

Cameraladerie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 60 (3); November 2020



“Sleeping on the Sidewalk”

By Stan Collyer

**First Place: Advanced Monochrome
Street Photography**



The NIH CAMERA CLUB

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NIH Camera Club December 8 at
7pm
Will be held on ZOOM



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

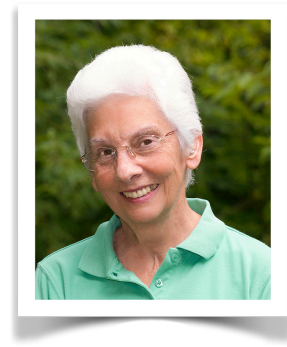




President's Chat

December 2020

By Margaret Sprott



We have had two very successful Zoom meetings, with Mary Braman judging the Street Photography competition and Toni Robinson giving a very interesting talk about Compositing. Her talk was recorded so if you missed it or want to hear it again, just e-mail **Quentin Fisher** (quentin.fisher@verizon.net) who will send you a link for it. I think we are all getting pretty used to using Zoom and now the club has its own Zoom account. That is due to **Larry Clare** providing the money for it and Quentin Fisher purchasing and setting it up. You will be hearing more about how club members can use this system and if you have questions or suggestions about it, please let me know.

In case you have not read your e-mails, I'll remind you that we will have our holiday event (via Zoom) on December 8 with the following activities:

Quentin Fisher will give a 10 minute description of his recent trip to CA and back.

Gosia Klosek and Bob Cox will give a 10 minute talk about their recent trip out west. This will be followed by a 5 minute photo essay created by **Bill James**.

After that we will be able to see the images submitted by club members and you will be able to briefly tell us about your image.

Then we will all be able to chat on-line while enjoying whatever food and drink we prefer. Actually, we can eat and drink during the whole evening if we want.

Cathrine Sasek, our current VP, has agreed to Chair the Program/Education Committee for the club. She will be interested to hear any

suggestions you have about future programs or judges and I am sure she will plan interesting programs.

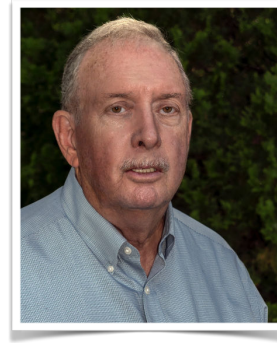
I am still waiting for a volunteer to be our Communications Director. That job involves sending e-mail messages about upcoming events to club members, is not overly time consuming, and is a good way to know exactly what is going on in the club.

At a recent meeting I attended (via Zoom) with the Photo Travel Division of PSA I heard a lot of concern about the security of images submitted on-line for competition and exhibitions. Are any of you concerned about this issue? Would you like a session where this can be discussed? Please let me know if you are concerned about photo security.

I hope you are all coping with the changes that have been required because of Covid-19 and that you can have a reasonable holiday season in spite of it. I am learning how to order gifts on-line because I am not willing to shop in stores at this time. I really hope you are all staying safe and that you will be able to enjoy the holidays with fewer people, perhaps using Zoom or face time to connect with your families.



PSA Rep Rap December 2020 By Dick Sprott



If you are already a member of PSA, you probably know about study groups. Several NIHCC members are study group participants. Study groups are small groups of photographers (typically 7) with a common interest, photo travel or cell phone photography, for example. In a study group you submit an image once a month that is shared with the members of your group. Each group member comments on the images submitted by the others in the group. These comments are helpful and are a great way to learn in a very supportive environment. Currently there are 175 different study groups spread over five PSA divisions. Some of them, like the cell phone group to which I belong are sponsored by the Projected Image Division (PID). PID study groups are interactive in that comments are submitted and then can be discussed within the group. This is a very useful feature that until now has only been possible within PID groups. However, the interactive feature will soon be available for all study groups with an ongoing update of the study group program.

Another opportunity for learning is the ability, if you are a member of PSA, to look at any of the current images in any PID study group. Currently this is not true for other PSA division study groups, but may become possible with the update currently taking place. Two divisions, Nature and Projected Image, allow visitors to view images in any of their study groups, while two, Photo Travel and Photojournalism, are private and do not allow visitors from outside of the group to view images. One of our members, Steve Levitas, regularly pops into other study groups to have a look and sometimes add his comments. If you are interested, you might ask him how he finds that useful.

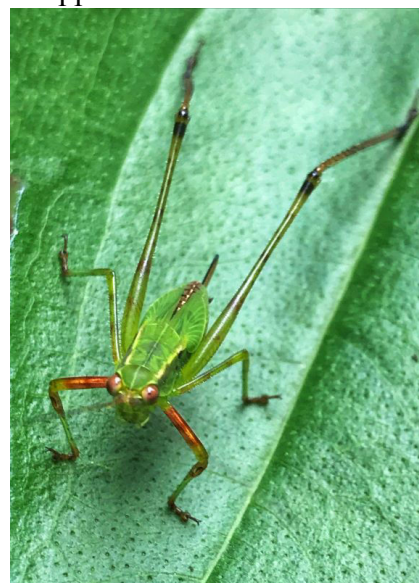
Study groups can be very specific or very general. PID Division has ninety-eight study groups that vary from very tightly focused (pun intended) like “Macro,” to simply “General.”

Personally, I have found my study group (Phone) great fun and very educational. Here are a couple of my images taken and processed exclusively on my phone and submitted to the group.

Fall Leaves



Hopper



Mid-Atlantic Photo Visions December 2020

By Ann McDermott



The Mid-Atlantic Photos Visions event was a success this year! I hope many of you had the opportunity to submit some photos to the competition and attend the virtual learning sessions.

Participation was outstanding this year as was the quality of the images submitted.

