

Camerasderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 60 (5); January 2021



“Day of the Dead ”

By Nancy Axelrod

Third Place: Advanced Color

Topic: Holidays



The NIH CAMERA CLUB

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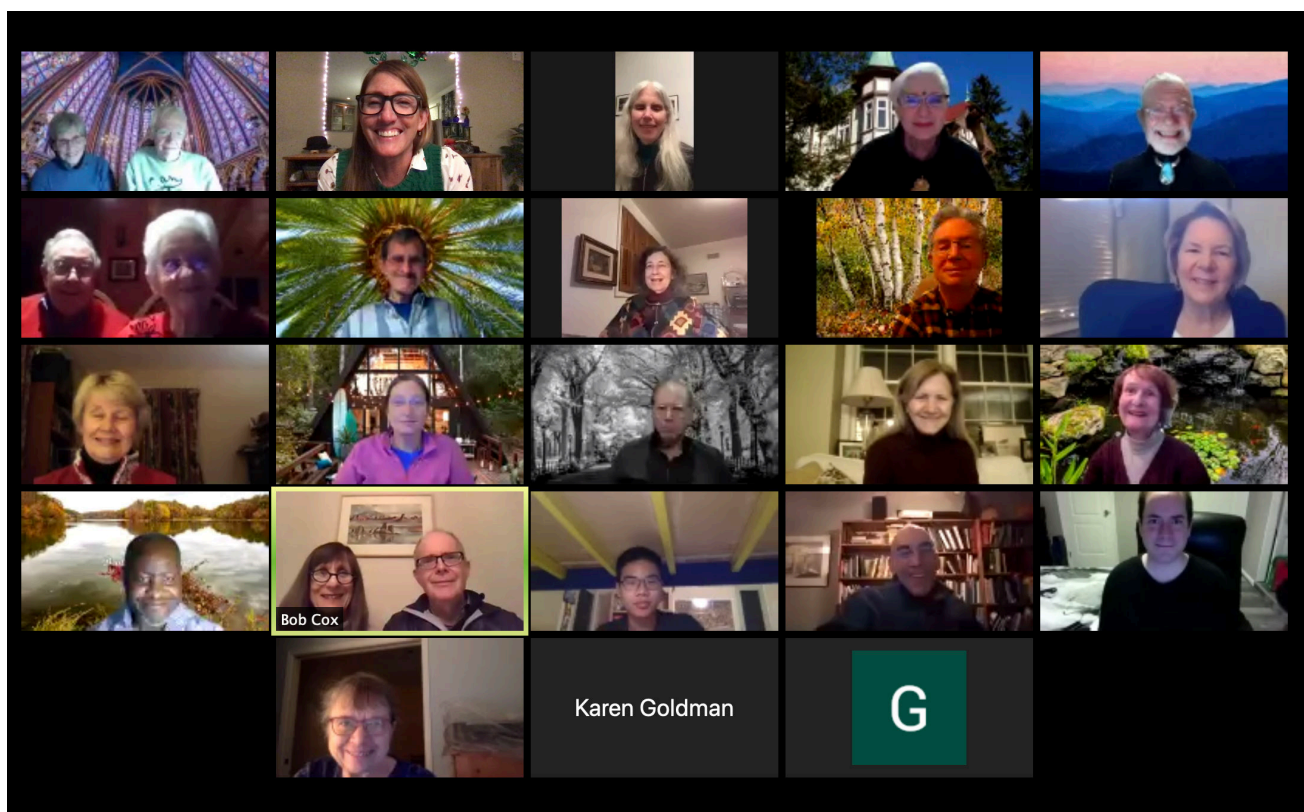
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NIH Camera Club Monthly Meeting will be held on February 9, 2021 at 7PM, on **zoom**

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



NIH Camera Club 2021

Educational Opportunity
Date of Meeting: February 16, 2021
Time: 7pm
Speaker: Lewis Katz
Topic: FROM CAPTURE TO PRINT: Black and White Photography (see page 18)

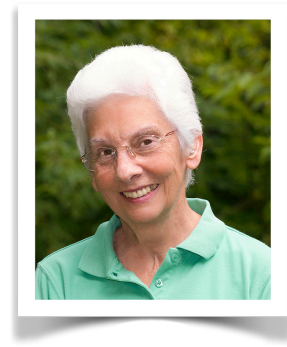




President's Chat

January 2021

By Margaret Sprott



Now that the inauguration is over, I may be able to think about photography again. It was the first inauguration which I watched completely and I was very happy with how well everything went.

I continue to be pleased with how well our meetings and educational sessions are going. The competition about Holidays was judged very well (IMO) and I thank the novices who did not complain about getting bumped up to advanced. I hope more novices enter the next competitions so that won't be necessary in the future. **Jim Turner's** talk about macro photography was very interesting and very helpful to those of us who now may be motivated to do more macro photography. Maybe I'll even try to shoot some bugs.

Cathrine Sasek, our Program/Education Chair has been busy lining up speakers for the next few months. I've been trying to decide what to enter into the "Red and Blue State" competition in February. I suspect we'll see some creative entries. Be sure to check out what our Field Trip Committee (**Maureen Gardner and Kathleen Blake**) is planning for the next few months. I'm looking forward to being able to go on at least some of those trips.

Stan Collyer and Emma Howells have been working on a new membership application and renewal form that will allow us to use PayPal to pay our dues. As Stan says, Emma is trying to

"drag us into the 21st Century" so watch for more information about this.

More members have been welcomed into our club by **Karen Goldman**, our Membership Chair, and we hope we can meet them face to face soon. They are:

Diane Cassam, who lives in Pacific Grove, CA, and is our second member out there.

Jacob Chang, who lives in Oakland, VA and joins a growing number of Virginians in our membership. I noticed that Jacob joined us during Jim's talk.

Wendy Ellis, who lives in Washington, D.C. I think I also saw Wendy at Jim's talk.

George Sample, who also lives in Washington, D.C. I think that makes seven members in D.C.

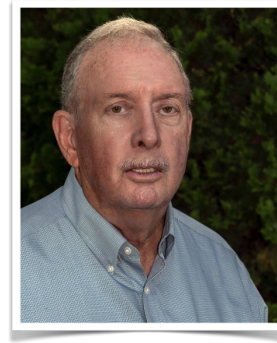
I'm planning to have a board meeting before the next competition meeting to discuss some ideas that have been suggested by members. If any of you have any ideas or concerns about the club, please let me know

(margaret.sprott@gmail.com) so I can add them to the agenda. Any member is welcome to attend board meetings so let me know if you are interested in doing that. You could join in the discussions but non-board members may not vote.

I'm looking forward to seeing many of you at our meetings, educational talks, and field trips. I hope we can all get our vaccines soon so maybe we can begin to have face to face meetings again.



PSA Rep Rap January 2021 By Dick Sprott



Here we are! 2021! Thank goodness 2020 is behind us. As I write this, Margaret and I are working on our NIHCC Cameraderie columns, NOT glued to the TV and at least momentarily NOT bombarded with politics. We are also hoping to get our first Corona Virus vaccines soon. Perhaps we, like you, may be able to relax enough to think photography again. We might even have enough energy to learn something. If you are a PSA member below are descriptions of a couple of up-coming webinars you can join. If you are not a member, perhaps now is the time to join. I'll be glad to help and then you too could attend these webinars and many others through the next year. As a member you would be invited to register for each webinar as it is announced.

