President's Message

We

Want You There

The Baltimore Camera Club looks forward to your presence as we gather at the Williamsburg Inn on Pulaski Highway. The month of June is upon us, thus on Tuesday, the 20th we will come together at the Williamsburg Inn for a special social time with good food, pleasant ambiance and milieu with friends for a time of comradeship; as well as, the occasion given to acknowledgments.

The Baltimore Camera Club takes this special time to acknowledge the members of the group that have excelled in photography; that is, those with the outstanding prints and slide productions. They also acknowledge those who have given of themselves unselfishly to the success of the Club life. They even just say,"thank you". Who is the Baltimore Camera Club?

The B C C is you, your presence and participation; as well as, those that accompany you. You see, after this month, some of B C C members will go on their travels, others will be busy on photo-shoots, while still others will be working on their photographic production; yet still, others will gather at Mt. Washington UMC meeting room every other week {two meetings in July and August} to carry on some inter-esting creative activities with their cameras. What will you do? Won't you join us. The Baltimore Camera Club wants you there.

Barbara Kiah-Smothers

Enjoy The Summer

Photo by Karen Messick

Can you guess what this is?

Bedke's Advice.........

How to install a printer profile

On a Windows machine, do a right click and click Install. The profile then appears in Photoshop drop-downs.

In Mac OS-X drop the file in the Profiles folder. Open a window, click the home button. Navigate to Library->ColorSync->Profiles. Drop the profile into Profiles and it is available to all applications, not just Photoshop.

Adobe Photoshop Healing Brush

Take advantage of the ability of the Healing Brush to "use all layers." Add a blank layer above your image and in the Options Bar, check the Use All Layers box. Then use the Healing Brush as usual, but now the pixels appear on the new layer. Then you can use the layer's opacity and/or blending modes to alter the effects of the Healing Brush.

Adobe Photoshop Extract Tip

When you use the Extract command to separate a person from the background, don't drag the extracted person onto a different document. Instead, drag the "new" background into the document with the person. That way, you can still use the History Brush to fix any minor problems with the edges of the extracted person. (Think about it-if you drag the person over to a new document, the person isn't in the History palette and can't be adjusted.)

Adobe Photoshop Chromatic Noise Reduction

Open the file in Photoshop and select a dark neutral area with chromatic noise and view it at 100%, then:
1. Convert RGB to LAB Color: Image > Mode > Lab Color.
2. Select channel "a".
3. Apply Smart Blur: Filter > Blur > Smart Blur > radius 7.9 > Threshold 6.3 > quality High > OK.
4. Sharpen Edges: Filter > Sharpen > Sharpen Edges.
5. Select channel "b" and repeat the Smart Blur and Sharpen Edges settings.
6. Convert LAB back to RGB color.
7. Adjust Contrast: Image > Adjustments > Levels or Auto Levels

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Adobe Photoshop Bend a Straight Line Subject to a Curved Arc.

1. Open image, make a Background Copy Layer(drag to icon)

2. Edit > Transform > Rotate 90 CCW

3. Filter > Distort > Shear

4. Click once in middle of line and drag line to left as needed > OK
(Shear only works on a vertical line)

5. Rotate back (Edit>Transform>Rotate 90 CW)

Adobe Photoshop Digital Gradient Filter

1. Take two photographs of exactly the same subject. One image should be well exposed for the dark areas and the bright areas will be overexposed. The second photo should be correctly exposed for the bright areas and the dark areas will be underexposed.

2. Import both images into Photoshop.

3. Drag the overexposed image on top of the underexposed one, do this while holding the SHIFT key down. This will place them as aligned layers.

4. Make a layer mask for the overexposed image by clicking on the layer mask icon at the bottom of the layers palette.

5. Click on the layer mask to make it active, and then select the linear gradient tool.

6. Drag a line from the top of the image toward the bottom until you reach the part of the image that it's not overexposed. Examine the image and repeat this step if necessary.

This technique produces an image much like using a neutral density gradient filter and
works best with a bright sky over a dark foreground.

Ansel Adams Quote

"We must

remember that a

photograph

can hold just as

much as we put

into it, and no one

has ever

approached the

full possibilities

of the medium."