Student Competition – 83 images

Nature Competition – 1,014 images

Photo Art Competition – 948 images

Members from any of MAPV's clubs (including ours) can submit images to the competitions. Here is a list of this year's award winners:

Competition Awards:

Best in Show: "Still life on memento mori"
Coriolana Simon – NIHCC

Best in Macro: "Leafscape No. 20" **Douglas Wolters**
– **NIHCC**

Best in Landscape: "Morning Glow" Nancy
Kurokawa – MWCC

Best in Flora: "Mysterious Roots" Mike Whalen –
NVPS

Best in Water: "Moving Water" Lynn Cates – NVPS

Best in Wildlife: "Red Fox Hunting" John Thomas –
RPS

Best in Birds: "Summer Hummer 2020 2" Bill
Corbett – NVPS

Best in Abstracts: "Ice Feather" James Chia – NBCC

Best in Architecture: "Reflecting on Chicago" Jim
Sinsheimer – NVPV

Best in Documentary / Street: "Love a Street Festival"
Jill Randell – NBCC

Best in Still Life: "Still life on memento mori"
Coriolana Simon – NIHCC

Best in Sports / Action / Adventure / Action /
Adventure: "Precision" Valerie Short – NVPS

Best in "Other": "Working hands" Kieu-Lan Nguyen
– NVPS

People's Choice Award: "For existence" James Chia –
NBCC

Student Competition: "The Working Man" William
Ahn – **Winston Churchill High School** in Potomac,
Maryland

Congratulations to our own **Jim Turner** as well! Jim
was awarded the Outstanding Service Award for his
work as a volunteer for Mid-Atlantic Photo Visions.

If you have not been to the MAPV website to see all
the images that were juried into the competitions, I
encourage you to do so. Here is a link to the landing
page: <http://naturevisions.org/2020-competitions/>

I'll continue to keep updated throughout the year.
Generally, the image upload area opens in August,
judging begins in September, and the event takes
place in November.

We look forward to seeing you (hopefully in-person!)
at next year's Mid-Atlantic Photo Visions! Mark your
calendars for November 5–7, 2021.

Congratulations to the Best in Macro: “Leafscape No. 20”

Douglas Wolters – NIHCC

The macro category in Mid-Atlantic Photo Visions had hundreds of wonderful photos submitted. I was very surprised and pleased that my one withered leaf won the macro award. Ever since seriously beginning a journey in photography about 10 years ago, I have been fascinated with the endless variety of “mature” hosta leaves. I have made many trips collecting them – both as they are taking on the colors of fall, and after they have fallen to the ground. To me, their beauty speaks of the beauty of the ever changing cycle of life, of transience.



Congratulations to Best in Show

Best in Still Life: “Still life on memento mori”

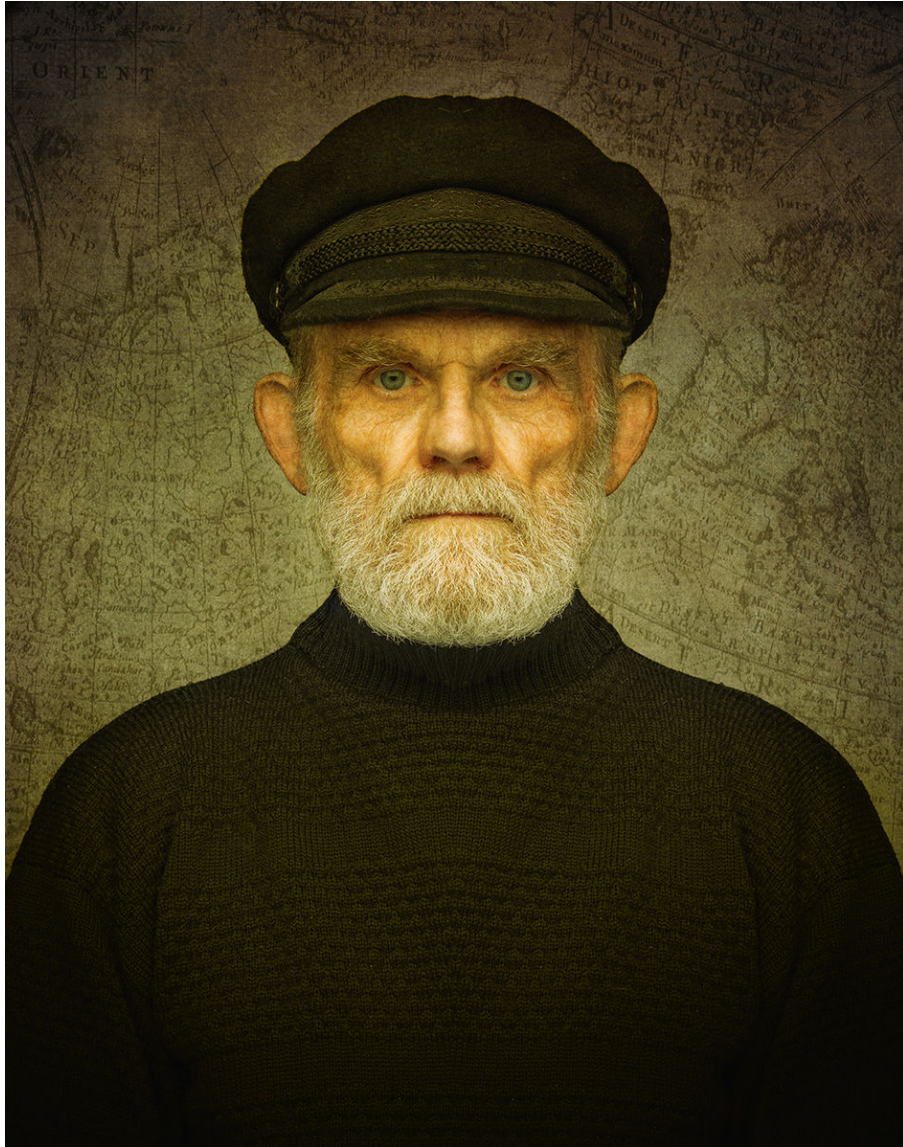
Coriolana Simon – NIHCC

Coriolana Simon took two awards in the 2020 Mid-Atlantic Photo Visions on-line expo. Her composition “Still Life on Memento Mori” won “Best” in the still life category – and the same image also was awarded Best In Show, out of approximately 2,000 entries this year.

