

Camerasaderie

The Newsletter of the NIH Camera Club, Bethesda, MD Vol. 60 (7); March 2021



First Place Monochrome: Dale Lewis
“Eyes on the Finish Line”

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First Place Color: Dale Lewis
“Hurdles”



The NIH
CAMERA
CLUB

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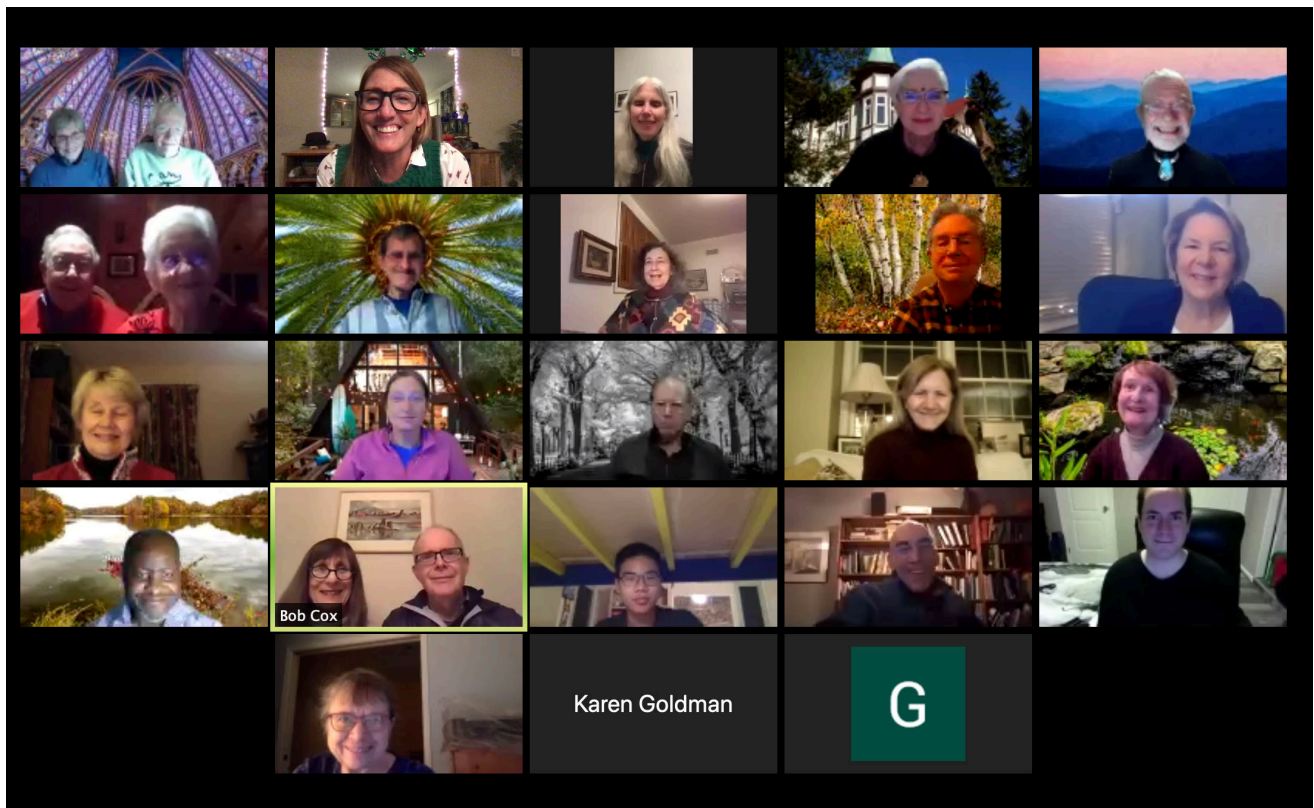
Happy
Spring



NIH Camera Club Monthly Meeting will be held on April 13, 2021 at 7PM, on



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



NIH Camera Club 2021



Educational Opportunity
Date of Meeting: April 20, 2021
Time: 7pm
Speaker: Nikhil Bahl
Topic: Photographic Impact (see page 22)

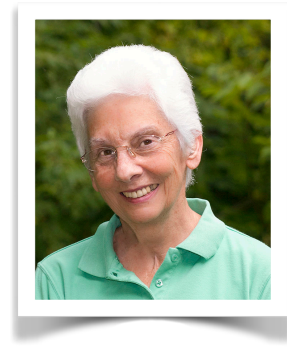




President's Chat

March 2021

By Margaret Sprott



Spring is coming! We see signs of it even though, as I write this, there is a forecast of a little snow in PA and of course that awful storm in the west. However, buds are beginning to pop out and we are having a few warm days.

Stan Collyer, Treasurer, is rather busy right now so he agreed that I could tell you about the need to raise our dues for the coming year. As I said in my last chat, the board has decided that we need to raise them now so we can be sure we have enough funds to pay for a meeting space if and when we can meet in person. It will also give us enough funds to continue paying for speakers and perhaps for some workshops and field trips. What we are proposing is that the dues be **\$50 for a single person and \$75 for two people living in the same household**. The members will have to vote to approve that increase and this is the first official notice about it. You will hear more about it in the coming months. Along with this change, there will be a way to pay for your dues on-line with PayPal (if you want to do so). The system has been tested and will be explained in detail later.

I'm very happy that the forums are now available and a few of us are beginning to discuss things such as how much processing of images should be done and how many images should be allowed in each competition. Please join in the discussions so the board can understand what all members are thinking about these various topics. All of you are welcome to start any topic that concerns you. All you have to do is go to our website, log in, and click on *FORUMS* in the Member Area. If you've bookmarked the link **Jim Turner** sent, that will also work.

