

Anthony Mulea's image, "2012 Nautical Watchdog", won first place in novice color prints. See more competition results on page 4.



THE VIEWFINDER

Planning Ahead President's Comments

by Roz Kleffman, President

"Now is the time...." We have heard that phrase hundreds of times. In political speeches, in classrooms across the country, as warnings from the pulpit and of course as threats from our parents if we did not get the room cleaned. We have heard it used with other words and maybe some of us have heard it in other languages. The warnings, urges, cajoling and reminders are there to jar us in to doing what we need to get done. I am hearing those reminders all the time. Sometimes gentle, sometimes not so.

Now is the time for you to do a lot of things and this being a photography column you know what is coming.

1. BATTERIES. Time to change the batteries in the flash. At least take them out and look at them. Corrosion happens with moisture over time when nobody is watching. Think about what other

photographic stuff has batteries in it. Check them too. Replace, discard, clean connections before you need that equipment.

2. INSURANCE. This is a cheap way to protect your gear from loss, theft or breakage. It is past time to buy that insurance rider. For about \$100.00 you can insure all your photo equipment. If you have already bought this policy, why not check to see that all your new toys are included on it too.

3. Camera BAGS. Winter is the perfect time to inspect those camera bags. Check the cord, handle, zippers and snaps. Replace bags now as needed.

4. PLAN the next photo trip. Where do you want to photograph this year? Short day trips take planning too. With a little planning you will know what new equipment needs you may have. If you are shooting wildflowers in the Smokies *Continued on page 3*

FEBRUARY

6 Competition

Topic: Travel
Judge: Corey Hilz

20 Program

Steve Monell;
Aerial
Photography
Page 3

25
Field Trip

Katzen Arts
Center
page 12

MARCH

5 Competition

Topic: Up Close and
Personal. Judge: Joe
Campbell page 7

12 Photo Talk
Into the Wild

INSIDE Photo Talk, page 3; Competition Results, pages 4-6; Black History Month, page 8; Al Alexander's Photos, page 11; Color, page 13.

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 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).

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.

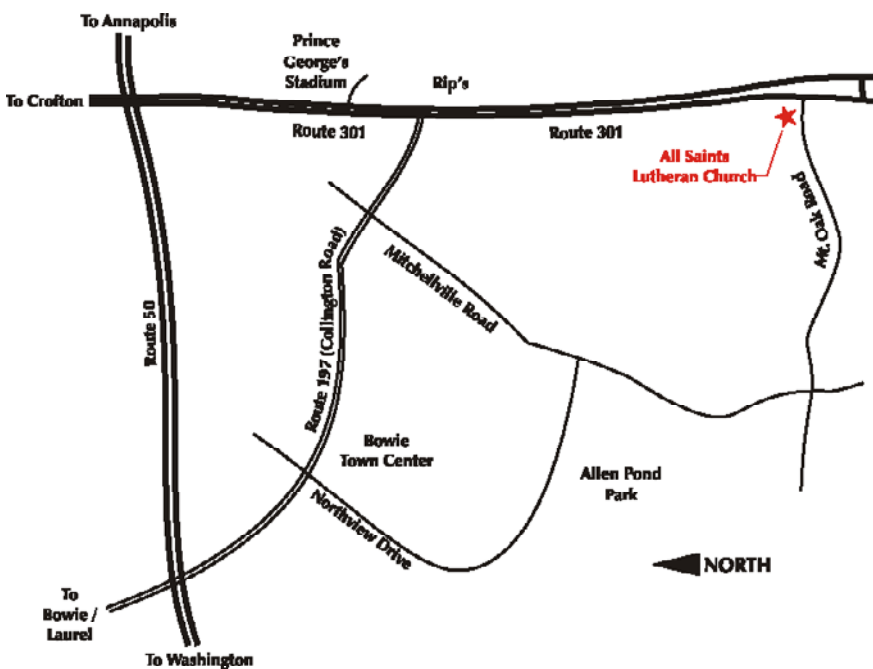
Articles should be sent via e-mail to viewfinder@b-ccc.org attachments as MS Word, .txt, or .rtf files. Photos and illustrations should be separate attachments

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.

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.



Fantastic Voyage

Photo Talk February 13

by Steve Bruza, VP Photo Talk

You may be old enough to remember seeing the original version of the science fiction movie *Fantastic Voyage*. That's right, the one with Raquel Welch where she and other actors were miniaturized in a nuclear submarine and injected into the main character to repair a blood clot in his brain. Compared with what is done in films today it was a very crude motion picture, but it actually won two Academy Awards in 1966 for best art direction and special effects. When you think about it, could you use this movie as inspiration for setting up a macro shot for our next competition?