She explains that this image, which was recently on the cover of *Cameraderie*, reflects her interpretation of a classic 17th century Dutch still life. While the subjects of the still life – tulips – are typical of a Dutch painting, the inclusion of a pocket watch on the table determines the “memento mori” theme. The flowers are beautiful, yes, but they will fade and wither. In this way, the whole composition reminds viewers of the impermanence of all material things.



NIHCC member **Jim Turner** was awarded the Outstanding Service Award from Mid-Atlantic Photo Visions this year. Jim has been the MAPV Competition Manager for the past two years looking after the on line submission site for their annual juried competition and coordinating the scoring of the images with the judges. Before this he was the Manager of the Image Review Committee and has played a large role in revising the rules for the MAPV competition.



In order to make this self portrait I copied the left side of my body, flipped it left for right and pasted it over the right side so that my image is completely symmetric. This and the resulting completely symmetric lighting I think gives the picture a slightly surreal look.

Maryland Photography Alliance

December 2020

by Diane Poole, NIHCC Rep to Maryland Photography Alliance (MPA)

I will be the new representative for the NIH CC. I will continue to keep you all updated via our Newsletter and emails.

There are at least 20 clubs in the MPA and loads of awesome classes and information about other Club happenings.

Check out more on their website

<https://www.mdphotoalliance.org>

or join the facebook group

<https://www.facebook.com/groups/159609908820511/>



“The MPA Facebook Group was created to be the most efficient and fastest way to get the latest information from MPA, as well as MPA clubs. Learn about opportunities before anyone else regarding meetings, webinars, gallery shows, contests, seminars and much more.”

MPA will continue updating its website, as well as sending out important information via email. It is our intention to phase out the newsletter.

Steve Sattler
President of the MPA



Competition Winners November 2020 Street Photography



Advanced	Digital	
Stan Collyer	Hot Pink Buick	1
Peter Dunner	Subway Guy and Dog	2
Stan Collyer	Heading to School	3
Beth Altman	Kitty	H
Peter Dunner	Evening in Palermo	H
Kay Norvell	What Would Leonardo Say?	H
Kay Norvell	Hanoi Manicure	H
Saul Pleeter	Cuban Market	H
Advanced	Monochrome	
Stan Collyer	Sleeping on the Sidewalk	1
Saul Pleeter	Paris in the Rain	2
Peter Dunner	After Church Santorini	3
Stan Collyer	Dominos	H
Kay Norvell	Booksellers	H
Saul Pleeter	Easy	H
Novice	Digital	
Rhina Cabezas	Regular Customers	1
Nancy Axelrod	Guard Reflecting	2
Leonor Guillen	Praying with the Best Friend	3
Novice	Monochrome	
Nancy Axelrod	Scary Clown	1

Advanced Color



First Place: “Hot Pink Buick” By Stan Collyer

This image was taken on a lazy Saturday afternoon in Havana. I was sitting on a bench along one of the city’s busiest boulevards (the Paseo del Prado), trying to take slow exposure shots of moving cars. Suddenly this Buick went zooming by. Since the driver was alone in the front, I’m guessing that he was the owner, taking tourists around town. Cubans are proud of their old American cars, many of which are important revenue sources. I tried to sharpen the car somewhat, while keeping the background blurry. It was a 1/25 sec exposure with a 24mm lens, ISO 100 at f/16

Second Place: “Subway Guy and Dog” By Peter Dunner

Before COVID we spent a lot of time in NY and I used the subway for transportation. It’s a never ending opportunity for street photography. One day I spotted this burly guy with his tiny dog and the contrast was really amusing. He wasn’t angry when he spotted me filming him and was really nice. I sent him a copy of the image.





**Third Place: “Heading to School”
By Stan Collyer**

I was on foot in Havana, looking for interesting backgrounds for shots of people. I love to stay back, out of sight when possible, waiting for the right opportunity. This boy was obviously on the way to school. He walked with determination, as if he knew how important his education would be. I hope he has a good life. I’ve only been to Cuba once—for six days—but it was one of the most photographically productive trips I’ve taken. It would be fun to go back. 1/320 sec, 23mm, ISO 400 at f/8.

**HM: “Kitty”
By Beth Altman**

This image was taken at Graffiti Alley in Baltimore. Kitty was a natural and was a lot of fun to photograph.





**HM: “Hanoi Manicure”
By Kay Norvell**

Taken on the streets of Hanoi in 2014
1/250 sec at f5.0, ISO 1800, 66 mm



**HM: “What Would Leonardo Say?”
By Kay Norvell**

I've changed the title of "Mona Lisa" to “What Would Leonardo Say?”
I thought it was ironic that no one was looking at the painting, but only wanted to show that they had been there! Taken at the Louvre in September of 2019, 1/80 sec at f3.5, ISO 4000, 18.5 mm



HM: “Evening in Palermo”
By Peter Dunner

On a trip to Sicily we used to do what the Italians do-*fare il passeggiato*-take an evening stroll up and down the main streets. I spotted a group of people sitting outside a building and each one was interesting in their own right. It was a neat combination of people who probably have known each other all their lives and done the same thing every night.



HM: “Cuban Market”
By Saul Pleeter

What I liked about this photo was the many stories that were captured. This could, I think, be easily cropped into 3 or 4 photos. The market is a center of social life as this photo shows.

Advanced Monochrome



First Place: “Sleeping on the Sidewalk” By Stan Collyer

A year before the pandemic changed everything, we were privileged to be in Buenos Aires for a few days, before boarding a cruise ship. We took a city tour one day, and at one stop I spotted this pair, both sound asleep. At first, I hesitated but decided I had to document this touching scene, which raised so many questions in my mind. Were they begging? Probably not, as there was no money container. Were they homeless? Their clothing suggests not. Were they father and son? Who knows? I cropped the image slightly, converted to B&W, and boosted contrast. 1/1600 sec, 70mm, ISO 1600, f/2.8. The exposure seems weird for a daylight scene, but in my defense, we had just emerged from a darkened cathedral and there was no time to fiddle with my settings!