Cathrine Sasek, VP and Chair of the Program and Education Committees, arranged for Mary Louise Ravese, our speaker about Abstract Photography on March 16, to be recorded. Her talk will be available until March 30 so watch for a link to it from **Ann McDermott, Communications Director**, in case you missed it or want to hear it again.

We will be having another board meeting soon. If you have any concerns, please let me know so I can add them to the agenda.

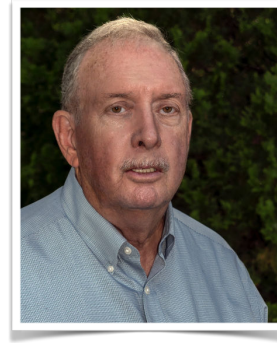
Our newest member is Dominick Laddy whom you may have seen at the last Zoom competition meeting. Welcome Dominick and we hope to meet you in person soon. **Karen Goldman, Membership Chair**, continues to do a great job of welcoming new members.

Maureen Gardner, Field Trip Chair, continues to schedule field trips that can be attended safely while still in pandemic mode and will continue to do so. Hopefully, things may get a little easier as more people get vaccinated and the weather warms up.

I'm looking forward to reading the next newsletter which is always well done and interesting. We are very fortunate to have **Diane Poole as our Newsletter Editor**.



PSA Rep Rap March 2021 By Dick Sprott



PSA has just announced the introduction of four new courses; Advanced Photo Travel, Introduction to Photoshop, Creating Images for PSA Competitions and Exhibitions (replacing Creating Competitive Images) and Portrait Photography (replacing Portraits in Natural Light). Existing courses include: Image evaluation, Image Critique, Digital Photography, Still Life Photography, Light Painting, and History of Photography. That brings the total number of PSA online courses to ten.

One course that might be quite useful to NIHCC/PSA members is Creating Images for PSA Competitions and Exhibitions. While this course is aimed at instruction for entering PSA competitions, it could certainly be useful for entering club competitions.

The course description as it appears on the website includes:

“five compulsory lessons (Characteristics of competitive images, Monochrome photography, Photographing places, Photographing people, Photographing action and movement) and two more lessons from a choice of four (Macro and close-up photography, Nature photography, Photojournalism, Travel photography). Students will be provided with detailed notes for each lesson. Students are expected to complete the course in approximately 6 months by submitting multiple assignments for each lesson. Most assignments are based on images captured during the course and the time commitment required will be an average of at least two hours per week. Students satisfactorily completing the course (seven lessons) will receive an e-certificate and their name will be listed in the PSA Journal.”

All on-line courses are free to members, you just need to log into your account and go to:

<https://psa-photo.org/index.php?education-online-courses>.

5 **Five-Year Reduced-fee Membership Promotion**

PSA Membership \$36 per Year

As we come through this difficult time, take this opportunity to join PSA or renew your membership and save money!

PSA
Photographic Society of America
WORLDWIDE

Digital Membership for new or renewing members—Save \$9 per year, \$45 over five years, one year free!

82nd Annual
PSA Photo Festival

Rapid City
South Dakota

October 6th to October 9th, 2021

Mid-Atlantic Photo Visions March 2021

By Ann McDermott



Dear Club Members,

We hope you are taking care of yourself, your family, and friends.

With that priority in mind, the board of directors has decided that this fall's Mid-Atlantic Photo Visions event, formerly named the Nature Visions Photo Expo, will again be online-only.

We eagerly invite you to compete in the MAPV nature and photo art competitions. New subcategories for photo arts were wildly popular in 2020, and they will return with minor changes in 2021. Those subcategories, the deadlines and other details will be announced soon. In October we will post ALL the juried images. The award winners will be unveiled in a ceremony preceding the keynote address in November.

The change of our name reflects our goal to provide education on all photography genres, not just nature photography.

Thank you for your interest in Mid-Atlantic Photo Visions. We are hopeful that normal life and pursuits like photography will be fully restored in the near future.

Sincerely,

Punit Sinha
President
Mid-Atlantic Photo Visions

Brenda Gollaher
Vice President



Mid-Atlantic
PHOTO 
VISIONS

"Odyssey of Light" Webinar

April 17, 2021 - 10:30 AM to 1:45 PM EST



MPA's Premier Educational Event of the Year!



From the organization that brings you "Artist Spotlight", MPA is incredibly pleased to announce that tickets are now on sale for the 2021 "Odyssey of Light" Webinar.

Internationally known photographers Nevada Wier and David duChemin will inspire and motivate photographers of all levels. Both presentations will be recorded and made available only to ticket purchasers. Nevada will present "Creativity and Travel Photography", and David will discuss how you can create more engaging images in his presentation "The Heart of the Photograph".

Your price for the webinar is only \$35, and through Nations Photo Lab, all ticket holders will receive a \$30 Gift Card. This is an unbeatable value proposition! And if your photography club is a member of MPA, you will save money on the ticket price. Your club will communicate information to you on how to obtain the discount

"Odyssey of Light" is MPA's only fund raiser of the year and it supports all the great programs MPA does like "Artist Spotlight" and raising money for the Maryland Food Bank. We hope you will be able to attend this exciting webinar and help support MPA!

Have questions: mpa@mdphotoalliance.org

"Odyssey of Light" is being sponsored this year by Canon, Capital Photography Center, Fuji, Nations Photo Lab, Nikon, Pro Master, Photographic Society of America, Service Photo, Sony and Tamron.



