



Pittsburgh's downtown skyline with the PNC Bank stadium lights at left by Don Andberg.



THE VIEWFINDER

President's Comments

Harvest Moon

by Roz Kleffman

The Bowie-Crofton Camera Club surely has a good supply of technical gurus. We have astro-physicists, electrical engineers, doctors, lawyers, nurses, accountants, teachers, computer guys and even a few retired folks. You know, there are some club members that can recite the history of photography without lifting a camera. Other folks know all the ins and out of those magical computer programs. We even have some folks that can chew gum while standing on a ladder and compose great photos. With 200 members, we are surely a club of some pretty interesting people.

Why not meet some one this club year and enjoy a little photography time together. We have some great field trips lined up for this year AND you could even venture out with one or two friends to shoot the sky. Now that the *continued on page 3*

The Viewfinder Earns Third Place

PSA Newsletter Judges Give Newsletter 2007 Honor

by Jeff Kendrick, Editor

The results are back, and Bowie-Crofton's newsletter was awarded 3rd Place by a panel of Photographic Society of America (PSA) judges. The May 2007 issue was submitted to PSA's International Newsletter Contest—B-CCC competes in the large club category—and the entries were judged earlier this summer. Winners were announced at the PSA Conference in Tucson in September. **Dick Whitley**, B-CCC's PSA Representative, attended the conference and received the award on the club's behalf. He presented the award, a plaque engraved with the name of the newsletter and the editor, to **Jeff Kendrick** at the club's opening meeting on September 17. *continued on page 3*

OCTOBER

8 **Photo Talk**
Breaking the Rules
to Boost Creativity

page 4

13 **Field Trip**
Port Deposit
on the
Susquehanna

page 5

15 **Program**
Jim Sherwood
Collecting

22 **How-To**
NIK Software
Demo

page 6

NOVEMBER

5 **Competition**
Theme: Reflections
Judge: Andy Klein

page 5

INSIDE Pittsburgh, page 4; Technical Talk, page 6; Ansel Adams at the Corcoran, page 7

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Roz Kleffman, Jim Knox, Jeff Kendrick,
 Appointed: Clarence Carvell,
 Elected: David Hornick

Articles for The Viewfinder

THE VIEWFINDER is distributed via e-mail early in the month and at the first meeting of each month during the club year. Contributions of articles of interest to photographers are welcomed.

The deadline for submitting articles is the first Monday of the month prior to publication (ie, articles submitted on October 1 will be published in the November newsletter).

Articles should be sent via e-mail to

viewfinder@b-ccc.org with the text directly in the body of the message. File attachments (MS Word, .txt, .rtf) are acceptable.

Photographs should be submitted electronically as JPEGs with a “high” quality compression setting. The optimal photograph will be no more than 800 pixels in its greatest dimension.