At our Photo Talk on February 13, we will examine some ideas to help you potentially create some of your own award winning entries for the theme, "up close and personal". Sometimes you have to suspend disbelief and imagine you are very small to see a subject differently. We tend to see everything in comparison with normal human size, but not so for small critters like bugs and other crawling creatures. To them a patch of grass on the lawn is like a forest with thousands of trees. And, walking across a flower, like a rose, is like you trying to climb a small mountain. It's that kind of perspective that may help you get more creative with your macro shots.

Normally we do not get into equipment discussions

Planning Ahead

President's Comments, continued from page 1

by Roz Kleffman, President

you better have a close-up lens.

5. WHAT ELSE needs to be done? You can get warm

Program Meeting - February 20

Steve Monell - Aerial Photography

by George Smyth, VP Programs

Steven Monell is the owner of Potomac Aerials. He is a private pilot with an overwhelming passion for aviation. He has been working diligently, since receiving his pilot's license, to merge his love of flight and photography. The use of Canon High Resolution Digital

at Photo Talk, however we will briefly cover some of the tools and techniques used for close up work, since it is a critical element in making the right image. You do not really need very expensive lenses because many point-and-shoot cameras have excellent macro settings. Do you see that little flower icon on your camera and have you ever used it? It may take a little practice with some table top subjects but if you have never experimented with that feature you may easily become addicted. Although you will quickly discover a secondary challenge because the lens and camera cast a shadow on your objects. So, we will also discuss some inexpensive ways to get around this issue with lighting.

After this brief overview of close up photography we will move on to our normal agenda item by reviewing digital entries from the prior week's competition. It may be that we find some subjects which may have been better if shot as a macro. This is something we should always be looking for as we frame our compositions. You will often hear the advice to fill the frame with your subject. Well, what a better way to do this as a close up shot if you have the opportunity and a subject that would work? Just like in the movie, maybe you can imagine being very small and trying to see what things look like super-sized to get a new angle on your own fantastic voyage into creative macro photography.

and toasty on these cold winter nights just planning your next photography trip.

cameras and lenses allows for an incredible amount of detail that is useful to his clients.

www.potomacaerials.com

Competition Corner

January Competition Results

by Zolt Levay, VP for Competitions

The first competition of the new calendar year is behind us. A total of 135 photographs were entered, with the theme of "By The Sea." As usual, the quality of the entries was very good, making the judge's job challenging. But Roger Miller was up to the challenge, with entertaining commentary and critique of the

images. Roger is a well-known, long-time, local commercial photographer, and has a keen eye for well-executed, inspirational photography. Thanks as always to everyone who helps set up and make the competitions run successfully. The snacks provided by Dena Selby are also a big bonus at the meetings.

Novice Digital (28 Entries)

- 1st Under the PierRobert Howard
- 2nd Newport Beach Ball...Richard Chomitz
- 3rd Work'in the BayJim Bolitho
- HM Cannery Row.....Kandra Selby
- HM Eddies.....Robert Weston
- HM My favorite view.....Dena Selby
- HM Summertime.....Steve Kaben

Novice Monochrome (16 Entries)

- 1st 2012 Maine Lighthouse Anthony Mulea
- 2nd Bushel of FloatsBeth Fabey
- 3rd Trio Skiff and Lobster Pots.....
- Jim Norton
- HM Fresnel Lens & Shadows.....
- Beth Fabey

Novice Color Prints (18 Entries)

- 1st 2012 Nautical Watchdog.....
- Anthony Mulea
- 2nd Evening on the Beach...Steve Kaben
- 3rd Oysters.....Jeanine Cummins
- HM Lindsay.....Steve Kaben
- HM Table for 2 Travelers...Albert Alexander



Advanced Digital (32 Entries)

- 1st Turbuland Morning Surf in QuyNhon....
-Jim Rogers
- 2nd Jelly.....Marketa Ebert
- 3rd Nags Head Surfer Yellow Board.....
-Mike Thomas
- HM Hoopers Strait Lighthouse - Another ...
- Place Another Time... Bill Conway
- HM O'Brien's Tower Cliffs of Moher Ireland ...
-Bill Conway
- HM Treat by the Sea.....Mike Thomas
- HM Too Many to Count...Stephen Bruza
- HM Water on Mars..... Stephen Bruza

Advanced Monochrome (18 Entries)

- 1st Last in Line..... Robert Weston
- 2nd Miss Nancy.....Mike Thomas
- 3rd Portland Head Light.. Vincent Ferrari
- HM Fog Reflection - 1Bill Collins
- HM Surf's UpWarren E. Wilson