Competition Winners March 2021 Sports



Advanced	Monochrome	
Dale Lewis	Eyes on the Finish Line	1
Nancy Axelrod	Master Yogi	2
Saul Pleeter	Fear	3
Stan Collyer	Clearing the Bar	H
Peter Dunner	Goal	H
Gosia Klosek	First Base	H
Novice	Monochrome	
Rhina Cabezas	Cool Biker	1
Robin Downing	Strike	2
Advanced	Digital	
Dale Lewis	Hurdles	1
Gosia Klosek	Chaos	2
Nancy Axelrod	Tire and Stick	3
Stan Collyer	Agony of Defeat	H
Stan Collyer	Young Equestrian	H
Suzanne Dater	Potomac Polo Game	H
Peter Dunner	Budapest Soccer Match	H
Coco Simon	Dueling Master	H
Novice	Digital	
Rhina Cabezas	Riding Waves	1
Rhina Cabezas	Urban Commute	2

Advanced Monochrome



First Place: “Eyes on the Finish Line” By Dale Lewis

This photo of the two female hurdlers was taken on June 2, 2018 at 9:35 a.m. at Prince Georges’ Sports and Learning Complex. I enjoyed the competitive nature of the hurdlers and I was excited to photograph them. The image was processed in Lightroom and converted to Black and White. The photo was taken with a Canon EOS 6D camera and lens 70-200 mm F/2.8L IS II USM. Setting: ISO 640 1/2500 sec, F/5.6, 200 mm.



Second Place: “Master Yogi” By Nancy Axelrod

This amazing yogi master in Varanasi, India demonstrated a variety of poses to an appreciative audience of tourists and locals. Sony a6000 (APS-C) with 18-105mm lens at 37mm (55mm equivalent), 1/160", f/4.0, ISO 125. Processed and converted to B&W in Lightroom.

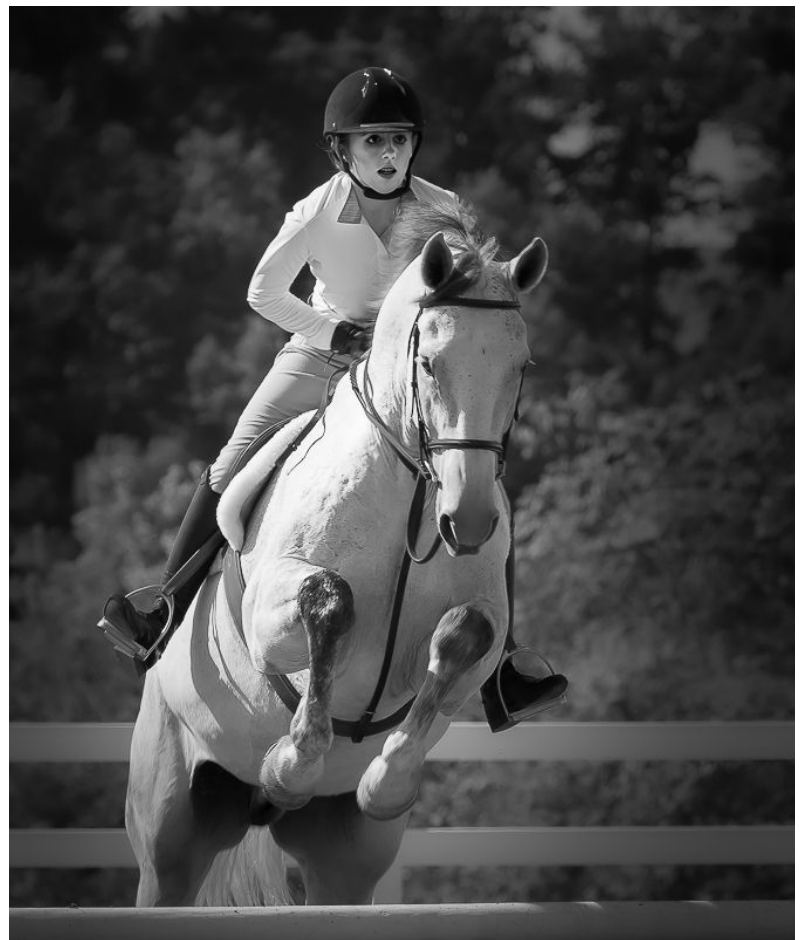


**Third Place: “Fear”
By Saul Pleeter**

HM: “Clearing the Bar”

By Stan Collyer

A few years ago I was at a horse show near Sugarloaf Mountain. I was able to get pretty close to the action, and captured this horse and rider as they were about to clear a fairly low fence (perhaps three feet high). It was shot handheld using a zoom lens set to 200 mm, 1/250 sec, f/6.3, ISO 400..





HM: "Goal"
By Peter Dunner

This was one moment at a Caps game at the CapitolOne arena in DC



HM: "First Base"
By Gosia Klosek

The image was captured at a Minor League baseball game in Bowie where it is possible to get seats close to first base. The game was played in the evening, hence high ISO. I turned the image to black and white to make the feet of the players the subject (rather than calling the viewer's attention to the red and green of the diamond) - one in motion, the other one still, guarding the base.
Nikon ISO2500 160 mm f/7.1
1/250sec

Novice Monochrome



First Place: “Cool Biker”

By Rhina Cabezas

Morning commutes in downtown D.C. are pretty busy, and everyone seems to be stressed out at 8 am...except this guy. He looked cool and relaxed, and passed at a perfect speed to get some panning shots. Canon 113mm, f/5.6 1/15 sec.