Phoneography - Mobile photography - Jerry Hug

When: Feb 10, 2021 07:30 AM Pacific Time (US and Canada)

Jerry Hug is an award-winning photographer and a retired fine arts educator and administrator from the Maine Township Illinois High Schools. Jerry lectures and teaches at photographic conferences and workshops throughout the country. He is considered one of the go-to iPhone photography experts and is published in national journals. His work has produced permanent photo exhibits funded by the Illinois Arts Council featuring historical places in Park Ridge, Des Plaines and Niles, Illinois.

What you will get to learn:

More tips and tricks for better photos with your Mobile devices.

- Settings and new controls in the latest iPhones and iPads.
- Using Video to capture moving images like flowers blowing in the wind etc.
- Snapseed secrets that need to be known and used by all mobile phone photographers.
- Why Retouch is so important in the applications of Mobile Photography.
- Shooting RAW and minor editing in RAW (iPhone's soon to have RAW with the Native resident camera).
- More favorite apps and how to use these apps for shooting and editing.
- Ideas for close to home and seasonal photo shoots during the Covid times.

Some of you participated in Jerry’s webinar for our club back on June 18th. This is a chance to hear him again or for the first time if you missed that presentation. He is an excellent speaker and this webinar will be worthwhile.

Topic: Street Photography by Mike Macartney

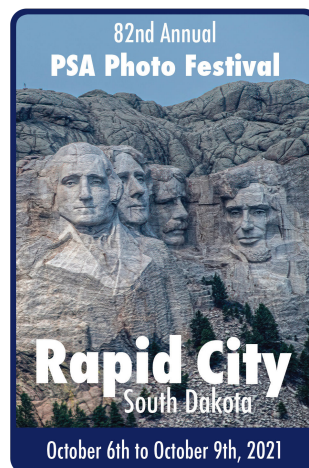
Mike is a Southern California photographer and current President of [Thousand Oaks Photo Group](#). Mike has been photographing American suburbs and landscapes in the Western US since he picked up his parents’ Graflex-22 medium format film camera as a pre-teenager. He uses an OMD M1 MkII and an EPL-7 for his street, suburb, night, and landscape photography, including with vintage Zuiko lenses on his cameras. He also uses iPhone cameras for all of these photography adventures and has used cell phone cameras since early Android, Droid phone came on the market.

What will you get to learn:

Good photography is as much art as painting and sculpture. Street photography is as well. This webinar will cover the art in street photography and what street photography is and isn't. This webinar will discuss some of the ins and outs of street photography for experienced photographers wanting to broaden their experience and skills in this challenging avenue of photography. The intent is not to present a how-to do street photography, but inspire photographers to apply their own vision and style to make their own art with a camera anywhere they are. Much of the video will focus on the current popularity of street photography around the globe and some of the exciting photographers creating their art everywhere. There is a lot happening right now in street photography and as many different ways of doing it as there are photographers practicing it.*

I don’t personally know Mike, but he has a great reputation and this webinar is a very different look at street photography.

BTW, wearing one of my other hats I am the PSA Area membership Director for the Mid-Atlantic Area (Georgia to New Jersey. Each state in that area has a state membership director. Jim Horn, the Maryland State Director is about to move to Pennsylvania in the next month or so. I’ll then need to find a new MD director. Here is a chance to volunteer to do a job that is not a big burden and that can be rewarding. If you have any interest in helping introduce PSA to people who could have their lives enriched by PSA membership, let me (sprottrichard@gmail.com) know and we can discuss what is involved in detail.





5th Annual Photography Contest

Submission Deadline: Sunday, October 3, 2021

The Maryland Photography Alliance (MPA) is a union of photography and camera clubs throughout the State of Maryland. This contest is the largest digital-image, interclub photography contest of the year. The contest is restricted to members of at least one of the following clubs:

Arundel Camera Club	Goddard Photography Club
Baltimore Camera Club	Harford County Photography Group
Baywater Camera Club	Howard County Photographers
Bowie-Crofton Camera Club	Montgomery County Camera Club
Calvert Photography Club	Mountain Christian Church Camera Group
Carroll County Camera Club	NIH Camera Club
Central Maryland Photographers Guild	North Bethesda Camera Club
Charm City Photo Club	Photo Society of MD/VA/DC
Creative Photography Society	Photographers of Washington/Balto. Metro
Digital Photography Club of Annapolis	Rossmoor Camera Club of Silver Spring
Frederick Camera Clique	Silver Spring Camera Club
Gaithersburg Camera Club	Tidewater Camera Club

Lots of Prizes and No Cost to Participate!

Submit a Total of 2 Images – 4 Categories to Pick From:

People in Action – People in a natural, informal setting (e.g., working, performing, playing, resting).

Maryland Highways and Byways – Must include one or more of: streets, alleys, roads, trails/pathways, bridges, RR tracks in Maryland.

Animal Life – Wild or domestic animals; full size, micro, or macro.

Elegant Imperfection – Finding beauty in the "imperfect, impermanent, or incomplete."

Top Images are Displayed at a Gallery Show.

Stay tuned for submission details.

Send questions to: mpa@mdphotoalliance.org



Competition Winners January 2021 Holidays



Monochrome		
Saul Pleeter	Memorial Day	1
John Norvell	Bastille Day	2
John Norvell	Memorial Day Parade	3
Nancy Axelrod	Dusshedra	H
Stan Collyer	City Center Reindeer	H
Digital		
Peter Dunner	Happy Holi-Holi	1
Stan Collyer	Santiago Christmas Tree	2
Nancy Axelrod	Day of the Dead	3
Saul Pleeter	The Fourth	H
Goutam Sen	Loni's House	H
Coco Simon	Holiday Lights Transformed	H
Doug Wolters	Structure of Wonder	H

Advanced Monochrome



**First Place: “Memorial Day”
By Saul Pleeter**

**Second Place: “Bastille”
By John Norvell**

On a French vacation, we were in Provançe on Bastille Day. The atmosphere was festive with many activities, culminating in a military ceremony to award medals to WWII veterans. We were watching from a higher plaza and took this photo of the proceedings, including the soldiers in formation and patterns in the plaza stones.





**Third Place: “Memorial Day Parade”
By John Norvell**

This image was made during a Memorial Day Parade in DC. a group of soldiers passed carrying an enormous US flag. I tried several photos from above, but thought the better view was underneath. I kneeled and took this photo from ground level with a wide-angle lens.



**HM: “Dusshedra”
By Nancy Axelrod**

“Dusshedra” is a major Hindu festival that marks the end of a 10-day festival celebrating the victory of Lord Rama over the demon Ravanna, who had kidnapped his wife, Goddess Sita. The celebration is a symbol of good over evil. Huge, oversized effigies of Ravanna, the central figure, flanked by his two colleagues Kumbhakarna and Meghanada, are burned sequentially to the ground. The burning is preceded by reenactments of the story and is accompanied by fireworks and loud cheering of the crowd. Here, in a small town outside of Varanasi, India, the effigy of Ravanna has not yet been set alight, but the figures on either side of him have been incinerated. Knowing that the burning would take place after dark, I wormed my way to the front of the growing crowd of spectators in late afternoon and sat on the ground as close as possible to the effigies, just behind a fence. I spent a pleasant afternoon “conversing” with my neighbors, none of whom shared a common language with me. Members of our small group of photographers were the only non-Indians present. This image was taken with the camera set on the ground, pointed up. Sony a6000 (APS-C) with a Sony 18-105mm f/4 lens at 18mm (27mm equivalent), 1/160”, f/4, ISO2500. Converted to B&W in Lightroom.