Advanced Color Prints (26 Entries)

- 1st The Birds..... Robert Weston
- 2nd Horseshoe CrabsDonald Andberg
- 3rd Blue Pier Robert Howard
- HM Sunset Fire and Clouds Bill Collins
- HM Beach LandingJames Carrington
- HM Florida Brown Pelican..Mike Thomas
- HM Light Through a Window.....
-Vincent Ferrari

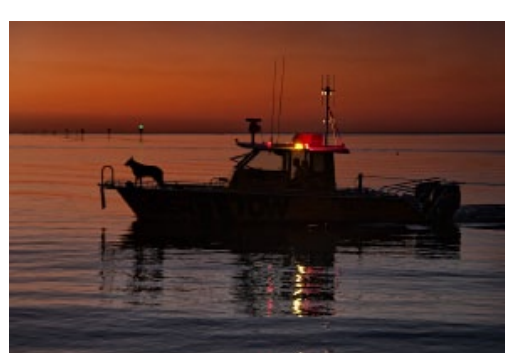
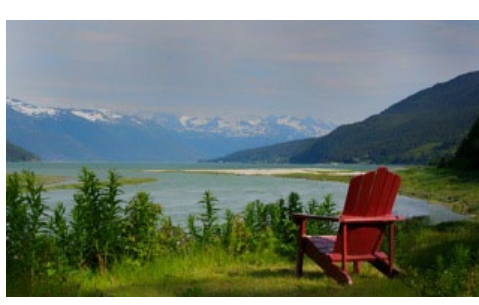
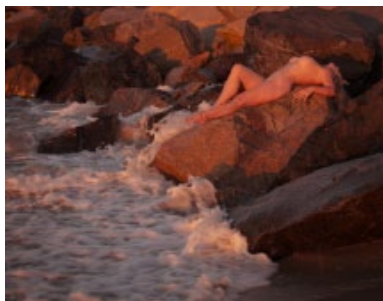


(Above) Miss Nancy, 2nd Advanced Monochrome Prints, Mike Thomas (Left) Turbulant Morning Surf in QuyNhon, 1st Advanced Digital, Jim Rogers (Below) Trio Skiff and Lobster Pots, 3rd Novice Monochrome Prints, Jim Norton; Too Many to Count, HM Advance Digital, Stepen Bruza; Oysters, 3rdNovice Color Prints, Jeanine Cummins



Competition Corner

January Competition Results, continued



(Top row, l. to r.) Treat by the Sea, HM Advanced Digital, Mike Thomas; Florida Brown Pelican, HM Advanced Color Prints, Mike Thomas; Portland Head Light, 3rd Advanced Monochrome Prints, Vincent Ferrari (2nd row, l. to r.) Nags Head Surfer Yellow Board, 3rd Advanced Digital, Mike Thomas; My Favorite View, HM Novice Digital, Dena Selby; 2012 Nautical Watchdog, 1st Novice Color Prints, Anthony Mulea (3rd row, l. to r.) Light Through a Window, HM Advanced Color Prints, Vincent Ferrari; 2012 Maine Lighthouse, 1st Novice Monochrome Prints, Anthony Mulea; Fog Reflection -1, HM Advanced Monochrome Prints, Bill Collins(4th row) Sunset Fire and Clouds, HM Advanced Color Prints, Bill Collins; Surf's Up, HM Advanced Monochrome Prints, Warren E. Wilson



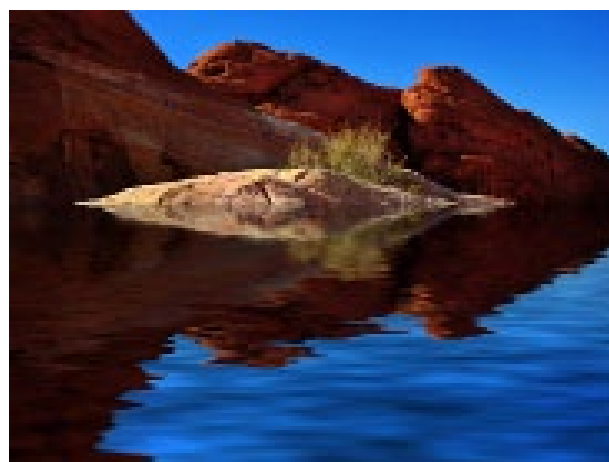
More competition results on page 6.