Second Place: “Strike”

By Robin Downing

You see the wind up, you see the pitch, you shoot in continuous mode and the results are a grab bag. It was 9 pm in May and I was shooting from the front row on the third base line. Instead of a photo of the batter's back (because everyone at the game seemed to be a south paw), he spun around showing a facial profile. What luck. The image just happened to include the catcher with ball in hand and the camera man on the right, giving the shot added drama. Captured on May 2, 2018 at Nationals Park with a Canon EOS Rebel T3i, 3200 ISO, 300mm, 1/250 sec, f/5.6.

Advanced Color



First Place: “Hurdles” By Dale Lewis

This photo of the two female hurdlers was taken on June 2, 2018 at 9:28 a.m. My son, Charles, was competing for the Firebirds Athletic Club (Gaithersburg) in the 400 m race at Prince Georges’ Sports and Learning Complex (PGS & LC), 8001 Sheriff Rd Landover, MD 20785. I photographed the event for the club. I loved photographing the hurdlers and moved around several times to get a good view of the hurdlers jumping over the hurdles. This photo was taken with a Canon EOS 6D camera and lens 70-200 mm F/2.8L IS II USM. Setting: ISO 400, 1/2500 sec, F/3.5 and 200 mm.



Second Place: “Chaos” By Gosia Klosek

The start of the 4.4mile Bay Swim Race (that follows the path of the Chesapeake Bay Bridge): participants fight to find the best position, creating this chaotic scene. I took a few shots in quick succession at different exposure times. This longish-exposure is the most interesting showing the action. All participants were given the same yellow caps which makes the scene a bit unified. The image, captured from the shore, is cropped to bring the scene in.
Nikon ISO100 200mm f/32 1/20 sec



Third Place: “Polo Action in Red” By Nancy Axelrod

This image was made in a small village of the Aari tribe in the Omo Valley, Ethiopia (Note the writing on the boy’s shirt). I initially took a picture of the boy as he emerged into a shaft of light, but it wasn’t quite what I wanted. With the help of a translator, I asked this sweet, cooperative boy to repeat the action several times until I got the shot I wanted. I have sent the picture to his family. Sony a6000 (APS-C) with 18-105mm lens at 18mm (27mm equivalent), 1/125", f/18, ISO 250. Processed in Lightroom.

HM: “Agony of Defeat” By Stan Collyer

Our son Mike was coaching a 5th Grade football team a few years ago, and invited me to document the action. I was standing in the end zone, with a tripod-mounted 200-400mm lens, and was able to capture this pivotal moment in the game, as the star of the red team sprinted to victory. The three members of the blue team apparently thought it pointless to give chase. Our grandson Brendan is the one in the middle. Shot at 377 mm, 1/320 sec, f/6.3, ISO 400.





**HM: “Young Equestrian”
By Stan Collyer**

This young rider may have been jumping in her first competition, but judging from her expression she was clearly having the time of her life. The horse was having a bad hair day. Photographed handheld with Canon's 70-200 mm f/2.8 lens set to 200mm, 1/320 sec., f/8.0, ISO 100.



**HM: “Potomac Polo Game”
By Suzanne Dater**

Polo goes back to the first century in Persia and India and is now played here on a field nine times the size of a US football field. A game lasts 1 1/2 to 2 hours consisting of 4-8 seven-minute chukkas. Players change horses between chukkas, so a player needs to have at least three trained mounts to play—i.e. "the sport of kings."



**HM: “Budapest Soccer”
By Peter Dunner**

Budapest Soccer-Or, as it is called in Europe, football. This was a match of the Budapest team against another Hungarian team.



**HM: “Dueling Master
By Coco Simon**

A quartet of funny guys at the Maryland Renaissance Festival always presented a terrific show of sword-fighting with everything from wooden batons to Japanese weapons. Their highly skilled swordsmanship was matched by their comedic wit. I caught this fellow with my very old Canon Rebel and a 70-300mm zoom. The exposure was 1/250 sec. at f/6.3, with an ISO of 800

Novice Color



First Place: “Riding Waves” By Rhina Cabezas

This image was captured on a sunny afternoon in South Africa. A group of surfers suddenly appeared at the beach, and started to ride some waves. I was able to take some pictures from a nearby pier. I liked the way this guy was enjoying the waves. Canon 135mm, f/5.6 1/1600 sec.



Second Place: “Urban Commute” By Rhina Cabezas

Among the sea of cyclists in downtown D.C, speeding to get to their jobs, the color of this bicycle grabbed my attention. I was lucky to get some panning shots while the woman passed by in front of me. Canon 100mm, f/5.6 1/13 sec



COMPETITION TOPICS AND DEFINITIONS 2021-22



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

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- TBA

September - Critique - The critiquer will address the question “Would this image do well in a competition and why or why not?” Those who are entering the Mid Atlantic Photo Visions competition might find this especially useful!

October - Open - Any subject matter qualifies

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

December - Holiday Party

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

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

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

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

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

June - End of Year Party-TBA

April 13th, 2021 Judge
Dick Sprott
Topic: Water



PUT YOURSELF IN YOUR PICTURES

Dick has a Certificate in Photography from Montgomery College. He served as the President of the NIH Camera Club twice, and holds its Master of Photography rating. He taught four courses in photography for the FAES on the NIH campus for 15 years.