Second Place: “Paris in the Rain” By Saul Pleeter

The first day after landing in Paris, I headed to Trocadero, to photograph the tourists photographing the Eiffel Tower. Unfortunately, or so I thought, it was raining and there were very few tourists, no weddings, no vendors flying birds - just a few people with umbrellas.





**Third Place: “After Church Santorini”
By Peter Dunner**

I think the image speaks for itself. I spotted these two women outside of church on a Sunday and snapped away. I wasn't sure what they were feeling—angry with someone, sharing gossip, having an argument? Their faces are really beautiful.



**Third Place: “Dominos”
By Stan Collyer**

On a day trip from Havana, our photo workshop visited a small fishing cooperative in the village of El Cojimar. Our tour guides had arranged for us to have the freedom to walk around the facility and shoot whatever we wanted. The fishermen didn't pay any attention to us—this was probably a common occurrence since Santa Fe Workshops has had a strong presence in Cuba for many years. These men were engaged in a spirited game, and totally ignored me. 1/40 sec, 70mm, ISO 1600, f/8. Converted to B&W in Silver Effex Pro, using a preset called Wet Rocks.



HM: “Booksellers”
By Kay Norvell

Taken on the banks of the Seine in September 2019, 1/160 sec at, f4.5, ISO 200, 423 mm



HM: “Easy”
By Saul Pleter

I was walking along the Seine and spotted this fellow perched atop a bridge rail. I commented that he looked like he was enjoying himself. We struck up a conversation- he was a writer and editor taking a break from his work. He said that he never stops marveling at the beauty of Paris. I then asked if I could take his picture.

Novice Color



First Place: “Regular Customers” By Rhina Cabezas

A fisherman was cleaning and preparing his catch on a pier in Ecuador. Among the crowd who was watching the whole process, there were two pelicans standing next to the fisherman staring at the fish. I loved how they were there, almost like statues, patiently waiting for their daily portion of fish. (Canon, ISO 100, f/10, 1/100).

Second Place : “Guard Reflecting” By Nancy Axelrod

This photo was taken at the City Palace complex in Udaipur, Rajasthan, India. The guard appears to be reflecting about something, which is mirrored (pun intended) by his reflection in the mirror. If you look carefully, you can see that this is a selfie. Sony a6000 camera at 81mm (121mm equivalent), 1/160”, f/8.0, ISO 100.





**Third Place : “Praying with the Best Friend”
By Leonor Guillen**

Novice Monochrome



**First Place: “Scary Clown”
By Nancy Axelrod**

This photo was taken at a raucous Comparsa Parade to celebrate the Day of the Dead in Soledad de Etla, outside of Oaxaca, Mexico. Like all clowns, this one was scary! Sony a6000 camera at 18 mm (27 mm equivalent), 1/160”, f/16, ISO 100. I used a flash mounted on the camera to expose his face properly.

Field Trips Update: By Maureen Gardner December 2020

Lake Needwood: Despite the leaves being past their peak, NIHCC members made the best of the "Fall Colors" field trip at Lake Needwood on October 24. Here, Cathrine Sasek, Peter Dunner, and Doug Wolters share glimpses of fall beauty and small wonders, (See Images below).

Brookside Gardens Landscape Lesson: Commercial photographer David Blecman led a lesson for NIHCC members on landscape photography at Brookside Gardens on November 7. He offered detailed recommendations for tripod setup, lens and accessory choices, and shooting settings and strategies.

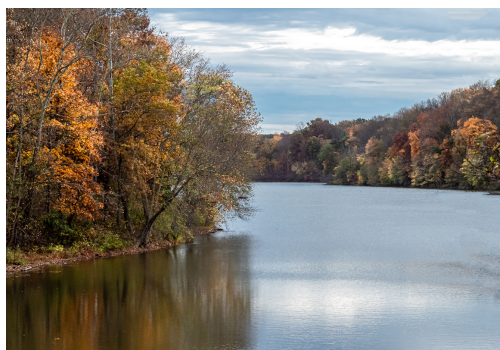
See page 22 for a summary based on excellent notes taken by NIHCC member Robin Downing.

Glenstone Trips--Now Postponed: Glenstone is temporarily closing the museum and grounds to help prevent community spread of Covid. They cancelled the December visits. When they set a reopening date, they will offer us priority rebooking.

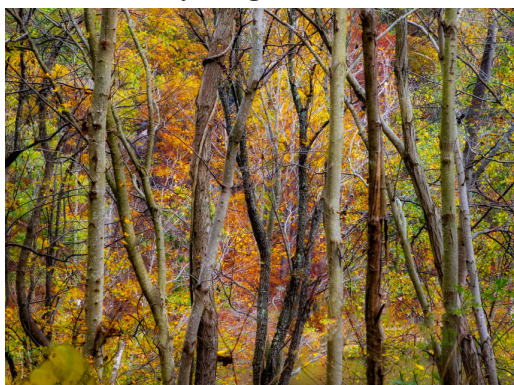
As always, feel free to provide feedback and suggest socially distanced field trip ideas by contacting Maureen Gardner at maureenbgardner@gmail.com or Kathleen Blake at kblake0304@gmail.com.



