptional service to the club, whether it be long-term service like Lorraine’s or service during a shorter period of time that required exceptional time and effort. Nominations must be received by **Friday, May 27, 2022.**



To be eligible for the award, a nominee must be a current member of the NIH Camera Club. However, the service to be recognized may be either past service or service the member is currently providing. An individual member may only win the award once (see previous winners below). The award winner will be selected by the Board in a written, secret ballot. Current Board members are eligible for the award; however, if they are nominated, they must recuse themselves from voting to select the winner of the award.

Any current club member may nominate someone for the award by filling out the form below. The Board will accept one nomination per club member.

Name of Nominator: \_\_\_\_\_ Date: \_\_\_\_\_  
Name of Nominee: \_\_\_\_\_

Reasons for nominating this person for the Lorraine Lasko Service Award:

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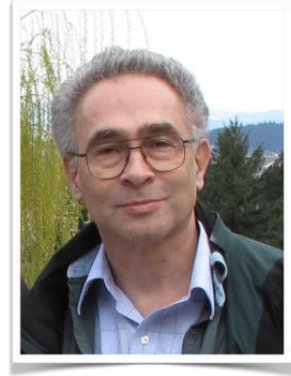
(Use additional paper if necessary)

Send your nomination by regular mail or email to:  
Vickie Allin  
5032 Allan Road  
Bethesda, MD 20816  
Email: [vickie1247@gmail.com](mailto:vickie1247@gmail.com)

|                                 |                  |
|---------------------------------|------------------|
| <b><u>Previous winners:</u></b> |                  |
| 2014                            | Pete Guion       |
| 2015                            | Vickie Allin     |
| 2016                            | Linda Eisenstadt |
| 2017                            | Jim Turner       |
| 2018                            | Stan Collyer     |
| 2019                            | Diane Poole      |
| 2020                            | Gosia Klosek     |
| 2021                            | Saul Pleeter     |

# Famous Photographers

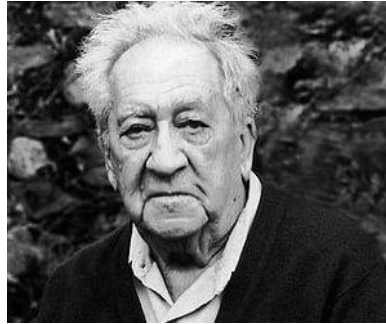
## By Stephen Levitas



**#70 March 2022**

**Cameraderie**

**Aaron Siskind (1903-91)**



Aaron Siskind was one of the five master photographers whose archives initiated the Center for Creative Photography (CCP) at the University of Arizona in 1975. I have already discussed Ansel Adams (#12, March 2014) and Wynn Bullock (#66, Nov. 2021), and with this and the next two articles, I will discuss the remaining three: Aaron Siskind, Harry Callahan, and Frederick Sommer. This article is about both Siskind and the CCP.

The Wikipedia article on Siskind is here:

Wikipedia: [https://en.wikipedia.org/wiki/Aaron\\_Siskind](https://en.wikipedia.org/wiki/Aaron_Siskind)

Google “Aaron Siskind” and select “Images” to see many of Siskind’s images.

The website of the CCP is here: <https://ccp.arizona.edu/>

From the Wikipedia article:

Siskind used subject material from the real world: close-up details of painted walls and graffiti, tar repair on asphalt pavement, rocks, lava flows, dappled shadows on an old horse, Olmec stone heads, ancient statuary and the Arch of Constantine in Rome, and a series of nudes ("Louise").

From the “About CCP” page on the CCP Website:

The Center for Creative Photography, University of Arizona, is recognized as one of the world's finest academic art museums and study centers for the history of photography. The Center opened in 1975, following a meeting between the University President John Schaefer and Ansel Adams. Beginning with the archives of five living master photographers—Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, and Frederick Sommer—the collection has grown to include 270 archival collections. Among these are some of the most recognizable names in 20th century North American photography: W. Eugene Smith, Lola Álvarez Bravo, Edward Weston, and Garry Winogrand. Altogether there are over eight million archival objects in the Center's collection including negatives, work prints, contact sheets, albums, scrapbooks, correspondence, writings, audiovisual materials and memorabilia. In addition to whole archival collections the Center also actively acquires individual photographs by modern and contemporary photographers. There are currently more than 110,000 works by over 2,200 photographers. A library of books, journals, and exhibition and auction catalogs including many rare publications plus an extensive oral history collection complements the archival and fine print collections. The combined art, archival, and research collections at the Center provide an unparalleled resource for research, exhibitions, loans, and traveling exhibitions.