Competition Corner

January Competition Results, continued



(Top row, l. to r.) Table for 2 Travelers, HM Novice Color Prints, Albert Alexander; Hoopers Strait Lighthouse - Another Place Another time, HM Advanced Digital, Bill Conway; (2nd Row, l.to r.) O'Briens Tower Cliffs of Moher Ireland, HM Advanced Digital, Bill Conway; Water on Mars, HM Advanced Digital, Stephen Bruza



How-To for February 27

Two nights of basic photography workshops will be offered

by Bill Conway, VP How-To

This month Chip Bulgin is going to come and demonstrate a model shoot from make up to final image. No nude stuff though, sorry people. He will take the model from her walk in to the final glamour shot and show us systematically how to do the makeup, lighting and, final touch up.

Chip has a studio in Baltimore that he shares with Mike Pennington. Together, they run a Meetup group in the Baltimore area dedicated to beauty, fashion, and boudoir photography.

If you would like to read more about Chip and see, some of his works check out this link:

www.modelmayhem.com/38444

Interested in a Great Position?

A note from the President

by Roz Kleffman, President

Interested in a GREAT Executive position?

Few good ones available.

See Roz for details.

Competition Meeting March 5, 2012

Topic: Up Close and Personal; Judge: Joe Campbell

by Beth Fabey, Competition Assistant

Our theme for March 5 is "Up Close and Personal". Although this may include "macro" shots of flowers or bugs or butterflies, etc. that are magnified to show detail, it can also mean capturing just a small part of the whole scene or subject in order to emphasize the small details that would be overlooked from just a few steps away. Some examples might be: The clasping

hands of a baby or senior citizen, a portrait cropped in so that just the face or eyes or lips are emphasized, a shot of life on the forest floor or in the grass taken at ground level, or an architectural shot that is close enough to capture textures. Remember that print entries must be registered in by 7:15 p.m. Digital entries are due by midnight Tuesday, February 28.

About Joe Campbell

March Competition Judge

by Joe Campbell, Judge

As for the judging criteria, there are a number of things that I would look for:

Does the image have a subject? This could be the bee on the flower, the special look in someone's eye or something as simple as the light in the scene. Whenever I shoot something or edit my own work I always ask myself, "What is the subject of the image?" The shots that stand out for me are the ones where I can quickly identify the subject; my eye falls to the same spot every time I look at the image.

I also like to evaluate the graphic elements in the image. If it's a color image, are the colors complimentary to one another? Is there a sense of depth to the image? Has the photographer captured a 3-dimensional object and successfully turned it into a flat piece of art? Is the subject dead-center in the frame or have they creatively framed the scene so it's graphically balanced?

Probably the most important criteria is originality. Has the photographer captured an image that makes me say "wow, I've never seen anything like that before?" If you placed a flower in front of a group of 50 photographers and asked each one to take a picture of the flower, 48 of the images may come back very similar, but there may be 2 or 3 people that capture something completely different. I applaud those who can see what others may have missed and are able to capture those magic moments.



Reflections in Black History

A look at African-American Photographers in American history

by Jeanine Cummins

Recently I was reading a blog by David H. Wells titled "Seven Questions You Should Ask Every Accomplished Photographer". Question #2 asked, "which photographers influenced you, and how did they influence your thinking, photographing and career path?" Contemplating the question, I wanted to pay homage to those photographers that came before me and to celebrate Black History month. Some of these pioneers you may have heard of and some you may not know their name but you certainly have seen their work.

African American photographers date back as early as 1840, twenty years before the Emancipation Proclamation. Jules Lion (1810-1866), James Presley Ball (1825-1904/5?) and Augustus Washington (1820-1875) were among the fifty documented black daguerreotypists, who operated successful galleries in American cities.¹ Their photographs changed the portrayal of African Americans that were seen in the mainstream media as buffoons with exaggerated features. Photographs of African Americans being lynched were even depicted on souvenir postcards and considered a tasteful media form. Black photographers wanted to show artists, inventors, teachers, preachers, and soldiers, in addition to the culture, pride and history of a people many tried to destroy. Their photos showed resilience, and hope for change. Black photographers open the eyes of the world and placed a more accurate visual depiction of the personal struggles of Black people in America. Four photographers that I grew up with knowing their work were Gordon Parks, Moneta Sleet, Jr., James VanDerZee, and although I did not know him by name, Ernest Withers.

Gordon Parks was born November 30, 1912 in Fort Scott, Kansas. Gordon Parks called photography "his choice of weapon". Gordon Parks worked for the Farm Security Administration (FSA), a government agency established to call attention to the plight of the needy during the Depression. While working for this agency Parks shot his first professional photograph named "American Gothic". Gordon Parks shot for Vogue and Life magazines, and branched out into writing, movies and music.