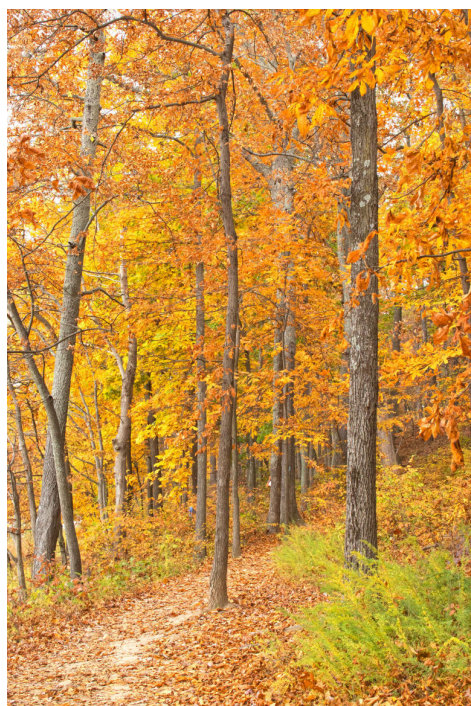
By Doug Wolters



By Doug Wolters



By Peter Dunner



By Cathrine Sasek



By Peter Dunner
NIH Camera Club



Brookside Gardens Landscape Lesson: Commercial photographer David Blecman led a lesson for NIHCC members on landscape photography at Brookside Gardens on November 7. He offered detailed recommendations for tripod setup, lens and accessory choices, and shooting settings and strategies. Below is a summary based on excellent notes taken by NIHCC member Robin Downing.

NIH Camera Club
Landscape photography lesson with David Blecman
Brookside Gardens November 7, 2020
Notes from Robin Downing

- Tripods
 - Extend legs first, center column last
 - Always put camera on tripod first, then lens
 - Pick up camera first, not tripod, to ensure camera is fastened
 - Put tripod level in rear; but use the level in the camera.
 - When removing camera, tilt it downward and turn it off
- Lenses
 - Consider buying a filter wrench
 - Fixed lenses sharper than zoom lenses
 - Yong Nuo brand = good, inexpensive Chinese lenses
 - Lens hoods = important; can get collapsible or tulip type, shoot with long pieces at top/bottom
- Recommends Hoodman Loupe
- Shooting advice
 - Shoot at the lowest ISO possible; the higher the ISO, the more noise. Recommends Topaz De-noise.
 - Exposure and metering:
 - Over expose 1/3 stop – ETTR/STTR – expose/shoot to the right. If too dark and you brighten, you introduce noise, but not the other way around
 - Full evaluative metering – if using this mode and there is a bright light in the field of view, the camera will darken everything (and the converse is true). Instead, recommends center weighted metering for most situations.
 - Camera has a reflexive meter- what it sees of the light **coming back** at it. Aims to gray. (A hand held incident meter, in contrast, measures light **landing on the subject**; you're better able to measure shades and extremes.)
 - White balance: Don't use auto white balance – it tries to determine what in your field of view is white. In landscape, there is often little white, and auto white balance will give different tones – warm or cool – depending on the colors in the scene; no consistency. Instead, use daylight or sunny setting, which is in the middle of the color temperatures.
 - Sensor ratio is 8 x 12 but photo image standard sizes are more commonly 8 x 10 ratios; so once you know what you want in your scene, SO: back up to allow cropping off the left and right sides in live view. "Overshoot."
 - In live view, use "neutral" setting to view jpeg so that you can see closer to what the RAW file looks like. Picture control only changes the jpeg, not the RAW file, which fools you into thinking the RAW file looks better than it does. Process the RAW file, not the jpeg.
 - Hyperfocal distance: If you shoot at f/16 and focus at the bottom third of the scene (imagine a third of the way through the scene), you will have sharpness throughout. After focusing initially on the spot 1/3 of the distance into the scene, enlarge that area in live view and manually focus on that spot.
 - Image stabilization: Turn off while on the tripod, as it is not needed and drains the battery



COMPETITION TOPICS AND DEFINITIONS 2020-21



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

12/8/2020-Holiday ZOOM Party

1/12/2021-HOLIDAYS- The photos entered should clearly be identifiable as a particular holiday (Christmas, Ramadan, Kwanzaa, Chanukah, Holi with bright colors thrown around, Lunar New Year, etc). There are many holidays and it may not be possible for everyone to be familiar with each and the various traditions but your photograph should tell a story. Entries should try to portray these. Personal events such as birthdays and weddings are not permitted, nor are meals in an ethnic restaurant.

2/9/2021-RED AND BLUE STATES- The elections are over, the President is sworn in and all is said and done. Red and blue are colors but states can be referred to as “red” or “blue” as well. They can also refer to states of emotion (think about feeling blue, a red cape waved at a bull). Entries should clearly reflect one of these interpretations of “red” or “blue.” If you choose to interpret the entry as a “US State” there should be something clearly identifiable about that State in your image (For example, a Texas rodeo, something identifiable in California that would make it “blue” assuming it remains that way). Entries may include one or both “colors.”

3/9/2021-SPORTS- Sports involve motion as well as emotion and entries should clearly reflect that. Sports can include professional or non-professional sports, youth sports, or personal sports (yoga, working out). Entries may include motion with motion blur or be static and could be solo or group sports. For this competition, video games, gambling, slot machines, etc. do not meet the definition.

4/13/2021-WATER IN ALL ITS FORMS- Images may depict ice, water or vapor, snow, rain such as waterfalls, icebergs, clouds, or rivers. Seascapes could be used so long as the water is the main focus of the image. Images in which the principal subject is water (anything from droplets to oceans), either stationary or in motion are valid. Although people in the image are acceptable, they should not be the dominant feature.

5/11/2021-TREES-Trees-Any image including a detail of a tree or a whole tree is acceptable so long as it is recognizable as a tree or part of a tree. The “hand of man” may be included so long as it is not the dominant element of the image. Products of trees such as paper and furniture do not qualify.