Do not submit copyrighted material unless you also supply written permission

Membership Rates

- Junior (ages 12-17) \$5.00
- Individual \$25.00
- Family \$35.00

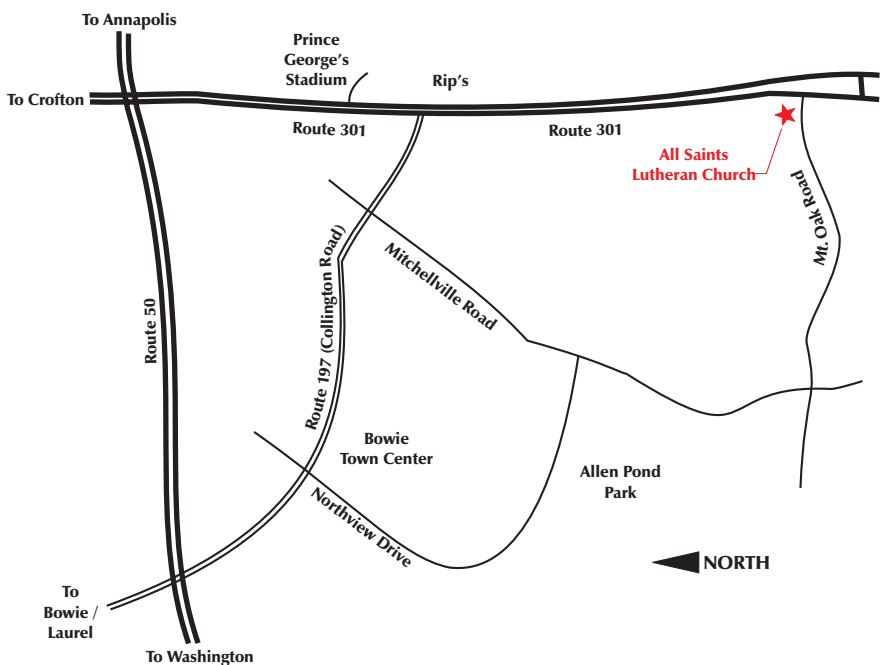
Meeting Nights

The Bowie-Crofton Camera Club meets the first through fourth Monday nights of each month September through May in the Fellowship Hall of the All Saints Lutheran Church at US 301 and Mt. Oak Road in Bowie. Meetings begin at 7:30. Visitors are always welcome.

Photographic Society of America (PSA)

The Bowie-Crofton Camera Club has been a member of the Photographic Society of America (PSA) since 1977. **Dick Whitley**, a PSA Region Director, is B-CCC’s representative to PSA.

For information regarding the benefits of a PSA individual membership and for PSA-sponsored events contact Dick Whitley (301) 899-6457 or e-mail psa@b-ccc.org.



President's Comments

Capture the Spectacles of Fall

continued from page 1

days are getting shorter you need to plan your photographic excursions. *The Farmer's Almanac* might be just the light reader you need. You can get phases of the moon and a lot of other interesting facts like the best time for doing a certain task. *The Farmer's Almanac* asks, "Ever wonder why certain chores and tasks seem to go smoother on specific days?" According to *The Farmer's Almanac* tradition, when the moon is in the appropriate phase and place in the zodiac, it's widely believed that activities will be more fruitful or lead to improved results. The period between the new and full moon (first and second quarters) is considered as the best time to perform tasks that require strength, fertility and growth. The period between the full and new moon (third and fourth quarters) is best for harvesting, retarding growth, etc. Consideration is also given to the relationship the moon has with the 12 ruling signs of the zodiac." WOW! Full moon for October will be on the 26th.

Other important things to consider are sunrise (for those so inclined) and sunset times. Sunrise in October is about 7:07 am and sunset is 6:47 pm. Even I could manage that early wake-up call. When shooting sunrise or sunset, get to your destination early. You should be at the location at least an hour before the sunrise or sunset. Give yourself time to set up equipment and be ready for that moment you are looking for. Dramatic skies are usually seen 30 minutes before and after sunrise and set. You need to be ready.

Night skies offer a unique experience too. Did you know that meteor showers occur all year long? Although most of us will not venture out in January or February, consider October when the air is crisp but not frigid. Look for the Orionids meteors October 21 and 22.

The seasonal changes of fall will be available for only about 2 weeks. It is time to start scouting out that location. Look for a pond or stream with an S or C curve to produce some interesting reflections and eye appeal. No pond by your place? Not to worry, look for reflections in the buildings or a windy street. Become familiar with the area before you attempt to get that perfect shot. Many great shots come from weeks of preparation so that you know where you want the photo. Try different times of the day and different lighting situations. Some of my best shots have occurred on slightly overcast days after rains have moved on.

Get out and shoot that photo. Do not let these wonderful fall days pass you by. You have all those cold winter nights to review your work.

PSA Award for B-CCC Newsletter

Interesting Articles, Lots of Photos Make for Top Notch Publication

continued from page 1

The May issue which was recognized by PSA included **Lawrence Smith's** image (and Novice Nature Trophy winner) *Color of Winter* on the cover and interesting feature articles by **Frances Miller** (Microstock Photography) **Bill Conway** (adding Glints, Twinkles and Stars to Your Photographs). **Ann Krumrein** and her photographs were that month's Member Spotlight. Plenty of competition winning images added to the appeal of the newsletter and elevated it among the competition.