His photographic “philosophy” is based on the fact that he has always been a visual responder. Throughout his career as a ‘bench scientist’ he was only able to understand data after he converted it to graphic form. Tables of numbers did nothing for him. As a scientist, he derived his greatest satisfaction from creating order out of complexity. In his next career as a scientific administrator, he found satisfaction by solving complex problems with many of the same skills he used in the laboratory. But how does one ‘see’ an elegant administrative result? The answer lies in the power of the result to engage the attention of others as well as one’s own.

The creation of a fine picture requires many of the same organized skills in post processing that are required in the lab, and the same organizing vision to create the image as is required when solving other complex problems. It also requires that the maker **put some real part of him or herself into the image**. As a bonus, the end product is visible to oneself and to others. Success or failure is there for everyone to see.

Field trips update: March 2021

Maureen Gardner & Kathleen Blake

Recently held:

Great Falls: On Thursday, March 11, a warm “spring preview” day, Peter Dunner, Doug Bolt, and Ron Outen went to the C&O Canal at Great Falls, in anticipation of the “water in all its forms” competition coming up in April. Peter and Doug shared a few of their wonderful photos; see below.

In the works:

(Maybe) Volunteer needed: Cherry blossoms at Kenwood (April 5-9?): In anticipation of the “trees” competition in May, we hope to offer a field trip to Kenwood when the cherry blossoms are in bloom. To avoid crowds, we’re proposing a mid-week time frame, but need a “meet-and-greeter” to round up a small group of participants and walk the .7 mile from the Landy Lane parking lot near River Road to the Kenwood neighborhood. If interested, contact maureenbgardner@gmail.com.

Glenstone: Glenstone Sculpture Gardens in Potomac has reopened, and is giving priority tickets to those of us whose reservations were cancelled in late 2020. We’ll be receiving about a dozen tickets for weekday and weekend dates, hopefully in April. With the email notice, we’ll send a link to a 30-minute presentation by the Glenstone arborist, which may inspire you for the “trees” competition in May. (Note: We’ll offer those who have not yet been to Glenstone a few days to sign up first.)

Birding at Redgate: We’re now aiming for late April, when we hope to see some migrating birds.



Photos from the Great Falls field trip:



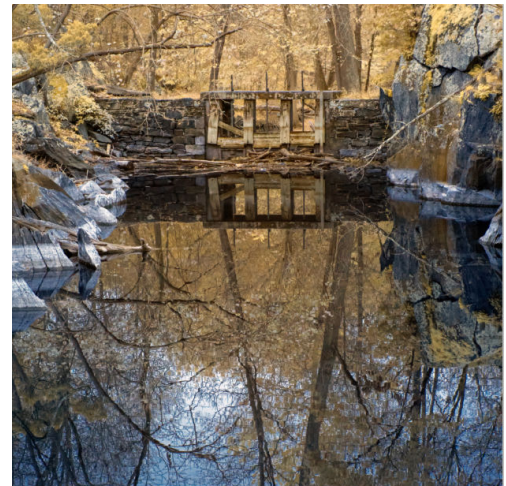
By Doug Bolt. Specs: Canon 5DM3, Canon 24-105mm f4 @ f22, 0.5 sec, ISO 100, ~8X ND filter. Processing was with Photoshop CC 21 and Topaz Sharpen AI.



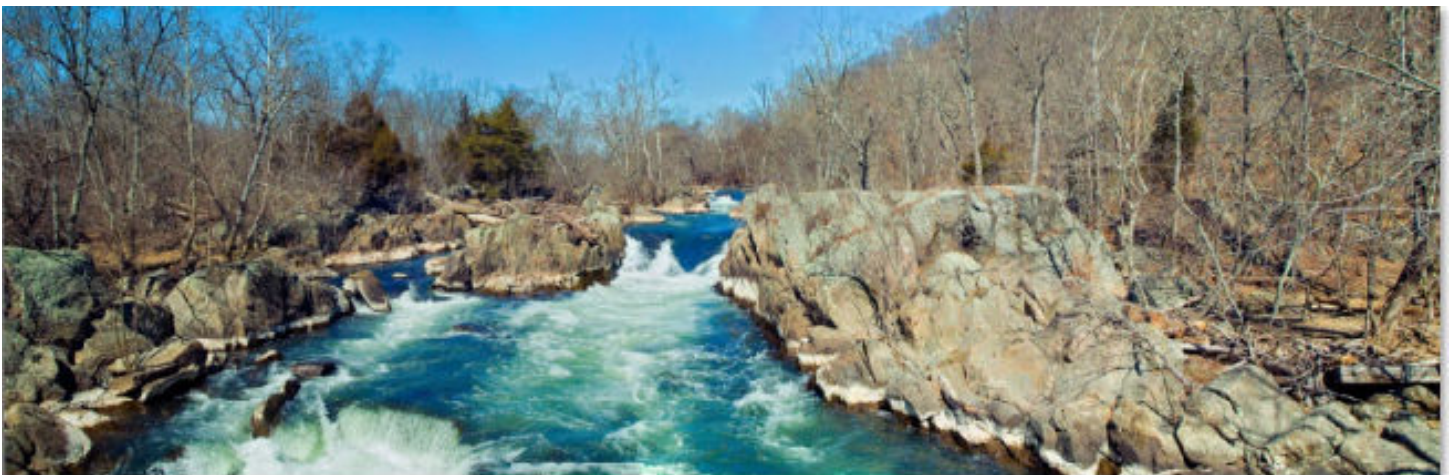
By Doug Bolt. Specs: iPhone XsMax, 4.25mm @ f1.8, 1/25 sec, ISO 500, WB 1400K, captured RAW with the Camera-2 app. The shutter should have been much larger and the ISO much lower, but I had not yet figured out how to manually set those values. It was my second attempt at IR with an iPhone. The rig was a 37mm Moment filter mount and a Green.L IR filter (720nm) attached to a Moment iPhone case. Processing was with Photoshop CC 21 and Topaz DeNoise to remove noise, which was substantial.