6/8/21-End of Year Party

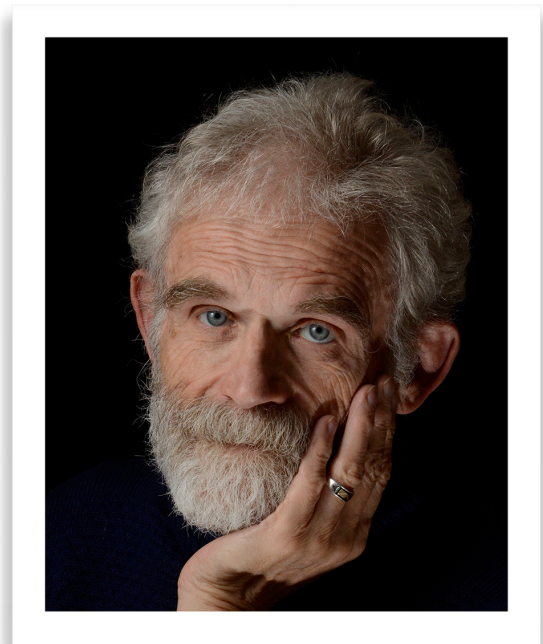


NIH Camera Club 2020-21 Educational Opportunities

All Meetings will start at 7pm
zoom link will be provided



December 15, 2020
Doug Wolters
Two Approaches to Focus
Stacking for Macro
(see pg. 25 for more
information)



January 19, 2021
Jim Turner
Macro Photography

JOIN US!

SPECIAL EDUCATIONAL PRESENTATION

HOW TO DO FOCUS-STACKING

By Doug Wolters

Tuesday, December 15 at 7:00PM on Zoom

It's all you ever wanted to know about focus stacking (well, almost)!

Doug will cover the basics of focus stacking and demonstrate the technique using Helicon Focus. He'll also give an in-depth look at the features Helicon Focus offers.

If you'd like to see examples of Doug's focus-stacked images, visit the gallery on his (and Coco's) web site:

<https://www.timepointsphotography.com/p894175697>

Better Query Saul All About Sync

By Saul Pleeter



Suppose you are shooting portraits outside on a sunny day at noon - as most of you know, there will be lots of problems. Ideally you would like to use a wide-open aperture for a shallow depth of field and a low ISO to reduce noise. You choose aperture priority on your camera and set the aperture to 2.8. You then set your ISO to 100. If you then look at what the camera has decided to be the 'correct' shutter speed, you might see a shutter speed of 1/4000 or even higher. If you were planning to use a flash to fill-in the shadows on your subject's face - you have a problem! The problem is that the sync speed for most cameras is between 1/60 and 1/250. Most high-end 35mm cameras have a sync speed of 1/200 - 1/250.¹ What exactly is sync speed and why is it limited to these values?

If you have a DSLR, snapping a photo causes 4 things to happen. The first is that the mirror on your camera goes up and out of the way. The first curtain then moves to expose your sensor. After an amount of time (shutter speed), a second curtain moves to cover the sensor. Finally, the mirror lowers and both curtains move to their original position. If you have a mirrorless camera, activating the shutter just involves moving the first and second curtains. The fastest speed, that is the shortest amount of time that the sensor is completely exposed - the time that the first curtain has completely exposed the sensor while the second curtain has not started its move, is the camera's sync speed.

Assuming the sync speed for your camera is 1/200, what would happen if you set your shutter speed to 1/1000? Shutter speeds faster than your sync speed will result in the flash firing while part of the second curtain is covering the sensor. The result is a black band across your frame. This happens because the shutter, at speeds greater than the sync speed, works a little differently. Instead of completely exposing the sensor all at once, the camera now exposes it in waves - much like an optical scan. The first curtain starts to move and rather than wait for the first curtain to finish its movement, the second curtain starts to follow. This exposes a 'slice' of the sensor that increases until both curtains reach the other end of the sensor. In the photo below, the shutter speed is set to 1/250 while the sync speed for this camera is 1/200. The firing of a flash causes a black band at the top of the photo. The faster the shutter speed above the sync speed, the larger will be the black bar as is shown in the second photo with shutter speed 1/320.



¹ Some medium format cameras have sync speeds of 1/400 - I am not aware of any 35mm cameras with sync speeds faster than 1/250.



High Speed Sync.

High speed sync is just as its name implies - it allows the photographer to use a flash at shutter speeds greater than sync speed. With high speed sync, the flash shoots multiple bursts as the shutters travel along the sensor. The higher the shutter speed the greater are the number of bursts. This ability is internal to your camera and flash unit. As expected, lower-priced flash units typically do not have this feature. There are only a couple of (minor?) drawbacks with high speed sync- it uses batteries and you need to increase flash output. Depending upon the actual shutter speed, you might lose 1 f-stop of light.

Ambient and Artificial Light.

Shutter speed determines the amount of ambient light that reaches the sensor. The slower the shutter speed, the greater is the amount of ambient light in the photo. Slow sync is used in situations where a slow shutter speed is required to properly expose the background primarily when that background is dark. The flash fires to expose the subject, and then rather than closing immediately the shutter remains open to properly expose the background. The result is that the subject and background are properly exposed.

Slow Sync.

There are two variations of slow sync - Rear curtain and Front curtain sync. Both are essentially different ways of determining when a flash will fire. With rear curtain sync the flash will begin to fire at the end of the exposure. Front curtain sync will cause the flash to fire as soon as the front curtain is open. Both flash modes give different results. For example, if you were photographing a dancer, rear curtain sync creates a faint 'trail' or blur in the rear, while the body of the subject is sharp and frozen. With front curtain sync the trail or blur is in front of the image.

Infrared and Radio

If you are using your flash off camera, and your camera does not have a built in flash, you will need a trigger to fire the flash. A trigger is a small device that emits either an infrared or radio signal to fire the flash. An infrared transmitter fires the flash by infrared light. The flash unit must therefore be in the line of sight to the trigger. Radio wireless flash triggers use radio signal to communicate, which means they don't need a direct line of sight. They are limited to a specific distance. Flash units may come with built-in receivers or you can buy receivers to attach to the flash units.

TTL vs Manual

One last point to note about flash units. Some flash units, especially those manufactured by camera makers, have a feature called TTL - or **T**hrough the **L**ens metering. TTL is analogous to automatic exposure. With the aperture, ISO and shutter speed set, the flash will deliver exactly the amount of light needed to produce a correctly exposed photo. If you move in or out from the subject, the output of the flash will adjust accordingly. Flash units can also be set completely manually. The output is simply a matter of choosing a setting. Manual exposure gives the photographer greater ability to adjust the lighting as he or she sees fit.