Moneta J. Sleet, Jr. was born February 14, 1926 in

Owensboro, Kentucky. You may not be familiar with the name, but you are familiar with his most notable work, in which he won a Pulitzer Prize for journalism; the first African-American to do so. He won it for his picture of Coretta Scott King holding her daughter at the funeral of Rev. Martin Luther King, Jr. Mrs. King insisted that he be allowed to cover Dr. King's funeral, when she found out that the pool of photographers did not include a Black photographer. Moneta Sleet Jr. worked for Ebony/Jet magazines and was one of the eyes of the Civil Rights movement. He made no apologies for his coverage of the movement or his emotional involvement.

James VanDerZee (1886 - 1983) used his lens to document the life, community, culture and soul of Harlem. VanDerZee was a portrait and street photographer. He photographed musicians, artists, politicians, religious figures; anyone and everyone. In 1969, an exhibit called "Harlem on My Mind" at the Metropolitan Museum of Art in New York caused a lot of controversy due to the question of whether it was art.

Ernest Withers (1922-2007) was the only photojournalist to fully document the Emmett Till trial and the Civil Rights movement. He was in Dr. King's room when he was assassinated. He had an archive of over 80,000 pictures of the movement. He was allegedly a paid FBI informant (# ME 338-R).

If Harlem had James VanDerZee, then Washington, DC had Addison Scurlock (1883-1964), who documented the life of African-Americans in the District. He was the official photographer of Howard University. He and VanDerZee did post-production long before Photoshop was born. "There is, however, a Scurlock 'look,' a very high technical quality in which light plays evenly and attractively across the features of the subjects. The portraits are carefully retouched to mask eye circles or crow's feet and to create even-textured complexions...Perhaps the most distinctive hallmark of the Scurlock photograph is the dignity, the uplifting quality of the demeanor of every person, captured by photographers who clearly saw each subject as above the ordinary."²

Continued on page 9

Reflections in Black History

Continued from page 8

by Jeanine Cummins

Charles "Teenie" Harris (1908-1998) photographed Pittsburgh's African American community from circa 1935 - circa 1975. His work is in exhibition at the Carnegie Museum of Art through April 2012.

This was only a minute portion of the Black photographers that have shaped my journey; they offered the unique perspective of Black Americans not seen on television, in magazines or in mainstream America.

Citations:

Gardullo, Paul , Michelle Delaney, Jacquelyn D. Serwer, and Lonnie G. Bunch III, eds. *Picturing the Promise The Scurlock Studio and Black Washington*. Washington D.C.: National Museum of African American History and Culture, Smithsonian Institution, 2009. Print.

PDN Online & Kodak Professional. *Legends Online*. Photo District News, n.d. Web.

Willis-Braithwaite, Deborah. *VanDerZee Photographer 1886 -1983*. New York, NY: Harry N. Abrams, Inc, 1993. Print.

Zuhri, Chimsima. *Today in African American History*. N.p., n.d. Web.

Footnotes:

1 Willis, Deborah. *Reflections in Black*. Pg. 4

Rudy Schuetzler Remembered

by Roz Kleffman, President

One of our B-CCC Emeritus Members, Rudy Schuetzler died December 4, 2011 of complications from a stroke. There are probably only a handful of us that remember Rudy. He and his wife, Lois moved to Florida in 1996.

Rudy was a fabulous photographer. Maybe one of the best that I have ever known. He was a master in the darkroom in monochrome and color. He built his house in Davidsonville (circa 1970's) with a darkroom as large as my living room and a gallery to exhibit too. He was meticulous in every detail from taking the picture to printing and mounting. He was a very active camera club member and competed unmercifully. Silver Spring Camera Club was his first membership but after judging for B-CCC for a few times he decided to make the switch to B-CCC. Rudy was active in area Council of Camera Clubs also. He was the B-CCC Club Rep for All Maryland Council for many years. Rudy and his wife, Lois were also active in Greater Washington Council of Camera Club competitions. Rudy had won all the area top awards before most of us ever got started in photography. Rudy was generous with his time and taught many of us the fine art of monochrome darkroom work. NO COST education was his passion and if you wanted to learn, Rudy was the guy to teach you.

Rudy had a no-nonsense approach to photography. It was not a hobby to play with. He perfected his art as he did life striving to give his best everytime. Rudy took meticulous notes during competitions and not

just what the judge said about his work. Rudy strived to make each of his photos better than the last. He frequented the same places often and captured the scenes in every light and every season. With the "age of digital photography" Rudy revisited those old familiar places and captured those images digitally too.