Travel Plans......... Spring 2004

JUNE 12 FIELD TRIP BROOKSIDE GARDENS BUTTERFLY HOUSE
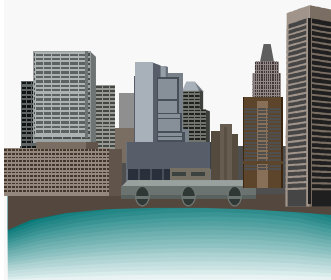
July 8 Field Trip Baltimore Inner Harbor

A Fish Tale?

Gordon and Gary were on one of their famous "Old Rag" mountain back packing trips and after the evening dinner and sunset watching they settled into the tent for the night. Several hours later, Gary startled his sleeping friend. "Gordon, wake up and tell me what you see."

Gordon rubbed his eyes and looked up to the night sky. "Stars. I see billions and billions of stars," he said.

Gary pressed further, "What does that tell you?"

"Billions of stars signal the potential existence of millions of planets," Gordon yawned. "The position of the moon tells me it's Am."

"What else?" Gary questioned.

"I'm tired," Gordon whined. "What does it tell you?"

After a brief pause, Gary replied, "Gordon, it tells me that some unscrupulous person has stolen our tent."

FORSALE

Competition Winners

CompetitionResultsMaySlides

NOVICE COLOR SLIDES		UNLIMITED SLIDES	
1st		1st	
2nd		2nd	
3rd	To Be Reported in July	3rd	To Be Reported in July
4th		4th	
5th		5th	
HM		HM	

CompetitionResultsMayPrints

NOVICE MONOCHROME PRINTS			UNLIMITED/ NOVICE MONOCHROME PRINTS		
1st			1st	Paul McKeown	Western Union
2nd			2nd	Kathleen Risk	Stashed Tea
3rd	Combined With Unlimited		3rd	Jack Wenig	The Museum
4th			4th	Arnold Noznitsky	Grand Canyon #2
5th			5th	Kathleen Risk	Monday
HM			HM	Jack Wenig	All Alone

NOVICE COLOR PRINTS			UNLIMITED COLOR PRINTS		
1st	Anna Santana	The Bird Man	1st	Paul McKeown	View From The Board
2nd	Anna Santana	Highland Town Hon	2nd	Gordon Risk	Fells Point Building
3rd	John Eybs	Ben Franklin Bridge	3rd	Gary Faulkner	Dune Circles
4th	Arnold Noznitsky	African Crown Crane	4th	Paul McKeown	Backstage River Dance
5th	John Eybs	Fortress	5th	Jay Daley	Echinechea
HM	Arnold Noznitsky	The Forgotten Pier	HM	Karen Messick	The Edge of Night

BCC Calendar 2004

Thursday May 27	*Slide Competition (June)*	
Thursday June 3	*Print Competition*	
Saturday June 5	*Field Trip*	*Gettysburg, Pa.*
Thursday June 10	*BCC Election Night*	*Open Discussion Gripe Night or Great Night*
Saturday June 12	*Field Trip*	*Butterfly Show House Brookside Gardens*
Thursday June 17	*Annual Photo Auction*	
Thursday June 22	*Awards Banquet*	*End of Year Awards Distribute Focal Point*
Thursday July 1	*Field Trip 7:00 PM*	*Inner Harbor Meet in Front of The Science Center*
Saturday July 3	*Antietam Battlefield Concert at 7:00 PM*	*Fireworks at 9:45 PM*
Sunday July 4	*Harborplace Tall Ships*	*Antique Cars Fireworks at 9:30*
July 16-18	*Artscape at Mount Royal*	
Thursday July 22	*Print Critique*	*Bring in 4 prints, color or black and white for constructive discussion*
Thursday July 29	*Program Open*	
Thursday August 12	*Macro Night*	*Bring Your Camera and Some Subjects to share*
Thursday August 26	*Slides of Summer*	*Bring in 8 slides of anything you wish to share*

BCC Officers and Board Members

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New Ideas...........

Committee News

Hello Karen,

We just got another car and looking at MVA I was wondering if the Baltimore Camera Club had special tags..I see tags with many different organizations. Would anyone in the Club like to get License tags with the Baltimore Camera Club on it?? It could be a great way of promoting the club....Just a thought..Here's a link from MVA Organizational Plates
I would sign up for them.
Anna Santana

Web Surfin'

By Paul McKeown

A good example of an all round photographer's site–
www.bobatkins.com

Some interesting quotes from famous photographers –
www.photoquotes.com

My site, finally up & running –
www.celticlight.net

Lenses from Russia, some interesting stuff here, will fit most makes of camera using adaptors (but no AF or auto diaphragm)
www.rugift.com

Find us at –
www.baltimorecameraclub.org.