Flash units and flash prices.

Flash prices vary widely - from \$50 to over \$500 per unit. What accounts for this difference? There are a number of factors to consider:

1. Whether or not the flash unit has TTL ability. TTL generally adds to the cost.
2. Movement of the flash head. All flash units move up and down, but some allow you to rotate right and left as well. This may be important in shooting portrait rather than landscape mode. The greater the flexibility, the higher the price.
3. HSS. Better units have High Speed Sync, lower-priced units generally do not.
4. Duration of the flash. The more expensive the unit the shorter the duration of the flash. This may seem to be unimportant since flashes generally fire at about 1 ms, but if you wanted to freeze motion in a very dark setting, e.g., leaving the shutter open for 30 seconds, a flash unit that was slow to reach full power and then shut off, might result in blur or unwanted trails.

Conclusion

Depending upon the features you need and how you intend to use your flash units, you could spend as little as \$50 for manual units or over \$500 for brand name units that have all the bells and whistles. Some examples of very functional, low cost units are Godox, which makes a TTL enabled unit for Canon, Nikon and Sony for about \$110 (GodoxTT685 C,N, or S for Canon, Nikon or Sony). Bolt VD-410 is a manual flash for \$50. Yongnuo and Neewer make flash units for about \$75. The Neewer model (VK750 II Pro - I) is \$75 and has TTL ability. If you don't need HSS and aren't worried about the duration of the flash, these units may be acceptable.

Famous Photographers

By Stephen Levitas

#55 November 2020

Barbara Morgan (1900-1992)



Barbara Morgan (nee Johnson) trained and practiced first as an artist, and later as a photographer. She is noted as a dance photographer—the focus herein—but her artistic work was prominent. Most of all, this unique woman was an extraordinarily whole and sensitive person, both artistically and in her relationships with other people; I have not seen this noted so strongly before about any photographer in this series. Consequently, I have quoted below extensively from the Wikipedia article to tell her story.

See the Wikipedia article on Morgan here, and read it for more detail: [https://en.wikipedia.org/wiki/Barbara_Morgan_\(photographer\)](https://en.wikipedia.org/wiki/Barbara_Morgan_(photographer)).

The Center for Creative Photography at the University of Arizona holds a Barbara Morgan collection. Here is the webpage:

<https://kennerly.ccp.arizona.edu/artists/barbara-morgan>

But you can go directly to view 14 Morgan photos in this collection with this more specific link:

<http://ccp-emuseum.catnet.arizona.edu/view/objects/asimages/People@1600?t:state:flow=4e8a22b1-ed1a-4a20-abbf-1d34a319a67d>

Here are some quotes of interest from the Wikipedia article, indented below, interrupted by my one summary comment, not indented.

Barbara Morgan used a Speed Graphic [see the image of Morgan above] to photograph Martha Graham's choreography.

(Perhaps the most famous Speed Graphic user was New York City press photographer Arthur "Weegee" Fellig, who covered the city in the 1930s and 1940s [see #38, March 2019] [This quote is from the Wikipedia article on the Speed Graphic camera: https://en.wikipedia.org/wiki/Speed_Graphic .])

Her art training at UCLA, from 1919 to 1923, was based on Arthur Wesley Dow's principles of art "synthesis." Abstract design was taught parallel to figurative drawing and painting. Art history was taught with significant emphasis on the primitive, Asian, and European artistic traditions. While a student, Johnson [i.e., Morgan] read from the Chinese Six Canons of Painting, about "rhythmic vitality", or essence of life force, described as the artist's goal of expression. This concept related directly to her father's teaching that all things are made of "dancing atoms," and remained a guiding philosophy throughout her life as an artist.

Every summer ... [husband] Willard and Barbara loaded their car, with painting and photography equipment and headed for the desert. Barbara painted as much as possible for winter exhibits and helped Willard photograph for articles. Willard had two Model A Leicas, with which the couple photographed each other in cliff ruins, climbing Rainbow Bridge, in the Hopi mesas and canyons. The resulting photographs were among the first 35mm images to appear in American magazines illustrating Willard's articles.

Morgan's Southwest experiences were deeply influential to her. The stratification of Grand Canyon and Monument Valley attuned her to geologic time; Mesa Verde Cliff Dwellings to ancient human time. The Navajo and Pueblo Indian tribes through ritual dance displayed their "partnership in the cosmic process" and connected her to a universal primal. [This paragraph—and several others in the Wikipedia article—sounds like it was written by a friend, as it draws conclusions without evidence, even if its conclusions are accurate.]

Morgan was a prominent artist, both in practice, and in participation in artist's organizations. She gradually added photography, completing her skill set in the darkroom when she and her family moved to New York City in 1931.

While photographing a Sudan fertility icon and an Ivory Coast totemic mask, Barbara discovered that she could make these ritual sculptures seem either menacing or benign, simply by control of lighting. This experience of dramatization of controllable meanings by light manipulation became the prelude to her "psychological lighting" of dance for camera compositions.

In 1935 Barbara attended a performance of the young Martha Graham Dance Company. She was immediately struck with the historical and social importance of the emerging American Modern Dance movement.

Morgan conceived of her 1941 book project Martha Graham: *Sixteen Dances in Photographs*- the year she met Graham. From 1935 through 1945 she photographed more than 40 established dancers and choreographers, and she described her process:

“To epitomize... a dance with camera, stage performances are inadequate, because in that situation one can only fortuitously record. For my interpretation it was necessary to redirect, relight, and photographically synthesize what I felt to be the core of the total dance.”