Comments from the judges were very complimentary toward The Viewfinder, however they did recommend more careful proofreading. One judge stated that, "quality articles are well written and actually informative, helpful and educational... Photographs are not only superbly created by their maker, but are expertly displayed."

Among other local clubs, **Pete Manzelli**, editor of the Cable Release (Silver Spring) earned 2nd place in the Small Club category. **Warren Standley** of Manassas-Warrenton and **Tom Sullivan** of North Bethesda were given Director's Choice Awards for Use of Photography and Motivational Focus (respectively) in their newsletters.

Thanks to all of the contributors to *The Viewfinder*. Keep those interesting articles coming. And, congratulations to the other local editors on their awards.

A Photographic Foray to Pittsburgh

Architecture, Bridges, Panoramic Views Make for Exciting Images

by Don Andberg



Over the July 4th weekend, Ed Pastula, brother Doug and I went to explore the “new” Pittsburgh. Our agenda included photographing the new architecturally dynamic and “green” Lawrence convention center, both inside and out, and trying for grand panoramics from the heights on Mount Washington. The convention center has dynamic design qualities, is mostly glass & aluminum on the outside, and thrusts out over the river to imitate the lines of the numerous nearby bridges. To our disappointment, they would not let us into the center unless we were paying participants. However, one fantastic view of it from the Heights looking up the river shows how the architect’s vision of thrusting form was realized.

The gods must have been on our side that weekend, since we had perfectly clear skies and a beautiful sunset. We spent two twilight hours on the top of the Duquesne Incline and got numerous images of the full downtown skyline with the new PNC Bank stadium lights! The panoramic shown (on the cover) is an assembly of five stitched images using PanoramaMaker3 software.

The big surprise for us in Pittsburgh was the bridges! Up close, several of them pose some really interesting compositional challenges, especially the Smithfield street bridge. Most of them are quite old, made of iron, and date back to P’burgh’s heyday as a heavy-weight steel-producing industrial giant.

FYI: drivetime from this area is 4.5 to 5.5 hours. Avoid the Holiday Inn (the left hand doesn’t know what the right hand is doing there).

Photo Talk Meeting: October 8

Breaking the Rules—How to Boost Your Photo Creativity by Thinking Outside the Box (i.e., Camera)

by Steve Bruza, VP for Photo Talk

Our Photo Talk meeting on October 8 will explore the subject of breaking the rules. Of course that presumes you know what the rules are. Therefore we will talk about those rules that have been around for years, like the rule of thirds, and see what happens if you decide that the image might just be better if the subject was in the bottom corner instead of the ideal power point placement. What’s wrong with a subject in dead center? With digital cameras and Photoshop, you can afford to experiment and put the subject in all kinds of places, right?

We have all heard the challenge to “... think outside the box,” in order to explore new ideas and be more creative. So, when it comes to photography the same holds true. Even the most advanced photographers sometimes get into a rut and say that they have not done anything new in awhile. It’s often too easy to find the same places, subjects and experiences and end up creating similar images to the same ones you took last year. And,

if you are like me it’s time to break those habits and explore more exciting photography.

What other rules can you think of that need to be broken from time to time? Does every photo have to be tack sharp? Bring your ideas and suggestions about what rules need to be broken from time to time. If you have been successful in breaking the rules in the past and created winning photos, let’s talk about what got you to that point. Did you do anything creative during the summer months? Photo Talk gives us the opportunity to explore what happens in our minds eye to make a more interesting image. And, our club members are eager to share their ideas about their photography.

As was our practice last year, we will start the night with a review of images from the prior week’s competition. If you have printed images from a prior competition that you want to talk about, feel free to bring them to the meeting.

Competition Meeting: November 5

Theme: Reflections; Judge: Andy Klein

by Clarence Carvell, Competition Assistant

The central theme must be a mirror image of an object as seen when reflected by glass, water, metal or some other reflective surface. The object may be included in the photograph but the central theme must be the reflected image. The judge will be **Andy Klein**.

Photography has been an interest for Andy for a long time. After cajoling, his parents bought a used Argus C3 when he was eleven. Andy spent some years in the black and white darkroom as student, printer, and teacher and moved over to color slides and B&W slides where he has been for many years.