The Contest Committee...
would like to remind everyone that the competition will begin sharply at 8:00, not before. Please be prompt. If you arrive late any competition that has not yet been judged, you may enter.

The Program Committee....Requests

While taking photos this summer, keep your EYE out for Images that capture the American Spirit. Patriotic or otherwise. Its a great country our ancestors have fought hard for and lets show a little appreciation for our Country with Images in the Fall that show your vision of our Patriotic/American Spirit!

### Your Board Members at Work

♦ **Board Member Open Position:**
Secretary..Step up and help the club chart it's course, while keeping track of it's meeting minutes.

♦ *Job Descriptions and Duties for All Board Member Positions will be drafted and in Hopes of clarifying the duties of all the members.*

6

Labeling your Slides

Labeling Your Prints

Top of Slide Here

Your Name and Title
This Way
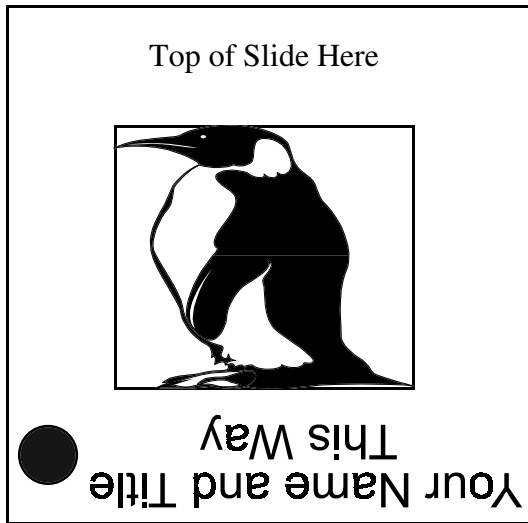
Marking Slides

Slides entered in competition must have the following information on the slide mount:

   THUMB SPOT

   TITLE

   LEVEL Novice or Unlimited

   MAKER'S NAME

Above is an illustration on how to correctly label a slide.

THUMB SPOT

A "thumb spot" must appear on the front of the slide in the lower left corner as viewed normally when hand held. It can be a stick-on marker available in camera or stationary store or any clearly identifiable spot made with a pen or marker. It' s purpose is to insure correct placement in the projector tray for slide competition.

Top Of Your Print Backside as you look at the back, the Top Left should be labeled with:

Title

Maker

Category Color/Monochrome

Level   Novice/Unlimited

The placement of the label orients the image for the competition.

Title
Your Name
Category
Level

summer

As the month of May progresses and temperatures are in the 90's, we begin to make plans for Summer.

The Memorial Day weekend is only a few days away, heralding the official beach season, with it's arrival.

The beach is what I think of when I think of summer. As hundreds of thousands of visitors flock to the sea to bake in the heat of the sun and cool in the green of the sea I think of country back roads, hidden ponds and marshes all teaming with wild life and beauty, ready for the photographer who is willing to take on the mosquitoes, unexpected summer thunderstorms and the heat of summer to capture images of summer and nature, when the days are long.

We are fortunate to live near this bounty of photographic opportunities. A day trip to Chincoteague, Assateague or the Eastern Shore can net some beautiful images of wild ponies, sunrises, sunsets, marsh habitat, birds, ocean seas and for the less timid lots of bugs and wildflowers.

Here are some practical tips for making the trip out in our beautiful Maryland, the Eastern Shore and the Beaches.