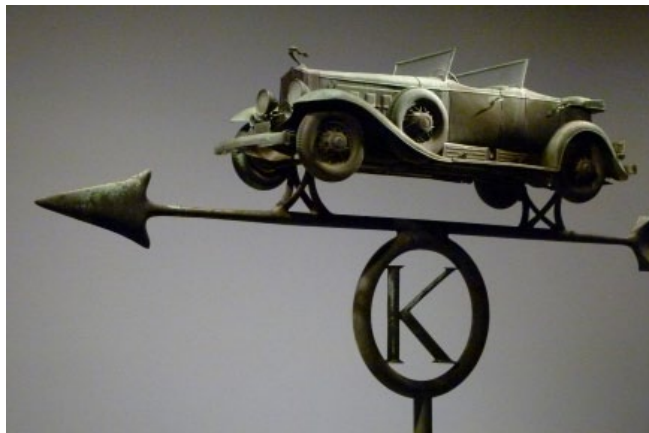
Rudy lived in Spring Hill, Florida, and was an active member of the Spring Hill Camera Club for the past 15 years. He could have recycled those award winning photos that he took while in Maryland and lived off the accolades forever but that was NOT Rudy. He continued to shoot in Florida with a fresh eye on some old subjects. He won every award possible at the Florida club and was often a yearly winner of the KINSA Photography Contests. Rudy continued to win monthly photography contests and end of year competitions. He was the first to receive every camera clubs' top honors. Notable, Rudy was the first to complete the B-CCC Star Award. His name could be found in every Viewfinder edition from 1984 til 1996. Whether as a club officer or competitor, Rudy Schuetzler was an active participant in everything he did.

I will miss my dear friend Rudy. Miss our time together in Florida. Miss our emails and phone calls. Miss his keen eye and wealth of knowledge that he was always willing to share. He taught me lots of neat photographic stuff. Even sold me my first few Nikon cameras. Hope I too can pass the knowledge along and keep his memory alive.

Photos from December Field Trip

National Portrait Gallery

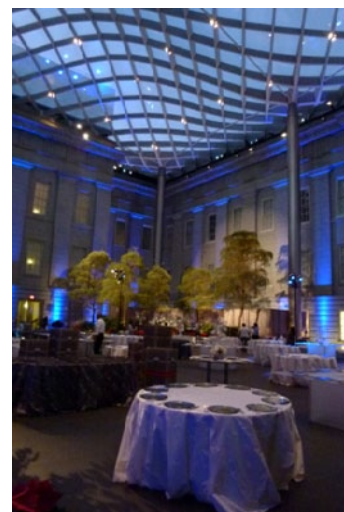
The club's December field trip was to the National Portrait Gallery, in Washington, DC. These are some of the photographs taken by club members that day.



John Aikins



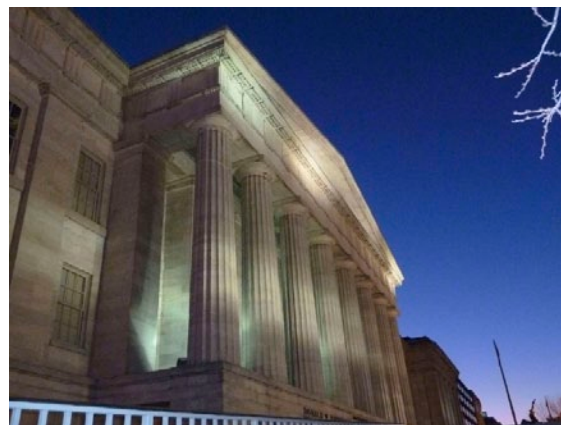
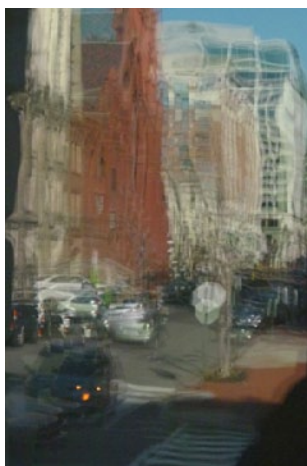
Mark Laster



John Aikins



Mark Laster



Mark Laster

Out and About

What B-CCC members are up to this month

by Vincent Ferrari, Editor

B-CCC member George Smyth was interviewed by "Fotosavant", a journal discussing and exhibiting the excellence and diversity that is handcrafted photography. George talked about his Bromoil process, among other things. You can read the interview here:

<http://fotosavant.com/?p>

Pat French has two photographs being exhibited in a show at the Collington Episcopal Life Care Retirement Community, at 10450 Lottsford Rd, Mitchellville, Maryland. The show is for art depicting winter.