Tutelage from former a Washington Post photographer, classes from **Joe Miller, Freeman Patterson**, Maine Photographic Institute, Santa Fe Photography School, and miscellaneous other coursework and mentors have helped Andy build his skills. He is an active member of Northern Virginia Photographic Society having held all the officer positions over the years.

Andy's photographs have been published, won occasional prizes, sold, supported court cases. He is a recent graduate of Joe Miller's class on judging and has served as a camera club competition judge for a number of years.

Andy likes a variety of photographic subjects and shoots Nikon and Leica cameras. He has been in the digital darkroom for several years and only recently has largely left film for digital capture.

When it comes to judging, Andy says that, "Impact (Communication) trumps almost everything else. If the photograph has a strong communication about beauty, life, death, fun, silliness, the human condition or any other aspect of life and the world around us then this is a "good" photograph. Craftsmanship, Creativity, and Composition are what takes a strong message and makes it a prizewinner. Creativity can do a lot, but craftsmanship and composition are not sufficient to achieve prizewinning stature."

Field Trip: Port Deposit on the Susquehanna

October 13 Trip to Historic Town Offers Many Photo Opportunities

by Don Andberg, Field Trip Captain

On Saturday, October 13, we will venture up to the historic town of Port Deposit on the Susquehanna river, just below the I-95 bridge. This is one of those sleepy little towns that has languished in semi-obscurity as a vestige of the past shipping/transportation system, and has a lot of quaint historic interest.

The entire town of Port Deposit was placed on the National Historic Registry in 1978. The town has a number of impressive older buildings, many built of the local granite or brick. The oldest structures in town historic district date from 1725 to 1928; the majority of these buildings were built from 1830 through 1890's. The town is dramatically wedged between the steep & high bluffs on the north and the river on the south. For more info on the town, see http://en.wikipedia.org/wiki/Port_Deposit_Maryland.

Also, if Fall foliage color has progressed enough, the riverside drive on highway 222 up to the Conowingo dam may be worth a look, including possible views of the river. The roadway is a beautifully rural drive, with over-arching tree cover. Don't know where we'll eat lunch, but probably in Port Deposit. I'm sure the few eateries there will appreciate the patronage of a half dozen hungry photographers.

Let's meet at the UMBC Park & Ride, one mile east of I-95 on route 166 (exit 47, the same roadway that takes you to BWI airport), at 10AM. It's about a 45 minute drive from there. And, if the weather forecast is for a 60% or greater chance of rain, I'll be at home photoshopping on my computer!! Contact Don at dbandberg@aol.com OR 410 772-3233, OR 443 812-1217 (cell).

Have You Paid Your Club Dues?

Be Sure to Join or Renew in Time to Compete in the October Competition.

How-To Meeting: October 22

Using NIK Software's Creative Filters

by Bill Conway, VP for How-To

We are going to try something new this month. Victor from NIK Software will be giving a demonstration on how to use their creative filters. These are very useful plugin filters for all versions of Photoshop.

Victor will not be able to appear in person due to a trade show commitment that weekend, but he has arranged for us to have him at our meeting by setting up a net meeting. We will see him and be able to interact with him over the Internet. **Dick Russell** and I are going to practice this and work out the bugs prior to meeting night. So, I hope everything goes smoothly.

In addition to the program, a door prize—a DVD titled *Automating Photoshop CS2*, featuring **Matt Kloskowski**—will be given at the end of the meeting. The DVD will show how to:

- Create Actions
- Use Droplets
- Build actions with conditional logic
- Add a whole new level of custom automation
- Learn how to troubleshoot your own actions

Learn all these secrets, plus much more about creating actions.

Technical Talk

Sharpening

by Bill Conway, VP for How-To

How much sharpening is enough? We've all asked ourselves that question. Digital images usually need some sharpening. So here is a sharpening workflow that will allow you to get the most sharpening possible.