**HM: “City Center Reindeer”
By Stan Collyer**

This was photographed on a very cold night a few years ago, shortly after the opening of City Center DC, a residential and office complex on H Street between 9th & 11th Streets NW. At the time, photographers were allowed to use tripods, but the security guards weren’t happy about it. This was a 10 second exposure, using a fisheye zoom lens set at 15mm, f/16, ISO 100.

Advanced Color



**HM: “Happy Holi-Holi”
By Peter Dunner**

Happy Holi-Holi is a Hindu festival of color and light celebrating the end of winter and beginning of spring. It is in honor of the god Vishnu. The tradition is to throw colored powders at everyone symbolizing the colors of spring. Unfortunately some of the powders can cause skin cancer. I arrived in India not knowing it was Holi. I and my camera not only learned very quickly about Holi but I did get some good shots-not as many as I wanted because I was also futilely trying to protect my gear. The very "happy" guys in the photo were willing to pose without throwing powder at me



**HM: “Santiago Christmas Tree”
By Stan Collyer**

On a trip to Antarctica in late November several years ago, we had a layover in Santiago, Chile. We stayed at what was then the Grand Hyatt hotel (now the Mandarin Oriental). It had a spectacular atrium, which contained this Christmas tree.

Fortunately I had a tall tripod, so I was able to shoot almost straight up without embarrassing myself by laying on the floor. This was a three-image HDR composite, with a zoom lens set at 17mm, f/2.8, ISO 200, with exposures at 1/320, 1/80, and 1/20 sec.

**HM: “Day of the Dead”
By Nancy Axelrod**

“Day of the Dead” in the Santa Maria cemetery in Atzompa, outside of Oaxaca, Mexico. Family members hold nightlong vigils at the graves of their departed relatives. Here, after a long night of mourning/celebrating the life of the departed are a mother and son, just as dawn breaks and the sky is turning blue. The fire they are tending illuminates their faces. Sony a6000 (APS-C) with a Sony 18-105mm f/4 lens at 18mm (27mm equivalent), 1/80”, f/4, ISO1600.

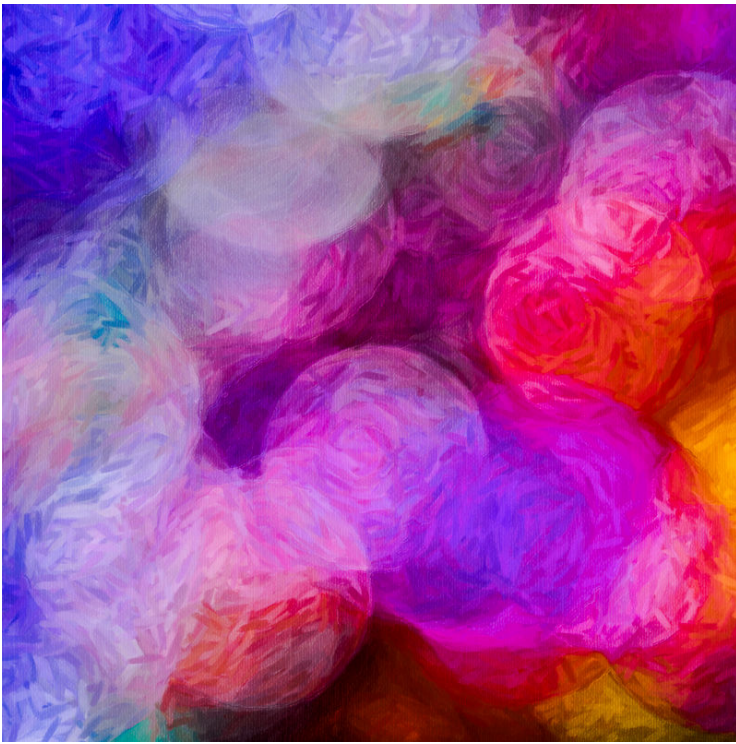




**First Place: “The Fourth”
By Saul Pleeter**



**Second Place: “Loni’s House”
By Goutam Sen**



**Third Place: “HOLIDAY LIGHTS
TRANSFORMED”
By Coriolana Simon**

These colorful spheres are an out-of-focus close-up of holiday lights at the Mormon Temple. Shot originally with an old Canon Rebel T4i, I then applied one of the Snap Art plug-ins to create a watercolor effect with a textured canvas and bold, visible brush strokes. Lens: Canon EF 70-300mm f/4.5-5.6 DO.



**Third Place: “Structure of Wonder”
By Doug Wolters**

This was shot in 2010, at the beginning of my photography adventure... I had just read in Brian Peterson’s Understanding Exposure that you could make a long exposure by stopping down and having a low ISO. My camera was on a tripod across from the Mormon Temple. So, I thought, what if in a 30 sec. exposure I would take a photo, block the lens, turn the barrel, take another photo, block the lens again, turn the barrel, take another photo, etc. And this is the result. I really should try this method of shooting again. Shot with a Canon Rebel T2i, 30 sec. at f / 32, ISO 100.

Field trips update: January 2021

Maureen Gardner & Kathleen Blake

For the start of 2021, the following small group field trips are in the works:

- **February: Winter Birding at Redgate Park** – A naturalist will show us where and when to see the many bird species in this former golf course in Rockville. We will choose a day over President's Day weekend, based on the weather forecast, and will send an email about a week ahead.
- **March: Great Falls, the Virginia side**--an opportunity to take a shot for the April "water in all its forms" club competition. Date TBD.
- **April: McCrillis Gardens, Bethesda**--an opportunity to take a shot for the May "trees" club competition. Date TBD.

Call for a night photography volunteer: We are hoping to offer a “**Moonrise over DC**” small group field trip. We’d like to have one NIHCC member with night photography experience on the trip. If interested, please contact Maureen at maureenbgardner@gmail.com.

Stay tuned—more details on these and other trips to follow!

Maureen & Kathleen

February Judge:

Gary Landsman

NIH Camera Club

Tuesday February 9, 2021 Meeting on
zoom

Competition Topic: 2/9/2021-RED
AND BLUE STATES-

(See page below for full description)

I've been a commercial photographer for 40 years, now specializing in the healthcare world. Needless to say, much has changed in a career that started shooting architecture , then advertising with Sinar 8x10 and Fuji 100 Transparency.

The pandemic has altered what we see, what we can do and how we capture. A group photo of 5 heart surgeons requires all be masked, 6 feet of distance between each, and so few digital captures as we only see their eyes. There is much to show with all this raw real emotion. Patient success images released for marketing are fewer, as we all protect their identity and their health.

Given all that has happened , judging red+blue should be full of emotion, however that is expressed ,from frightening to whimsical. It will be interesting to see the interpretation. I just look forward to being awed.

-Gary



COMPETITION TOPICS AND DEFINITIONS 2021



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

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

Date of Meeting: February 16, 2021

Time: 6:45 pm

Speaker: Lewis Katz

Topic: FROM CAPTURE TO PRINT: Black and White Photography

PROGRAM DESCRIPTION

By first looking at some black and white images from iconic photographers we will discuss the reasons to convert to monochrome : timelessness, contrast, mood, pattern and emotion. Using personal imagery the black and white conversion process will be demonstrated using both Lightroom as well as Nik software. Why you should always shoot in color and then convert to monochrome and the importance of the color channels in the conversion process. The emotional impact of black and white versus color will also be discussed. How to create more dramatic and powerful images using contrast as well as creative composition. The program concludes with a brief overview of the Print module in Lightroom to ensure that your prints mirror your monitor. This presentation is a unique combination of the “how to” with the “why and when” which sets it apart from other programs in regards to black and white photography.