Exhibit at Quiet Waters Park

B-CCC will have a large exhibit

by Vincent Ferrari, Editor

B-CCC will have an exhibit at Quiet Waters Park from February 23 thru April 8, 2012. There will be an opening reception on Sunday February 26, 2012 between 2:00 p.m. until 4:00 p.m. If you would like to

participate, and it's an excellent chance to show off your work, please send an e-mail to Exhibit Coordinator Bob Mathews: bobamatthews@verizon.net

Photography of Albert Alexander

Featured photography from Grenada in the West Indies



Fishermen examining the day's catch of fish. Usually, most of the fish is sold to vendors and the remaining catch is divided among the fishermen.



The remains of the severely hurricane-damaged Anglican Church, located in the island's capital city of St. George's.



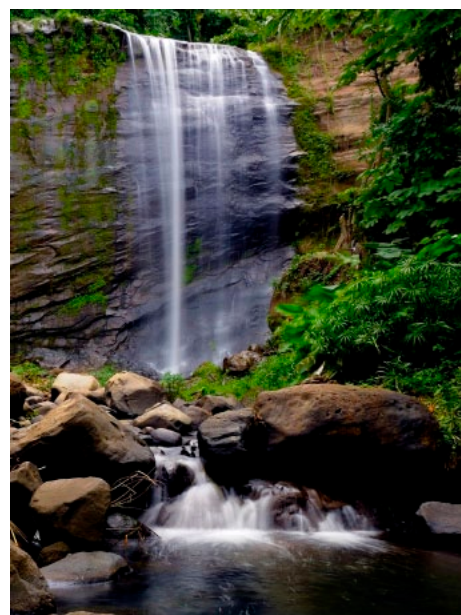
The remains of the severely hurricane-damaged Scottish Church, located in the island's capital city of St. George's.



A lunch table for 2, at a sea-side restaurant.



A yacht and a freighter on their way to the island's main harbor located on the Carenage, St. George's, Grenada.



The island's highest waterfall, located at Mt. Carmel, St. Andrews.

A late afternoon soccer game, on the beach at Dragon Bay, in the village of Happy Hill, St. George's.



An estate's 'Great House', located high in the mountains on a rainy and foggy morning.

February Field Trip - Feb. 25

Katzen Arts Center, Washington, DC

by Mark Laster, Field Trip Captain

The Katzen Arts Center, on the northeast corner of Massachusetts Ave NW and Nebraska Ave NW, Washington, DC, is an elegant, cream-colored structure with some huge windows and a mix of curving and straight walls. It brings all of American University's visual and performing arts programs – exhibition, instructional, performance – together under one roof. Some of the spaces are a recital hall, a dance studio, and a lecture hall.

We'll visit the museum on Saturday, February 25. The field trip will run from 10:00 a.m. to 11:45 a.m. The museum opens at 9:00 a.m., and you're free to arrive before the start of our field trip; however, we're all to leave the building before noon.

Reaching the Event

Starting from Bowie, there are two methods, in general, to reach the Katzen Arts Center: [1] drive there directly, or [2] drive to a Metro station, and take Metro trains to the Tenleytown/AU station, and switch to an AU shuttle bus, which takes you to the Katzen Arts Center. A trip by car probably takes less time than a trip by train and shuttle, so a driving route is given below. But if you'd like more details about a metro/shuttle trip, ask me.

Starting from the intersection of MD-197 and US-301, near Rip's Restaurant in Bowie, one route, estimated at 45 minutes, is:

1. Take MD-197 N to US-50W. 1.7 mi.
2. Take US-50W into DC, to New York Ave NW at 6th St NW. 16.5 mi.
3. Drive an additional block west on New York Ave NW to New York Ave at 7th St NW. 0.1 mi.
4. Continue west on Mt. Vernon Place NW, alongside the Washington Convention Center to Ninth St NW. 0.1 mi.
5. Bear slightly right to Massachusetts Ave NW.
6. Stay on Massachusetts Ave NW for 4.4 miles, driving approximately halfway around various circles and roundabouts at 14th St (Thomas Cir), 16th St, 19th St (Dupont Cir), 23rd St (Sheridan Cir), and Nebraska Ave (Ward Cir).
7. When you've driven just past Nebraska Ave NW and past about two-thirds of the long Katzen building

on Massachusetts Avenue, turn right, onto the ramp immediately before a traffic light, into the Katzen Arts Center parking garage; park in the lower/farther part of level P2, which is close to the elevator. Take the elevator to the first floor.

Schedule

When we meet in the Rotunda, on the first floor, at 10:00 a.m., we can discuss whether we'll have lunch together at noon, after we'll have left the Katzen Building.