*Excerpt from the John P. Schaefer (President Emeritus of the University of Arizona) article in the book, Original Sources: Art and Archives at the Center For Creative Photography:*

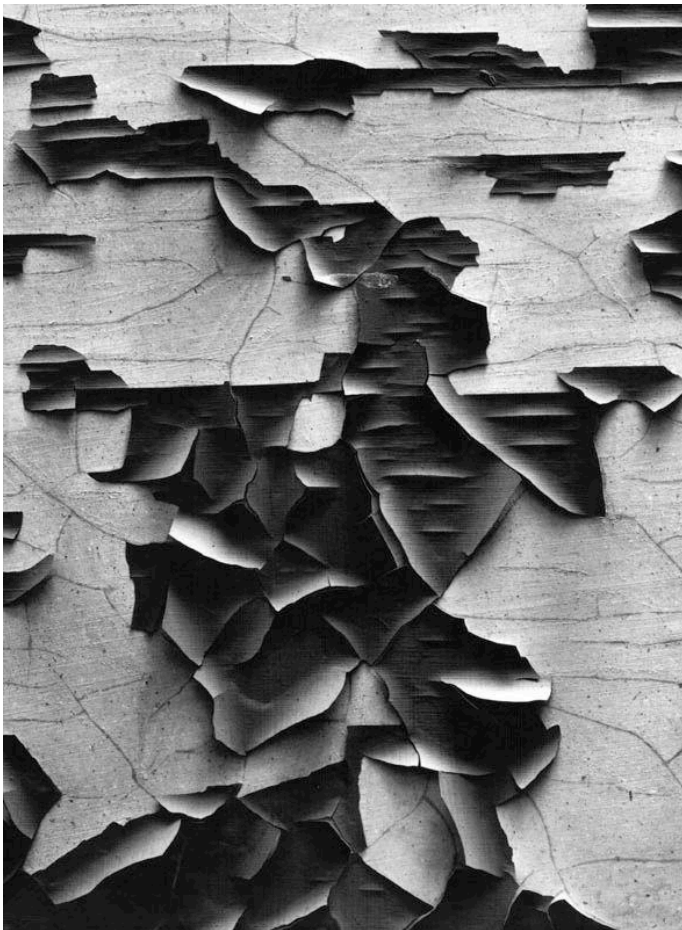
"The Center for Creative Photography is the product of the vision of one of the medium's greatest masters, Ansel Adams, ... and my conviction as university president that photography is a key element of the art and literature of our times. During the opening of a one-man exhibition of Ansel's photographs at the University of Arizona's Museum of Art, I ventured to ask him if he would be interested in placing the archives of his work at the University. Ansel, though somewhat surprised by the direct nature of my suggestion, responded by saying that he was not interested in having his work stand as an isolated collection. If, however, the University were willing to think in broader terms and include the works of many other photographers, he would be interested in exploring the possibilities. What followed was an invitation to visit him at his home in Carmel.

Conversations with Ansel in December 1974 were a revelation as he shared his own history in photography, in conservation, in writing and teaching with me. I, in turn, put forth ideas about what I believed the University was and could become, and why photography deserved the serious attention of students and scholars alike. We spoke of archives, teaching programs, seminars, visiting scholars, and collecting and preservation, publication, the creation of exhibitions; over the course of days the concept of the Center for Creative Photography was born... Harry Callahan, Wynn Bullock, Frederick Sommer, and Aaron Siskind joined with Ansel to found the first archives of the Center. W. Eugene Smith soon joined the University's faculty. Paul Strand contributed much of his work, and the archive of Edward Weston was later added to the growing collections.

Within a year the Center became an international presence in the field of photography. It remains an active 'work in progress,' awaiting the next photograph, a key letter, significant memorabilia, a run of magazines, a rare book—all of which are vital to a living and growing archive."

Here are some of Siskind's notable photographs:

Jerome, Arizona, 1949.



This image is prominent among Siskind's explorations of peeling paint and other surface effects. As far as I know, he was the first to explore this now-popular genre.

Pleasures and Terror of Levitation series, 1953.