BIOGRAPHY

Lewis had a camera in his hand from the age of 14. Inspired by his father he began to explore photography more seriously in high school with a darkroom in the basement. Fast forward many years to his life in Baltimore and his joining the Baltimore Camera Club. Further inspired by his peers Lewis became an award winning photographer and photography teacher. He currently teaches at Johns Hopkins University, the Community College of Baltimore County, Capital Photography Center out of DC as well as at the Baltimore Camera Club. He lives for the aha! moments which only teaching can provide.





Date of Meeting: March 16, 2021
Time: 7 pm
Speaker: Mary Louise Ravese
Topic: Creative Abstract Photography

Creative Abstract Photography – unleash your creative potential

Abstract photography allows the photographer the freedom to discover and explore "ordinary" subjects from a fresh perspective - appreciating their color, shape and texture. Learn how to get in the right state to encourage creativity, improve your photographer's eye, think creatively, and create images that are uniquely your own. Amazing photo opportunities are right at home.

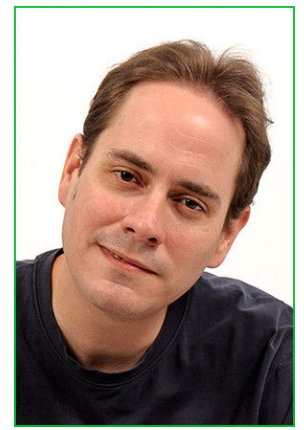
Mary Louise Ravese Bio

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.

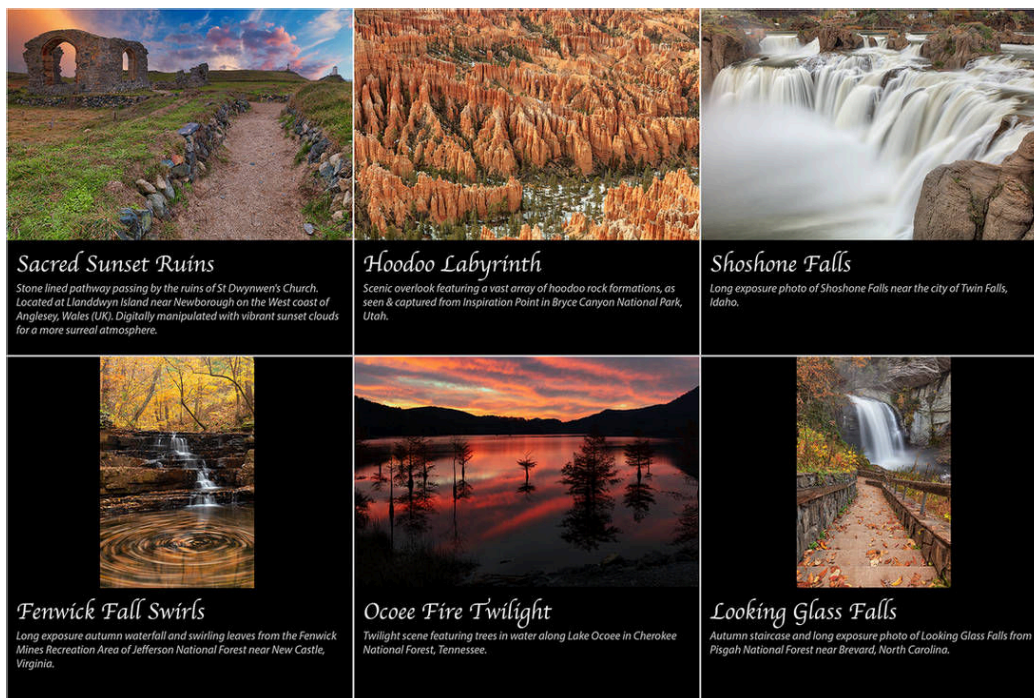
She draws inspiration from a variety of visual arts to produce photographs often described as "painterly". Her photographs are about intriguing juxtapositions of vibrant colors, contrasting tones, distinctive shapes, and unique textures. Her ambition is to incorporate the beauty of painting in the clarity 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

Renewed Optimism By Nicolas Raymond



Once upon a time in what seems the distant past of 2019, life was great and photo opportunities were teeming at every corner. I had started the New Year with a trip to Wales (UK), spring in Utah & Idaho, then autumn in Virginia, Tennessee & North Carolina.



Fast forward a few months, news of a novel coronavirus started trickling in. Thinking at first it would subside with some isolated cases on the West coast, that it could be contained like previous outbreaks of SARS & Ebola. Recalling early conversations from when Covid19 was more of a whisper paling in comparison to the seasonal flu, only to be slapped with sobering reality almost one day to the next with infections spreading exponentially in New York City & the East Coast.

Lockdowns ensued, many schools and businesses shut down. Facing the developments with mixed feelings as an introvert able to cope with the imposed solitude, and the Canadian part of me used to hibernating (or "estivating") through the heat & humidity of summer. Yet I was saddened by the crushing human toll and a near complete lack of interaction with people who matter to me the most.



Autumn Sullivan Forest

Autumn forest scene near Sullivan Falls and the town of Benton, Pennsylvania.

Enter autumn 2020, I was very eager to travel. Originally wanting to explore New England, but with all the Covid restrictions, I set on exploring the beautiful state of Pennsylvania almost exclusively. Starting around the Northeastern corner and Ricketts Glen State Park.



Autumn Cayuga Falls

Long exposure autumn photo of Cayuga Falls from Ricketts Glen State Park near Benton, Pennsylvania.

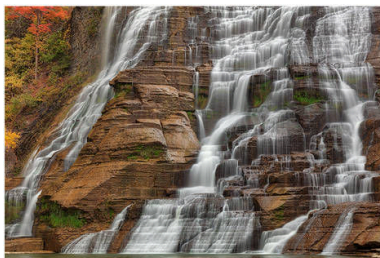
Ricketts Glen being very popular in autumn, especially this year for everyone with cabin fever. To the point of parking lots filling up quickly and closing by noon, and at first discouraging me from going there because I feared the crowds would put me at risk of infection on the trail. Nonetheless the autumn colors were coming along nicely, and for the price I paid in accommodations I wanted to make my trip worthwhile. Telling myself Ricketts Glen as a waterfall haven could not be ignored, and despite my night owl habits, I would make the effort to wake up early to hit the trail by sunrise.



Autumn Ganoga Falls

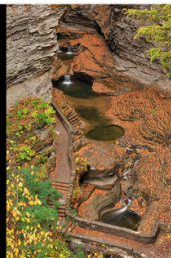
Long exposure autumn photo of Cayuga Falls from Ricketts Glen State Park near Benton, Pennsylvania.

Ricketts Glen was a lot less crowded in the early morning, so I made a list of specific waterfalls I wanted to photograph based on previous visits like Cayuga & Ganoga Falls as seen above. In the process realizing I was severely bent out of shape for all the steep steps, but still happy to venture out after many months of neglect. Wearing the mask on my face on narrow trails, but also wearing the mask under my chin and covering up as needed on wider / less traveled trails.