By Peter Dunner: 10 stop neutral density filter at 1/8 of a second



By Peter Dunner: Infrared



By Peter Dunner: Panoramic
March 2021

Date of Meeting: April 20, 2021

Time: 7 pm

Speaker: Nikhil Bahl

Topic: Photographic Impact



As photographers, when we are inspired by a subject, we are driven to photograph it. We use different approaches and techniques to interpret the subject, all with the final goal of creating images that have photographic impact. That impact could be visual, emotional or both. In this presentation, Nikhil will break down the photographic process and share his thoughts on how you can take control of your photography and create more meaningful and personal images. He will also share how these personal interpretations can and will have more photographic impact that will engage the viewer beyond the average photograph.

Bio

Nikhil Bahl is a full time professional photographer, author, educator, workshop instructor and environmentalist residing in the Washington D.C. area. Drawing continuous inspiration from nature, Nikhil adopts novel approaches and seeks meaningful interpretations: to create photographs that transcend the commonplace, reflect deeper insights, and convey an enchantment of the subject's beauty.

An offshoot of Nikhil's fine art photography and love of nature is his documentation of wildlife behaviors and habitats. As a volunteer with the National Park Service and U.S. Fish & Wildlife Service, his goal is to portray environmental stories with an artistic appeal, so his photographs educate and motivate about the imperative of conservation.

Each year Nikhil leads numerous photography tours and instructional workshops in the United States and abroad. His teaching encourages participants to advance beyond ordinary photos and develop their own style and vision. Nikhil is a popular speaker at photography clubs, expos and industry events. He authored the acclaimed ebook, [Creative Interpretations](#) and writes articles on the creative and technical aspects of photography. His work can be viewed at www.nikhilbahl.com.

Date of Meeting: May 18, 2021

Time: 7 pm

Speaker: Zolt Levay

Topic: Night Sky Photography Techniques



Photographs of the night sky and nighttime landscapes are now much more within reach of anyone. The availability of cameras that many people already have for general photography can also produce amazing results in low light. This program will outline some of the challenges and issues to consider that may be unique to this area of photography, somewhere between daytime landscapes and deep sky astrophotography. I will describe the sorts of subjects to consider, the equipment and field techniques for various subjects, and some of the specialized software and post-processing techniques to achieve the best results.

Zolt Levay Bio

Zolt Levay has been pursuing photography and astronomy most of his life. As far back as high school he was observing the sky and taking photographs through a home-built telescope and processing photographs in a home darkroom. He earned university degrees in astronomy and worked with several NASA space science missions. Until his retirement he was responsible for translating science data into images that illustrate the discoveries of the Hubble Space Telescope. In the meantime he has pursued a wide range of photographic interests, exhibited in galleries and won awards in photography competitions. Current, ongoing personal photography projects include seeking out dark, clear skies to explore and photograph the relationship between landscapes, the night sky, and the cosmos. Zolt is a member of the Photographic Society of America and two local photo clubs.

Better Query Saul Trompe l'oeil By Saul Pleeter



Trompe l'oeil was a technique in painting that has been used since the fifth century BC and became popular in the 17th and 18th centuries. *Trompe l'oeil* (fr.) literally means to “deceive the eye” – attempting to fool the viewer into thinking what they see is three dimensional, as opposed to a two dimensional piece of art. Besides detail, the artists create the impression of depth and dimensionality with techniques of **chiaroscuro** and **perspective**.

The two principal components of **trompe l'oeil** are **chiaroscuro** (from the Italian *chiaro* meaning ‘light’ and *scuro* meaning ‘dark’) and **perspective**.

Depth is important to creating interesting and engaging compositions. A sense of depth attracts the viewer, and pulls them into the composition. As you can see in the painting below (*Escaping Criticism* by [Pere Borrell del Caso](#), 1874), the painter through the use of **chiaroscuro** and **perspective** can create the illusion of depth, but what tools are available to the photographer? Basically these same two characteristics, **chiaroscuro** and **perspective** can be used by photographers both in composing the image and, later, through post-processing.



The direct counterpart to **chiaroscuro** in painting is the use of light, shadows and contrast to add depth, drama or impact to a photograph. This can be added in post processing if the desired lights and darks are not available in the actual photo. **Perspective** in photography is analogous to that in painting although, unlike in painting, the elements generally must be present in the scene in order to be applied.



In portrait photography the illusion of depth is created by the separation of the subject from the background and by the use of shadows and light to create contrast. Some ways in which this can be achieved are:

1. Use **high contrast lighting** on the subject. High contrast lighting creates shadows and shadows sculpt the subject's features creating the illusion of depth.



2. Depth can also be enhanced by the use of **contrasting colors**, as I discussed in a previous article (January 2021).



3. Separation of background from subject can be aided by **selective focus**. Opening up your aperture (e.g., f2.8) creates a shallow depth of field - it makes the background blurry - and this creates contrast between an in-focus subject and an out-of-focus background. Choice of lens focal length, distance of subject to camera and subject to background also matter.