Step One

Always sharpen as the last step in your workflow so that it will be appropriate for the size and resolution of your finished image. Save your image as a "Master Image File" with all of your layers intact, in case you want to do some more editing in the future you will not be editing an already sharpened image. Create a duplicate image file, Image>Duplicate, flatten the layers, Layers>Flatten, to ensure that all pixels on all layers are sharpened equally, and resize, Image>Resize, to the output and image resolution desired. Then it's time to sharpen.

Step Two

It's important that you sharpen while viewing your image at 100 percent view (Actual Pixels) of your image. Size your image to fit your screen, View>Fit On Screen, you can then use the smaller window in the Unsharp Mask to view the sharpening. It defaults to 100 Percent View. By having the full image on screen it allows you to click anywhere on the image causing the preview window to center on that area allowing you to check sharpening in specific areas quickly.

Step Three

Bring up the Unsharp Mask dialog, Filter>Sharpen>Unsharp Mask. Before you start adjusting stop and think about your image. Is it an image that contains a lot of fine detail or an image that contains a lot of smooth textures? The best sharpening will be different for each image type.

Step Four

The most important setting in Unsharp Mask is Radius, which determines the size of the sharpening halos that are created. To best evaluate the Radius, setting start by setting Amount to the maximum, 500 percent and the Threshold to the minimum value of Zero.

continued on page 7

Technical Talk

Sharpening

continued from page 6

Step Five

Adjust the Radius to make a halo size that is most pleasing for your image by checking various key areas in your image as you adjust this setting. For high detail images you will use a relatively low Radius, around 0.1 to 1.0. For lower detail images the value will most likely end up between 2.0 and 3.0, when in doubt compromise with values between 1.0 and 2.0. You are looking for a Radius size that enhances edge contrast without creating a glow around the edges.

Step Six

Now with the Radius size set, start reducing the amount setting so the halos have a pleasing intensity. For high detailed images where a low Radius was used higher an Amount in the range of 200 to 300 percent will probably provide the best image quality. For lower detail images that use a higher Radius value, a lower Amount in the range of 75 to 125 percent will probably be best.

Step Seven

To prevent creating the “Crunchy” texture in the smooth areas, Sky, Water, etc. you will need to increase the Threshold value, so that areas with minimum contrast aren’t sharpened. Click on an area in your image that contains smooth textures that you want to keep so you can preview that area in the Unsharp Mask dialog box. Slowly increase the Threshold setting to a value that preserves the smooth textures. In most cases, a value of 4 to 8 will be best.

Step Eight

Evaluate various key areas of your image to confirm that your settings are optimum. For printing an ever so slightly over sharpened image is ok. You can click on the preview in the Unsharp Mask preview window to see the “before” version without sharpening applied, releasing to see the sharpened version. Fine tune the setting keeping in mind the techniques discussed earlier then click Ok to set the sharpening.

Save the file as your final sharpened image, confident that you can print a tack sharp image. After doing this a few times you will be able to instinctively sharpen you images in a very short time.

Ansel Adams at The Corcoran

125 Images from Monochrome Master on Display in Washington, DC

from www.corcoran.org/adams/index.html

Ansel Adams, at the Corcoran Gallery, take s a new look at the work of this important and influential photographer through approximately 125 images drawn from The Lane Collection at the Museum of Fine Arts, Boston. Acquired directly from the artist during a 10-year period in the early 1960s and 1970s, the photographs showcase Adams’ extraordinary range and span the length of his six decade career, with particular emphasis on his early work. Rarely exhibited prints are presented along with several of Adams’ iconic landscapes, offering new insight into one of the very few photographers in the history of the medium whose name and images enjoy worldwide recognition.

Known primarily for his dramatic black-and-white vistas of Yosemite National Park in the Sierra Nevada mountain range, Adams was in fact a versatile photographer who made portraits of artist friends, close-up nature views, striking architectural and urban views, and documentary images. *Ansel Adams* is arranged chronologically and divided into several sections.

Tickets are required for this exhibit that runs through January 27, 2008. They may be obtained at the Corcoran admission desk or online through Ticketmaster. Other programs and lectures will be held in conjunction with the exhibit.

The Viewfinder

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Member Photographic Society of America since 1977