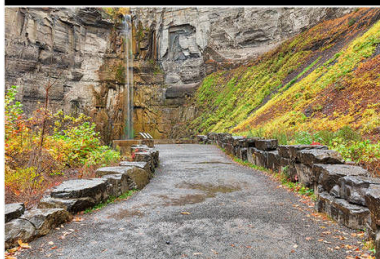
Ithaca Falls

Long exposure photo of Ithaca Falls in Ithaca, New York.



Autumn Watkins Glen Gorge

Autumn gorge overlook from Watkins Glen State Park, New York.



Taughannock Falls

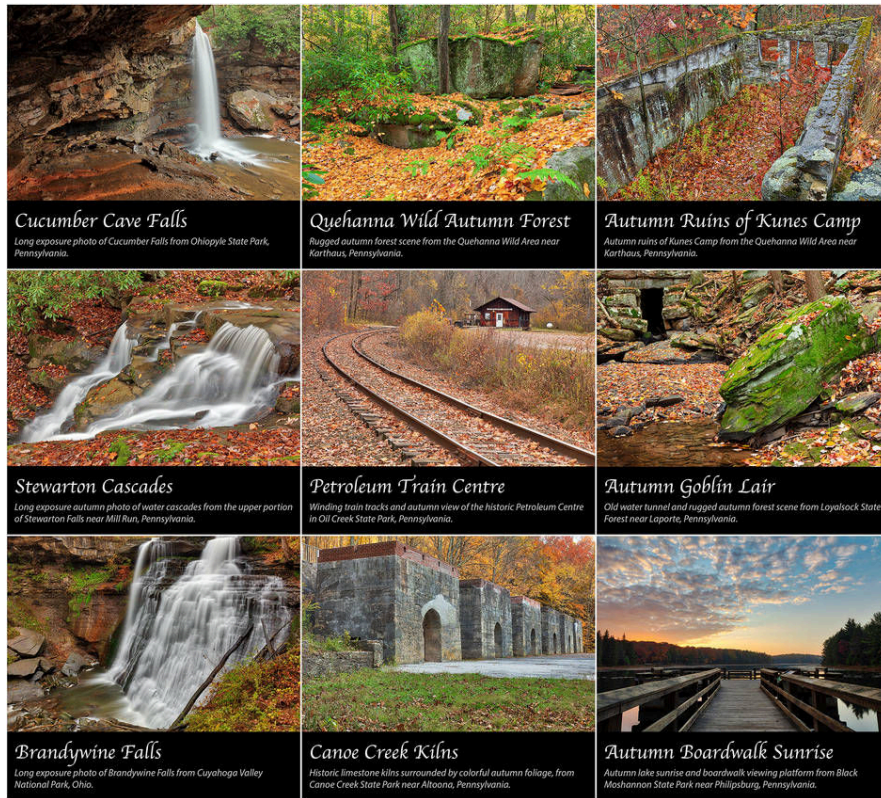
Stone lined path leading into Taughannock Falls from its namesake Taughannock Falls State Park, New York.



Autumn Taughannock Trail

Autumn forest trail from Taughannock Falls State Park, New York.

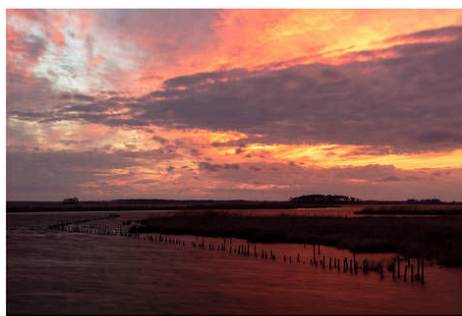
I also had the chance to squeeze into New York State a couple times right before Maryland residents were put under quarantine restrictions. Around Ithaca for a spectacular display of waterfalls & gorges carved out by ancient glaciers.



New York aside, I continued touring the many wonders of Pennsylvania, including places like Loyalsock State Forest, Quehanna Wild Area, Canoe Creek, and Ohiopyle State Park as pictured above. Most of which revolved around the great outdoors, but I was also pleasantly surprised with a place called Yellow Dog Village (in the greater Pittsburgh area) where I spent the better part of a day photographing inside abandoned houses.

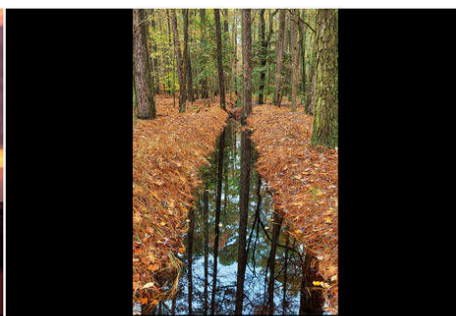


Worth noting, the abandoned houses of Yellow Dog Village are located on private property. In October when I went, the owner did however welcome visitors for a price (varying by activity and time spent on site), and as long as he was contacted in advance. In fact he mentioned Yellow Dog Village was fairly popular with photo group tours, and eventually wanting to convert a house or two as rustic accommodations. So all fees collected definitely help him to preserve - hopefully even improve upon - this wonderful capsule frozen in time. If you are interested in visiting, feel free to check the Yellow Dog Village website at <http://yellowdogvillage.com/> or email the owner at reservations@yellowdogvillage.com



Blackwater Fire Twilight

Cloudy twilight marsh scene from the Blackwater National Wildlife Refuge near Cambridge, Maryland.



Straight Forest Stream

Forest water stream from the Blackwater National Wildlife Refuge near Cambridge, Maryland.



Lake Knapp Reflection

Landscape reflection of Lake Knapp near Grasonville, Maryland.



Waterfront Sunset

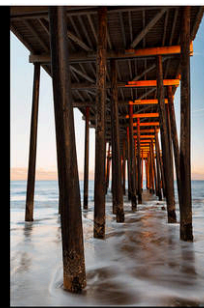
Sunset scene from the Waterfront Park in Saint Michaels, Maryland.

After Pennsylvania, I returned home for a few days of rest, then drove out towards the coast in November. Starting around Chesapeake Bay near the Blackwater National Wildlife Refuge. With land so incredibly flat I had to forget about waterfalls, yet finding a new sense of appreciation for other forms of waterscapes like lakes and wetlands. To be followed with a couple stops around Ocean City (Maryland) and Chincoteague (Virginia) along the Atlantic coast, but in an ironic twist, I often found myself focusing on subjects other than water like pathways and architecture. Not sure why exactly, except perhaps for wanting to introduce some more variety at the tail end of my trip.



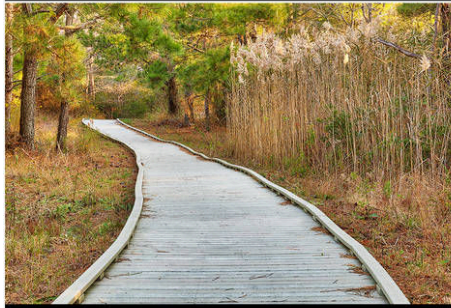
Ocean City Twilight Boardwalk

Twilight boardwalk scene from Ocean City, Maryland.



Ocean City Boardwalk Pylons

Coastal scene and boardwalk pylons partially illuminated with golden hour sunset light. Located in Ocean City, Maryland.



Chincoteague Refuge Boardwalk

Wooded boardwalk trail from the Chincoteague National Wildlife Refuge, Virginia.



Assateague Lighthouse

Early morning view of the Assateague Lighthouse from the Chincoteague National Wildlife Refuge on Assateague Island, Virginia.