4. **Edge lighting** will also create separation between subject and background.



5. **Motion blur** is another technique for blurring the background and creating separation between subject and background



6. **Point of view** is one way that portrait photographers can attempt to create perspective and depth. Shooting the subject from below will create a feeling of increased importance.



Many of the methods described in portrait photography also apply to landscape photography. For example, photographing a landscape on a cloudless sunny day with full sun will reduce contrast and create a flat image. Shadows give the landscape volume and lead to more impactful images.

Perspective can be created in landscape photography through:

1. The use of **leading or converging lines**. Leading lines are lines that draw the viewer into the subject.



Converging lines create a sense of distance.



2. Lighting or focus that darkens or blurs as the eye goes deeper into the image, will also create a feeling of depth. For example, a foggy morning view of a boardwalk where the fog gets deeper (and darker) into the image.



3. **Foreground, middle ground, background** are important to creating depth in landscapes. If a photo simply focuses on the distant background with no interesting element in the foreground and absent a middle ground, the background will appear very two-dimensional. A good landscape has an interesting foreground that provides perspective to the image.



4. Shooting a **landscape in portrait mode**, can frame the image and emphasize its inherent depth.
5. Use of **wide-angle versus telephoto lens**. A telephoto lens will compact the image while a wide-angle lens will not. Compacted images have a lesser sense of dimension or depth.



Landscape Mode



Portrait Mode

Post-processing

There are many ways of creating depth in both Photoshop and Lightroom through the use of gradients, contrast, shadow and highlight adjustments, color adjustments. Next month's column will go into this subject in some depth.

Famous Photographers

By Stephen Levitas

#59 March 2021 Cameraderie

Graciela Iturbide (1942-)



Graciela Iturbide is a Mexican photographer whose engagement with the peoples and cultures she photographs is beyond intense. Here is a quote from the Wikipedia article:

Iturbide eschews labels and calls herself complicit with her subjects. With her way of relating to those she is photographing, she is said to allow her subjects to come to life, producing poetic portraits. She became interested in the daily life of Mexico's indigenous cultures and people (the Zapotec, Mixtec, and Seri) and has photographed life in Mexico City, Juchitán, Oaxaca and on the Mexican/American border (La Frontera). With focus on identity, sexuality, festivals, rituals, daily life, death, and roles of women, Iturbide's photographs share visual stories of cultures in constant transitional periods. There's also juxtaposition within her images between urban vs rural life, and indigenous vs modern life. Iturbide's main concern has been the exploration and investigation of her own cultural environment. She uses photography as a way of understanding Mexico; combining indigenous practices, assimilated Catholic practices and foreign economic trade under one scope. Art critic, Oscar C. Nates, has describes Iturbide's work as "anthropoetic."

See the Wikipedia article here:

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

See her personal website here:

<http://www.gracielaiturbide.org/en/>

As always, Google Iturbide's name and select "images" to see more of her work.

Here are some of Iturbide's most famous images.



Mujer Ángel, Desierto de Sonora (Angel Woman, Sonoran Desert), 1979

This is a simple capture of a woman purposefully walking somewhere, carrying a tape recorder. But look what Iturbide has turned this into. An angel, as per the title, but an angel of what?



Nuestra Señora de las Iguanas (Our Lady of the Iguanas), 1979

These are live animals being taken to market. Here is the story below, from this site:

<https://fansinaflashbulb.wordpress.com/2013/09/03/our-lady-of-the-iguanas/>

Fascinated by the power and grace of the Juchitán women, Iturbide sought to capture the essence of this matriarchal society where women control the finances and, thus, have more freedom and independence than many others of their gender in Mexico. The men work, but they give their wages to the women, who run the marketplace.

In the market, the women carry goods of all kinds on their heads. It was here that Iturbide encountered a woman named Zobeida with iguanas on her head. Recounting the experience, Iturbide said, “I could not believe it!” Preparing to sell them as food, Zobeida set the lizards on the ground, but Iturbide asked her to put them back so that she could take a photo.

Zobeida passed away in 2004, but Iturbide’s image of her became famous among the locals. In an exhibition of Iturbide’s photographs at a center for indigenous culture, Our Lady of the Iguanas was an instant favorite. People turned it into banners, posters, and postcards, the image becoming a symbol of women’s strength and confidence in Zapotec culture.



Magnolia I * Magnolia II, 1986

The sexually non-specific person, named Magnolia. The story from a sales website is below.

In 1979, Graciela Iturbide was asked by Mexican painter Francisco Toledo to visit and photograph his daily life in Juchitán, Oaxaca, Mexico. While there, Iturbide began a project in which she photographed local women, especially those of the indigenous community of the Zapotec people. These women are politically, economically, and sexually independent, and have been idealized as a source of national strength for over a century.

In Zapotec culture, there is markedly little hostility towards homosexuality and gender non-conformity. The acceptance of a community of people of a third gender, called muxe (pronounced MOO-shay) is widespread in this region. Muxe are individuals who do not identify as men or women, but rather have some feminine and some masculine characteristics. One such person is Magnolia, the subject of these photographs by Iturbide. In a Spanish-language interview with Adela Micha, Iturbide spoke about meeting Magnolia by chance at a bar in Juchitán. 'There, Magnolia asked me if I would like to photograph her and I said of course. So then she went to her room and made herself up the way she wanted to. I only photograph people with their permission.'