Morgan's life and art were both infused with this profound sense of energy and purposefulness. “I'm not just a ‘photographer’ or a ‘painter;” she asserted, “but a visually aware human being searching out ways to communicate the intensities of life.” [italics mine] She possessed an innate capacity for close associations and lasting friendships with some of the most creative minds of her time, exchanging letters with Edward Weston [#1, Oct. 2012], Gordon Parks [#21, Aug. 2017], Margaret Mead, Buckminster Fuller, Joseph Campbell, William Carlos Williams, Dorteia Lange [#4, March 2013], Stuart Davis, Richard Neutra, and Charles Sheeler, among many others. She was a deep and trusted friend of Berenice Abbott, Wynn Bullock, Minor White [#20, July 2017], Ansel Adams [#12, March 2014], and Nancy and Beaumont Newhall [future article #56]. In 1952, Morgan founded *Aperture Magazine* with Adams, Lange, White and the Newhalls. Her work was included by Edward Steichen [#9, Sept. 2013] in MoMA's world-touring *The Family of Man* [#22, Sept. 2017], which she reviewed for an issue of *Aperture* devoted to the show. Morgan exhibited widely, including a second solo show at Museum of Modern Art, New York, and lectured nationally for nearly five decades. She was a guest instructor for the Ansel Adams Yosemite Workshops in 1970 and 1971. Her numerous articles in journals, her commentaries on art and photography, and her voluminous, lively correspondence have yet to be studied in depth. Morgan's archive can be found at the Center for Creative Photography located on the University of Arizona campus in Tucson, AZ. *“How wonderful to behold a person who has developed all of these capacities because of her practice of living as a whole being,”* [italics mine] Minor White wrote in the introduction to a 1964 issue of *Aperture* dedicated to her work.

She subsequently resumed work in drawing, watercolor, and painting as well, which continued through the 1970s.

Here are some of her most notable dance photographs.

Martha Graham, "Letter to the World" (Kick), 1940



This is one of the most iconic of all dance photographs. Note the space on the left side; aside from leaving room on that side, I wonder about the symbolism that Graham's heart is in the exact center of the frame. Notice Morgan's lighting—as mentioned in the notes, she did not shoot performances, but set up carefully controlled shots (it is very hard to get good shots from performances).

Martha Graham (Lamentation), 1935



This highly original dance shows the act of rending one's clothing (symbolically). Unlike the previous image, everything is off-center and unstable-in-motion, creating visual stress. Again, note the controlled lighting.

Martha Graham, "El Penitente" (Erick Hawkins), 1940



Pure Energy and Neurotic Man, 1940



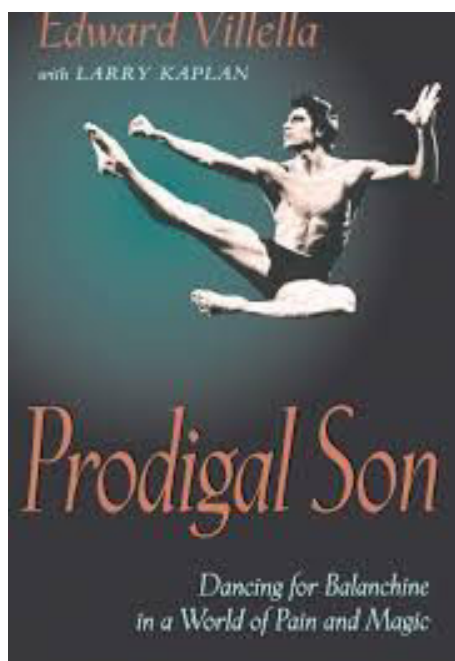
Morgan was a light painting pioneer. This 1940 image comes only five years after Man Ray originated artistic photographic light painting.

The low point of view emphasizes the height of the dancer's leap. This reminds me of the more recent magazine image of Edward Villella making his leap in front of a jet airplane and appearing to leap higher than the plane. Morgan set the style for shooting high-leapers that Philippe Halsman used for shooting Villella.

Philippe Halsman: Edward Villella, 1961
(see #40, May 2019)



Source unknown—I just put this in because I have seen Villella perform this dance.



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/>



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



Complete membership form (find on the web site and attached to each newsletter or pick up at a meeting). Please note that you must be a member to compete in the monthly competitions.

Mail membership form and check to the Treasurer:
Stan Collyer 8817 Belmont Road Potomac, MD 20854 or submit at a regular meeting.

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

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Meeting Location

During Covid 19 times; Moving forward

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

Competition Night: Second Tuesday of the month

About Our Club

The purpose of the NIH Camera Club is to encourage its members to increase their knowledge, skills, and enjoyment of photography by holding meetings, classes, lectures, and demonstrations of the various phases of photography, and conducting workshops, photographic competitions, and other photography related activities. **Membership is open to all, not just NIH employees.**

Meetings are normally held on the second Tuesday of each month from September through June at 7:00 P.M. at the Five Star Premier Residences on Connecticut Avenue in Chevy Chase, MD. Special events will be held at The FAES Social and Academic Center 9101 Old Georgetown Road, Bethesda, MD 20814

MEMBERSHIP APPLICATION and RENEWAL FORM

National Institutes of Health Camera Club (NIHCC)

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

DATE: _____

NAME: _____

HOME or WORK ADDRESS: _____

PHONE #: HOME _____ CELL _____ WORK _____

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FEES (please check the appropriate line(s):

\$__ Single membership: \$40

\$__ Family membership (Family members must live in same household):

2 family members: \$64 3 family members: \$88

TOTAL AMOUNT PAID \$_____ Cash__ Check #_____

MAKE CHECKS PAYABLE TO: NIH Camera Club

SEND TO: Stan Collyer, Treasurer
8817 Belmart Road
Potomac, MD 20854
H-301-299-6955
Email: sccollier@aol.com

Please indicate how you would like to be involved in NIH Camera Club activities:

- | | |
|-------------------------------------|-------------------------|
| ---Program Committee | ---Membership Committee |
| ---Social Committee | ---Publicity Committee |
| ---Field Trip Committee | ---Newsletter Committee |
| ---Workshop and Education Committee | ---Website Committee |

WAIVER

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

Print Name

Signature

Date

June 2019