Now back at home eager to process a never-ending backlog of photos, I would like to wish you all Happy Holidays, and renewed optimism into the New Year with vaccines on the way. Please stay safe in the meanwhile, especially if you have to travel.



Cheers,

Nick

Check out Nick's Blog and more here:

<https://www.boldfrontiers.com>

Better Query Saul Color Grading

By Saul Pleeter



I wanted this month's article to be about the new Color Grading feature of Lightroom - it would detail how to use it and when or why to use it. When I started writing, I wanted to clear up confusion about luminance, luminosity, lightness and brightness. This got to be quite technical - something to read at night when you can't fall asleep. Although it may not seem so, I simplified the definitions - poetic license without the poetry.

The discussions start with a contrast between Color Correction and Color Grading. Color Correction is the technical changes that are made to contrast, white balance, exposure, black point, and white point. Color Grading, what this article is about, is different. Color Grading is a creative process that allows you to alter depth, mood, atmosphere and emotions to your image and Lightroom and Adobe Camera Raw (ACR) have a new tool for Color Grading that can be an important part of the post-production process.

Some definitions:

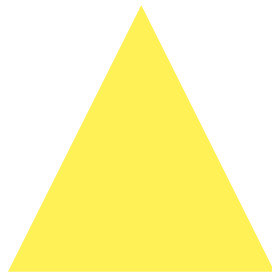
Color can be defined by its hue, saturation and luminance (lightness).

Hue is what most people refer to as color. It's a specific point on a color wheel.

Saturation is the intensity or strength of a color. (How deep or light the hue).

Brightness is the perceived luminance of an object. The eye and the brain view illumination differently. Brightness is how much light the viewer *perceives* to be reflected or refracted from an object. It is influenced by shadows, color contrast and other factors.

Luminance (sometimes referred to as lightness, value, or tone) is a physical measure of the brightness of a color. Luminance is not brightness. Both the yellow and teal triangles below are equally bright - as measured by the intensity of light on your screen. The yellow triangle seems 'brighter' because different colors are perceived differently by the eye and brain. Luminance is not only dependent on hue, it is also dependent on saturation. Increasing saturation will make light colors appear brighter and dark colors appear darker.

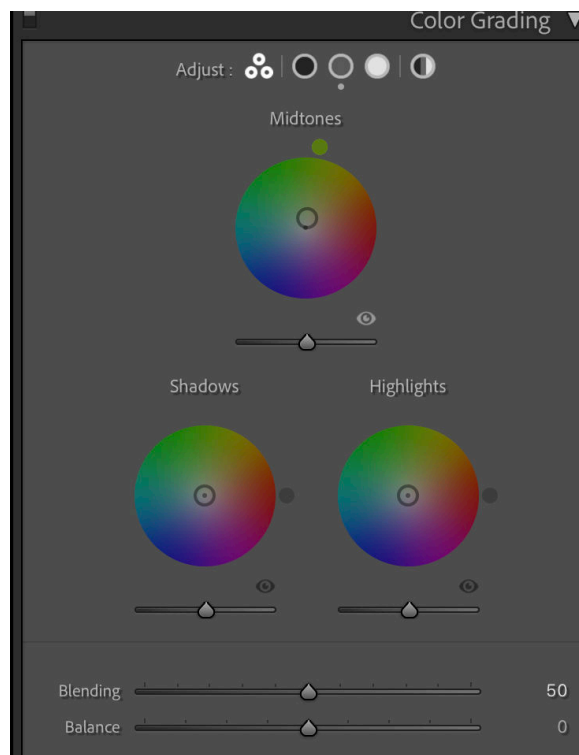




Adjusting hue, saturation or luminance - HSL panel in Lightroom - will change color. Changes in color, in turn, can produce changes in contrast, perceived depth, sharpness and mood. Adjustments to color, via changes in hue, saturation and luminance, can be an important tool in presenting your image.

Before the latest release of Lightroom, the HSL/color panel was the primary way in which colors could be creatively modified¹. Select one of your photos that has a range of colors. Select a 'light' color, like yellow, and then a dark color, like purple, or try all of the sliders - one by one. Increasing saturation of the yellow, brightens the color, while increasing the saturation of purple, renders a deeper, darker color. Now try luminance. What happens to yellow when you increase luminance? When you decrease luminance?

The newest version of Lightroom - version 10.0 - has a new panel (replacing split-toning) called Color Grading:



The three color wheels in the screen shot above represent Midtones, Shadows and Highlights. If you move the circle in the middle of a wheel, an HSL inset appears with an associated number. Note that as you move from one color to another, the values of both H and S change. Moving the circle while holding down the shift key, changes only the saturation. Holding down the Command key on a Mac, the Control key on a PC, changes only the hue. If you move the slider at the bottom of the circle, the Luminosity value changes, but not hue or saturation.

At the very top of the panel, there are 5 icons next to Adjust. The first icon, when selected, is the screen shown above. Selecting the next icon changes the panel to show only shadow adjustments. The next icons are midtowns and highlights. The last icon represents Global changes - changes in shadows, midtowns and highlights.

One really useful tool can be found in the panel for the separate range of tones - for example shadows. There is a square on the left-hand side of the panel above the sliders. If you click on the square, you bring up an eyedropper as well as 5 squares. Selecting the eyedropper and holding down the mouse, the specific color - hue, saturation and luminance values will appear. The color will be shown on the color wheel and the luminance slider will also change. If you use specific colors all of the time, you can set the color in one of the Custom Color squares by right clicking on the color Swatch and selecting Set This Swatch to the Current Color.

The Blending slider adjusts how much of an overlap there is in the shadows with the midtones and the midtones with the highlights. The Balance slider reflects the amount of adjustment you want to make to the photo.

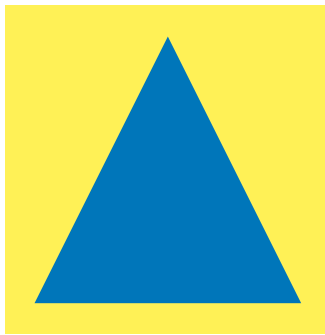
The Whys after going through this explanation of the components of color and how to change them in Lightroom or ACR, the obvious question is, “Why would I want to change the hues, saturation and/or luminance of my image?”

While an image is 2-dimensional, changes in contrast can create an illusion of depth. Low contrast images are perceived as ‘flat’ while high contrast images create depth. This is true both globally - the entire image- or locally - a portion of the image. For example, to make an object in your image ‘stand out’ you could isolate that object and adjust the contrast only for that object. In Lightroom, for example, local contrast can be changed with the radial tool to isolate an object and then using the sliders for highlights and shadows, you can change the contrast.

Similarly, the way in which colors relate to one another can be used to create contrast and the illusion of depth. Look at Van Gogh’s *Starry Nights* -blue and yellow are contrasting colors. The ‘darker’ blue and the ‘lighter’ yellow add depth to painting - the stars stick out!



Look at the 2 squares below - in the top square the yellow triangle appears to be closer, while in the bottom square, the blue triangle appears farther back. In general, darker or saturated colors appear to be farther out, while less saturated and lighter colors appear to be closer. Contrast can also be changed by hue - warm colors advance, cool colors recede in our perception of depth - and brightness.



Color contrast also creates the illusion that the image is sharper. Colors also create mood². Saturated colors exhibit dynamics and passion. Pastels, which are less saturated, relay calmness. Red denotes passion, danger, love. Blue, harmony and trust. Yellow is generally a happy color - but can create frustration and anger³. Feelings and moods associated with colors vary from culture to culture - for example, in Germany yellow represents jealousy.