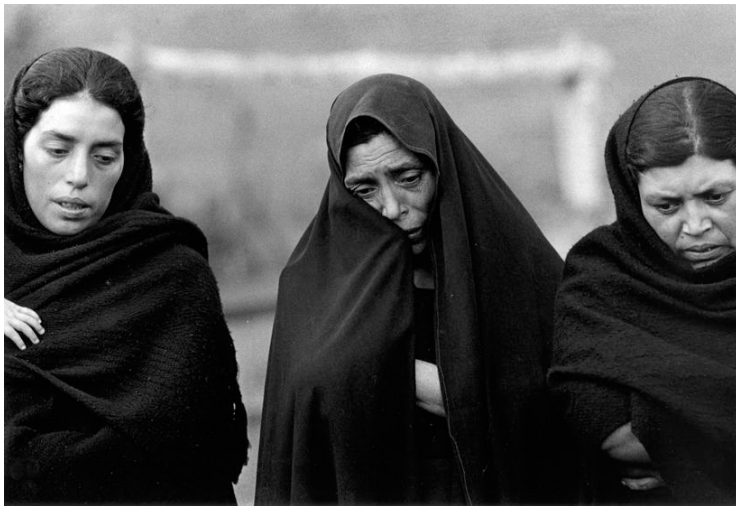
Following are four images from the death series.

Upper left: mourners.

Upper right: I am not sure.

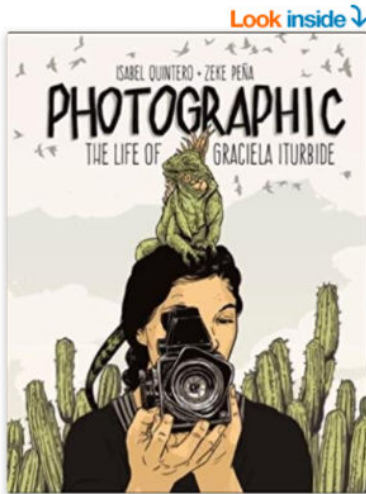
Lower left: the swirl of birds is somehow appropriate to death.

Lower right: a child's coffin.



A final note. As I researched Graciela Iturbide across the internet for this article, I came across this book sale reference. Full disclosure: I do not have any interest in the book or any company selling or distributing it. But I love quality graphic books, like *Maus* or *March*, so here is another one that might be interesting.

Books › Children's Books › Geography & Cultures



See all 9 images

Photographic: The Life of Graciela Iturbide Hardcover – March 6, 2018

by Isabel Quintero (Author), Zeke Peña (Illustrator)

★★★★★ 57 ratings

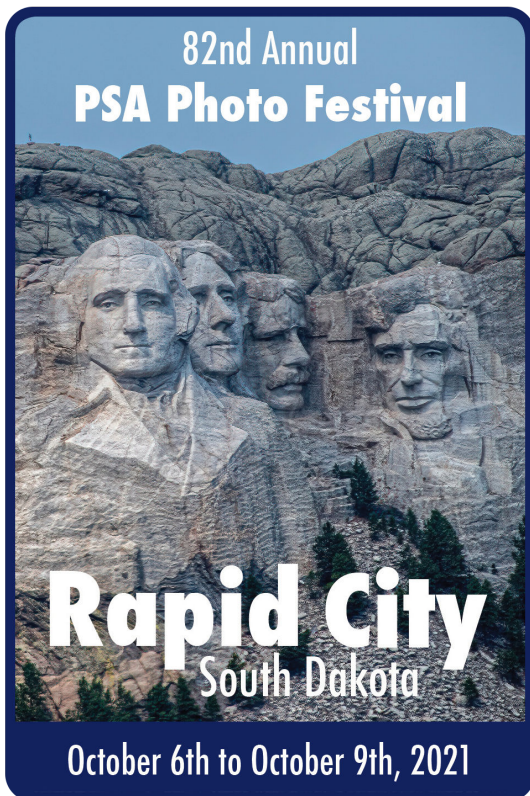
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22 New from \$14.38
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A 2018 Boston Globe Horn Book Nonfiction Award Winner and a 2018 Moonbeam Children's Books Gold Award Winner!

Graciela Iturbide was born in Mexico City in 1942, the oldest of 13 children. When tragedy struck Iturbide as a young mother, she turned to photography for solace and understanding. From then on Iturbide embarked on a photographic journey that has taken her throughout her native Mexico, from the Sonora Desert to Juchitán to Frida Kahlo's bathroom, to the United States, India, and beyond. *Photographic* is a symbolic, poetic, and deeply personal graphic biography of this iconic photographer. Iturbide's journey will excite readers of all ages as well as budding photographers, who will be inspired by her resolve, talent, and curiosity.



The NIH
CAMERA
CLUB



Register on the NIHCC Website

Our Webmaster Jim Turner is working very hard to make our website awesome. If you haven't registered yet, please do! If you have any questions about the way things work, please feel free to e-mail Jim and he will be able to help you with the easy process.

<http://www.nihcameraclub.com>



Silver Spring Camera Club

You might be interested to see what our sister club, the Silver Spring Camera Club, is up to! Here is a link to their site. They also publish a newsletter, Cable Release, and it is available here.

<http://www.sscphotography.org/>



A Proud Member of the



**Maryland
Photography Alliance**

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

Club Officers and Committees

President: Margaret Sprott
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Alternate: **Vacant**
Maryland Photography Alliance: Diane Poole
Editor: Diane Poole
Webmaster: Jim Turner
Web Address: <http://www.nihcameraclub.com>



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 will be held virtually

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 Belmart 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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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