Parking Fee / Entry Fee

There is no parking fee or entry fee for the Katzen Arts Center.

Photography on Premises

Photography is permitted everywhere inside and outside the museum, unless specifically prohibited; ditto for flash photography, and the use of tripods.

Reservations

If you'd like to take part in this field trip, please let me know by 8:00 p.m. the night before. You can reach me at mlaster@smart.net, or C: 240-486-1317; leave a message if I don't answer the phone.

Two Requests for Photos

If you take photos on the field trip that you'd like to show others in the club, here are two ways to do that:

- [1] Send one or more photo files to the Viewfinder, for possible publication, to: viewfinder@b-ccc.org.
- [2] Take prints or digital files (on a thumb drive or CD) to a Photo Talk meeting, and tell Steve Bruza.

ICE/Release Forms

If you have not yet completed one of the club's ICE/Release forms, please do so, and give it to either Warren Wilson, the club's treasurer, or else, to Roz or to me.

For More Info

Phone: 202-885-1000

Website: www.american.edu/cas/katzen/

Other websites:

dc.about.com/od/artmuseums/a/Katzen.htm

Color

A discussion of color temperature, white balance and color space

by Bill Conway, VP How-To

Color Temperature is the standard for describing colors. Color is measured in degrees Kelvin, directly relates to the color of a specific light source, and ranges from 1000K to 10000K (read 1,000 degrees Kelvin to 10,000 degrees Kelvin). The Kelvin breakdown can be very specific and is as follows:

1000 K to 1800 K	Match Flame, Candle	Warm (red)
2000 K to 3000 K	Sunrise - Sunset	Very Warm (reddish-organge)
2500 K to 3200 K	Household Light Bulbs, Tungsten Bulbs	Extremely Warm (Reddish-Orange to Orange-Yellow)
3400 K	Fluorescent	Greenish
5000 K to 6000 K	Bright Sun, Electronic Flash	Neutral (Neither Warm of Cold)
6500 K to 7500 K	Cloudy Overcast Sky	Cool (a little Bluish)
10000 K	Northern Light	Cold (Very Blue)

Some cameras allow you to choose your custom white balance by allowing you to manipulate the in camera color temperature based on the Kelvin values. Most cameras allow you to control the color temperature of the image by using a general setting Daylight, Shade, Cloudy, Tungsten, Fluorescent, etc.

Our eyes but not our cameras perform White Balance automatically. To demonstrate this try the following experiment: Hold a white egg under noonday sun. It looks white to the human eye. Hold the same egg under an incandescent lamp and it still looks white to the human eye. Hold the same egg under a fluorescent light and it still looks white to the human eye. Hold the same egg in an outdoor shaded area and it still looks white to the human eye. Set your camera to Auto White Balance, repeat the experiment, and photograph the egg in each of the same situations.

Noonday Sun - Egg appears white in the photo.

Incandescent lamp - Egg appears yellowish in photo.

Fluorescent light - Egg appears green in the photo.

Shaded Area - Egg appears blue in the photo.

This is why we have the following white balance options on our cameras:

Auto - Not used often . Shade - For shady areas. Cloudy - Non-Shady but cloudy, overcast illumination. Sun - Daylight, sunny areas. Incandescent - Indoors, tungsten lighting (Lights with filaments). Fluorescent - for school , hospital, or office lighting. Custom - choice for exact white balance control (see camera instructions for setting).

Color space defines the color boundaries within the visible spectrum of a specific device. Imagine all of the colors possible in the visible spectrum. The color space is literally a defined space within the extended range of possibilities (a small box of color within a giant box of color). The color spaces we use in our photography are:

SRGB (srgb IEC61966*2.1) is the most common color space; perfect for the web, it captures 35% of the visible spectrum. It is the default value for digital cameras, computer monitors, digital projectors, printers, scanners, and the web.

Continued on page 14

Color

Continued from page 13

by Bill Conway, VP How-To

Adobe RGB (Adobe 1998) is designed to include most of the colors attainable with CMYK printers and captures about 50% of the visible spectrum of light. It is a great color space for printing but is not very good for the web and projected images.

Pro Photo RGB color space requires high bit depth processing, creates huge files, and is typically used only by a small portion of professional photographers. It captures about 90% of the visible light spectrum, about 10% of those colors are imaginary (incapable of being seen or printed). It is a great space for large print professional output work.

The Viewfinder

Bowie-Crofton Camera Club

P.O. Box 515

Bowie, Maryland 20718-0515



Viewfinder printed by:



www.b-ccc.org • viewfinder@b-ccc.org
Member Photographic Society of America since 1977