1   Get a real good bug spray. Deet is the best I have found.
2   Cover up. I know this sounds terrible when the heat is 90+ degrees, but the sun can be brutal and the poison ivy, oak and sumac are abundant in our neck of the woods in summer. Ticks are also plaguing pests and with Lyme Disease around you don't want to run the risk.
3   Wear sturdy footgear, to insure your feet are protected from the same problems as your legs, and arms, keep them covered. No sandals please unless you are working with your camera on the beach.
4   Keep plenty of water with you. Dehydration is a real problem in the summer heat and when you are so focused on getting great images time passes without even knowing how long you have been exposed to the heat.
5   Keep a trail bar or mix in your pocket to munch on if you get out there and things are really happening you may just miss a meal and a little snack is always nice to have on hand.
6   Carry your cell phone, just in case you need assistance. Sometimes being a photographer can be dangerous and you never know if that great marsh you just stepped into to get that dewy dragonfly shot is full of sinking sand.
7   Use hip wader boots like the hunters for marsh and beach photography, they allow you to really get into your subject.
8   Carry a few brow wipes with you. There are many pre-packaged moist towels which, even in the heat feel cool.
9   Plan ahead. Pick out a park a beach a pond or a marsh and make a day of it. If you are in one place for a while observing nature, it is amazing how much changes around you with out even going too far.
10 Go early and stay late. Yes, it is a long day, but how often do you go? So make the most of it. Animals and birds are often most active in the morning or evening time, when that golden light is so abundant. (maybe a nap under a cool tree in the middle of the day would recharge your batteries.)
11 Explore new places. Discover new trails and always remember to look behind you as your best shot may be waiting there.

Whateveryouchoosetodothis summer, havefun, besafeandget lostbehindtheviewfinderofyour camerainMaryland!

Karen Messick

"Whitebalance"

After staring at the "white balance" button on my camera I decided to see what it is. After several unintelligible explanations I came accross this at a website operated by Michigan Tech:

What is white balance? It all boils down to the concept of *color temperature*. Color temperature is a way of measuring the quality of a light source. It is based on the ratio of the amount of blue light to the amount of red light, and the green light is ignored. The unit for measuring this ratio is in degree Kelvin (K). A light with higher color temperature (*i.e.*, larger Kelvin value) has "more" blue lights than a light with lower color temperature (*i.e.*, smaller Kelvin value). Thus, a cooler (*resp.*, warmer) light has a higher (*resp.*, lower) color temperature. The following table shows the color temperature of some light sources.

Light Sources Color Temperature in K

Clear Blue Sky 10,000 to 15,000

Overcast Sky 6,000 to 8,000

Noon Sun and Clear Sky 6,500

Sunlight Average 5,400 to 6,000

Electronic Flash 5,400 to 6,000

Household Lighting 2,500 to 3,000

200-watt Bulb 2,980

100-watt Bulb 2,900

75-watt Bulb 2,820

60-watt Bulb 2,800

40-watt Bulb 2,650

Candle Flame 1,200 to 1,500

Note that Kelvin values listed in the table are approximates rather than exact. Moreover, a new light bulb and new flash have higher color temperature than their old and used equivalents, and an electronic flash is designed to have a color temperature comparable to that of average sunlight.

The human brain can quickly adjust to different color temperatures. More precisely, our eyes, with the help from the experience we learned, see a white paper as a white paper no matter it is viewed under strong sunlight or in a room illuminated with incandescent lights. Unfortunately, color films can only correctly record the colors in certain range of color temperatures. Therefore, we have daylight and tungsten films. On the other hand, digital cameras are very different! Digital cameras usually have built-in sensors to measure the current color temperature and use an algorithm to process the image so that the final result may be close to what we see (with our eyes, of course). But, the algorithm(s) being used may not be accurate enough to make every situation correct. Under some difficult situations when the in-camera algorithm is not able to set the color temperature correctly or when some creative and special effects are needed, we can instruct the camera to use a particular color temperature to fulfill our need. This adjustment that makes sure the white color we view directly will also appear white in the image is referred to as ***white balance***.

Setting white balance incorrectly may cause a color shift in the image. For example, suppose the camera is told to use a color temperature of sunlight to take an image of an indoor environment illuminated mainly by incandescent lights. The camera will expect excessive blue light and less red light, and set its algorithm to be more sensitive to the blue light. However, in an environment illuminated with incandescent lights, color temperature is low with excessive red light rather than the blue one. As a result, we shall see a reddish or yellowish image.

On the other hand, suppose we set the camera to a low color temperature (*e.g.*, that of incandescent light) and take a photo under sunlight. Because the white balance is set to incandescent light, the processing algorithm is more sensitive to the red light rather than the blue one. Hence, the resulting image will be bluish.

Contributed By,   J. Daley