Painters, perhaps subconsciously, consider the relationships among colors all of the time. They have a palette in front of them and can select from millions of possibilities. Photographers can also make color choices - it is more difficult for photographers than painters, but the introduction of this new tool in Lightroom and ACR has lowered the degree of difficulty. It is easy and fun to try these adjustments. Will it make much of a difference in your photos? You won't know unless you try.

¹ Changes in White Balance, Exposure, Highlights, Shadows, White and Black sliders also affect colors. These changes should be considered as different than color grading.

² There is a vast literature on the psychology of color. If you Google 'color and mood' or 'the psychology of color' a number of references will appear.

³ it is reported that "people are more likely to lose their tempers in yellow rooms and babies tend to cry more in yellow rooms".

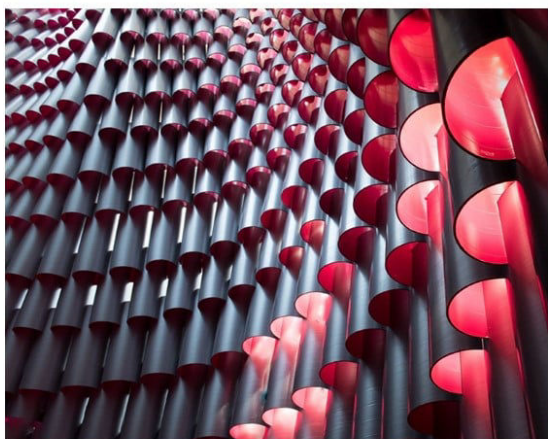
CALL FOR ENTRIES

For the

11th Annual

2021 ANNUAL JOSEPH MILLER

ABSTRACT PHOTOGRAPHY EXHIBIT



Inside the Hive by Tom Brett, Copyright © 2018

ALL interested photographers are invited to submit entries for this much anticipated spring event. Due to the reputation of the exhibit, entries are submitted from international as well as national photographic artists. The actual exhibit runs from May 1 to May 31, 2021.

Image submission deadline is Saturday, February 27, 2021.

**Click the link for abstract definition, rules
and information on how to enter!**

Famous Photographers

By Stephen Levitas

#5y January 2021

László Moholy-Nagy
(1895-1946)



I don't quite know how to approach László Moholy-Nagy, because, according to the Wikipedia article, photography was not central to his artistic endeavors:

The art critic Peter Schjeldahl [the head art critic for The New Yorker] called him “relentlessly experimental” because of his pioneering work in painting, drawing, photography, collage, sculpture, film, theater, and writing.

I am moved to report on Moholy-Nagy because of what I said last month in my article on Beaumont Newhall (#56, Nov. 2020), quoting from Wikipedia: “In 1940, Newhall became the first curator of MoMA’s photography department and decisively began collecting for the Museum, starting with the work of László Moholy-Nagy.”

Here is the link to the Wikipedia article on Moholy-Nagy:

https://en.wikipedia.org/wiki/L%C3%A1szl%C3%B3_Moholy-Nagy

Here are some quotes from the Wikipedia article:

In 1923, Moholy-Nagy was invited by Walter Gropius to teach at the Bauhaus in Weimar, Germany. He took over Johannes Itten's role co-teaching the Bauhaus foundation course with Josef Albers, and also replaced Paul Klee as Head of the

Metal Workshop. This effectively marked the end of the school's expressionistic leanings and moved it closer towards its original aims as a school of design and industrial integration. The Bauhaus became known for the versatility of its artists, and Moholy-Nagy was no exception. Throughout his career, he became proficient and innovative in the fields of photography, typography, sculpture, painting, printmaking, film-making, and industrial design.

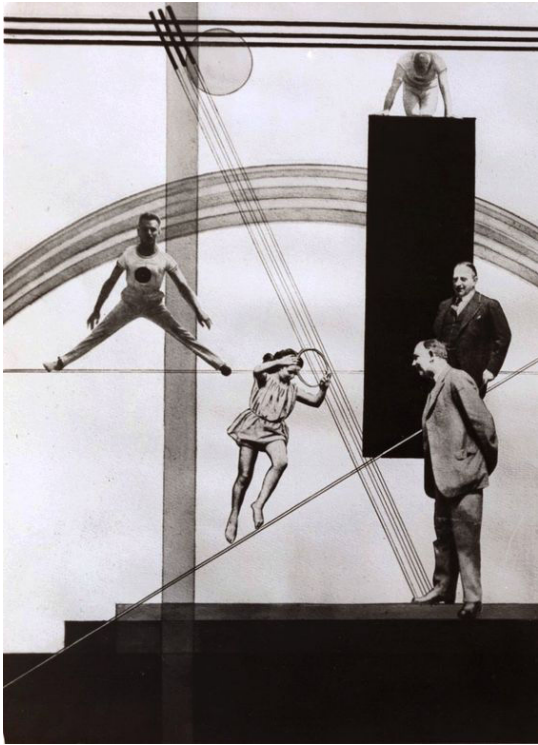
One of his main focuses was photography; starting in 1922, he had been initially guided by the technical expertise of his first wife and collaborator Lucia Moholy. In his books *Malerei, Photographie, Film* and *The New Vision, from Material to Architecture* (1932), he coined the term *Neues Sehen* (New Vision) for his belief that the camera could create a whole new way of seeing the outside world that the human eye could not. This theory encapsulated his approach to his art and teaching.

Moholy-Nagy was the first interwar artist to suggest the use of scientific equipment such as the telescope, microscope, and radiography in the making of art. With Lucia, he experimented with the photogram; the process of exposing light-sensitive paper with objects laid upon it. His teaching practice covered a diverse range of media, including painting, sculpture, photography, photomontage, and metalworking.

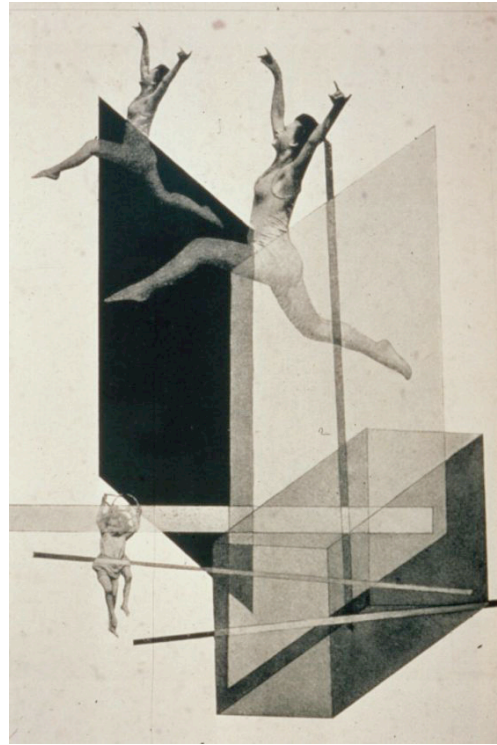
You can see many of his works of art and photography simply by Googling his name and selecting “images.”

Below, I have shown mostly his photographic work, but the first group of images shows how he integrated photographs into works of art.