This highly original group of images are often show individually, most often the ones on the top middle and the very center. Siskind made many explorations of this general concept. They can be found by Googling “Aaron Siskind” and selecting “Images.”

Gloucester 1H (Glove), 1944.



So many layers to this image! The glove appears raised in appeal. To whom? What is it asking for? Does the fact that it is empty imply that its appeal is insincere, or if sincere, can never be satisfied? On the other hand (intentional usage), it’s just a glove, so why are we (human viewers) reading all this stuff into this? Just what are we, to have all these thoughts about a glove; why has a creative artist endeavored to shoot this and start us on this rambling internal discussion with ourselves? Why? Why? Why? Etc.



This is from Siskind’s “Louise” series of nudes. I believe the complicated and ambiguous view and lighting are the point.

**Footnote Article—A few extra words about Exhaling Smoke**  
**#67 December 2021 *Cameraderie***  
**Hiro (1930-2021)**

In my obituary article on Hiro, I included this photograph, and some discussion about Hiro directing his model to breathe out the smoke very gently so it would linger on her lips:



Maria Beadeux, New York, negative 1974;  
print 2011.

The Washington Post Magazine of Jan. 16, 2022 featured the following photograph by Marvin Joseph on its “Wide Angle” photo page.



Trying to pinpoint his creative process, I wrote to Mr. Joseph to ask him if his image was original or if he was working in a tradition set by other photographers. I received no answer from him, so I cannot tell you if Mr. Joseph innovated his image independently, or if he took up a well-known concept and presented his own interpretation.

# 2022 Photographic Society of America **PHOTO FESTIVAL**

**83rd Annual  
PSA Photo Festival**  
September 21 to  
September 24, 2022

**Colorado  
Springs**

Photo Tours  
Sept. 20th thru Sept. 24th



**September 21 through September 24, 2022**

**Click on link for all information about the annual meeting**

**<https://psa-programs.org/photo-festival-2022/>**

## FESTIVAL **HOTEL**

Click on this link to take a virtual tour of the hotel: [Link](#)



**Doubletree Hotel**  
1775 E Cheyenne Mountain Blvd  
Colorado Springs, CO . 80906

**719-576-8900**



The NIH  
CAMERA  
CLUB



Register to become a member 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.sscpcphotography.org/>



A Proud Member of the



**Maryland  
Photography Alliance**

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

## Club Officers and Committees

**President:** Margaret Sprott

**Vice President:** Cathrine Sasek

**Secretary:** Gosia Klosek

**Treasurer:** Stan Collyer

**Program Chair:** Cathrine Sasek

**Education, Workshop:** Cathrine Sasek

**Field Trip Chair:** Brenda Benson

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

**Social Chair:** Suzanne Dater

**Membership Coordinator:** Karen Goldman

**Nominating Committee Chair:** Karen Goldman

**Communications Director:** Ann McDermott

**PSA Rep:** Dick Sprott

**Mid-Atlantic Photo Visions:** Ann McDermott

**Maryland Photography Alliance:** Diane Poole

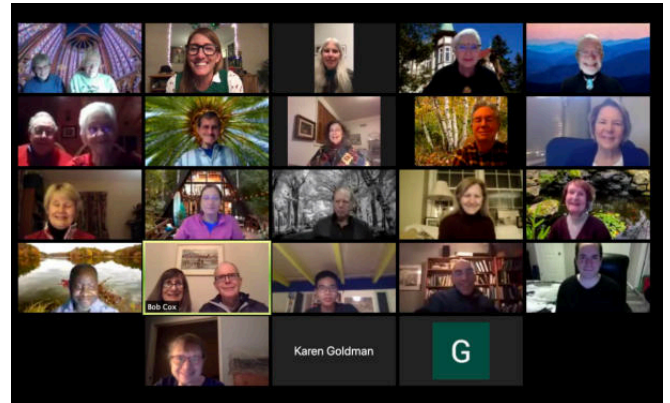
**Editor:** Diane Poole

**Webmaster:** Jim Turner

## Meeting Location



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*



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

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**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). Please sign and mail it along with your check, to the treasurer (same as on form on page 32).**

**You must be a member to compete in monthly competitions.**

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



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

# 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):

\$\_\_ Singlemembership: **\$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    |

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WAIVER

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

\_\_\_\_\_  
Print Name

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date