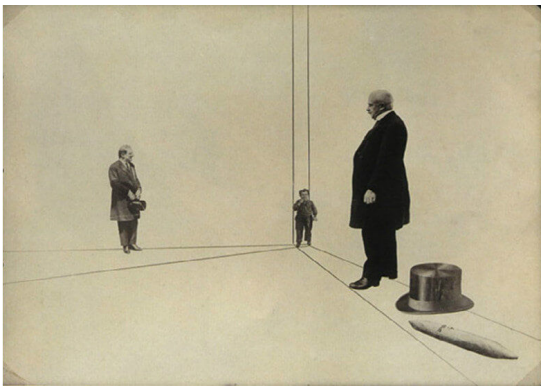
The Benevolent Gentleman



Human Mechanics



Unsere Grossen [our big ones], 1927

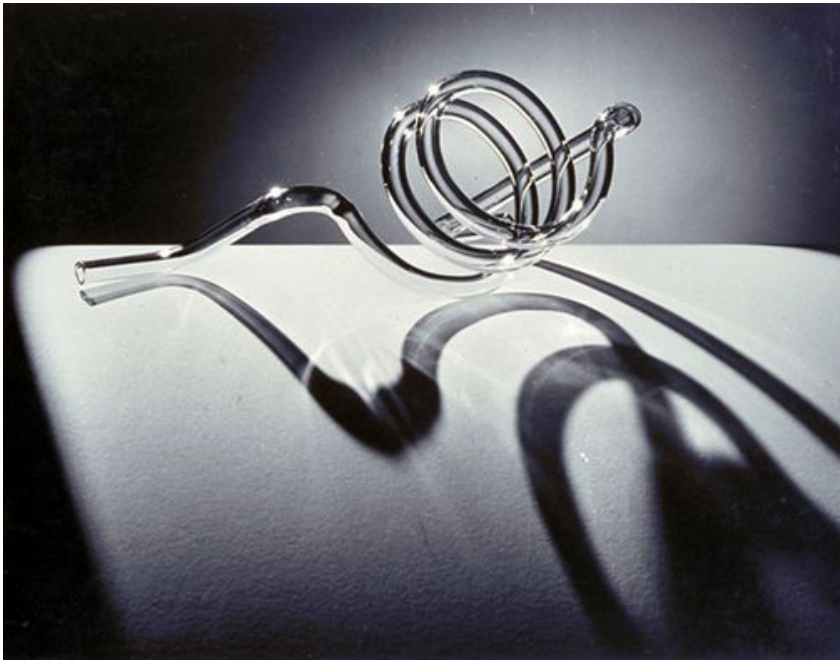


Eifersucht [Jealousy], 1925



These four images show samples of Moholy-Nagy's use of photography in mixed media art.

Title and date unknown



This looks like a difficult subject to light.

From the Los Angeles County Museum of Art exhibit:
Moholy-Nagy: Future Present, Feb 12–Jun 18, 2017



This is a sample of Moholy-Nagy's photogram work.
I wonder what he used for the linear elements.

7 A.M. (New Year's Morning) ca. 1930

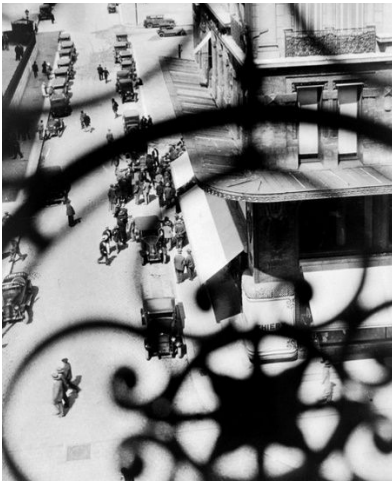


Title Unknown, 1925-1928



La Canebière Street, Marseilles – View Through the Balcony Grille, 1928
Eton. Eleves watching cricket from the pavilion on Agar’s Plough, c. 1930

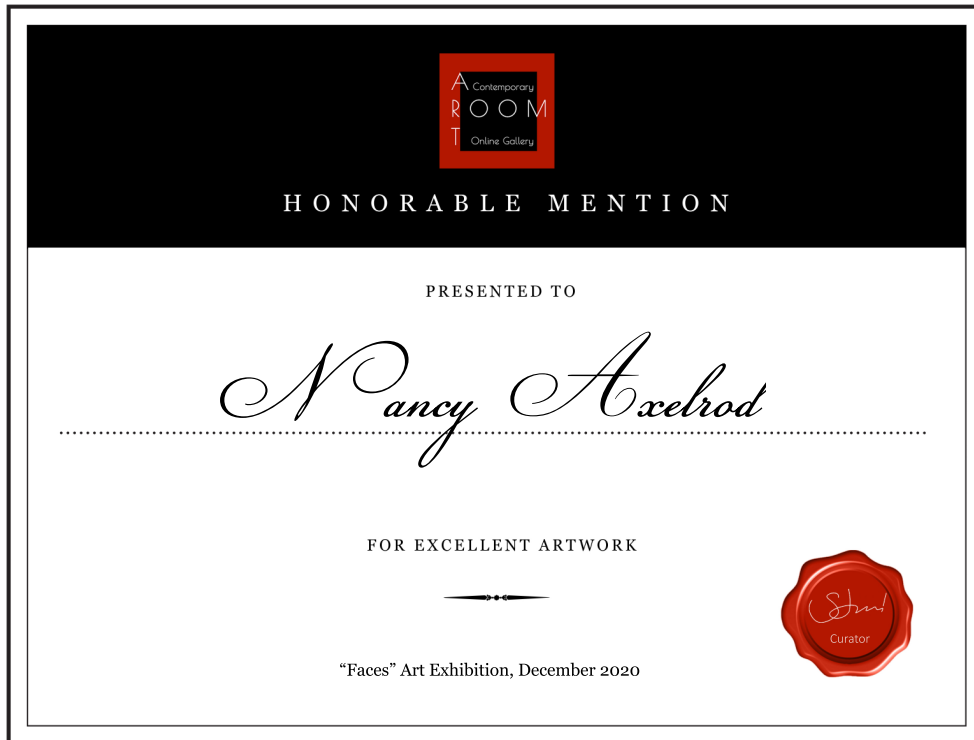
La Canebière Street, Marseilles – View Through the Balcony Grille, 1928
Eton. Eleves watching cricket from the pavilion on Agar’s Plough, c. 1930



These four images experiment with point of view. Moholy-Nagy has done extensive work on point of view photography. In addition to these “above” images, he has a number of “below” images. The top left image is in the collection of the Met in NYC, and its website commentary says this: “A less sophisticated artist would not have seen that a picture could be hung on such a minimal scaffold of small incidents, traces, and shadows, precisely related.” I think this shows how his skill as an artist affects his sense of composition in his photographs.

The top right image introduces an element of mystery in what would otherwise be a mundane scene. The bottom left image looks down through a lacework iron balcony railing. The bottom right image is a study in shadows.

Nancy Axelrod is pleased to report that two of her images received Honorable Mentions in the “Faces” competition for the Art Room Gallery. They will be displayed in the online exhibition.



http://www.artroomgalleryonline.com/current_exhibition.html



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



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

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



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

Mail membership form and check to the Treasurer:
Stan Collyer 8817 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 _____

E-MAIL ADDRESS _____

FEES (please check the appropriate line(s)):

\$__ Single membership: \$40

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

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

TOTAL AMOUNT PAID \$_____ Cash__ Check #_____

MAKE CHECKS PAYABLE TO: NIH Camera Club

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

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

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

WAIVER

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

Print Name

Signature

Date

June 2019