



# Point of View



## Newsletter of the McLean Photography Club

### PROGRAM

**McLean Community Center**  
**Wednesday, March 12**  
**7:30 pm (Doors open 7:00 pm)**

**Unveiling the Mysteries of Infrared**  
**By Carla Steckley**

Carla Steckley's presentation on March 12 will help to demystify the subtleties of B+W infrared film. Images shot with infrared film have been described as surreal, dreamlike, luminous and magical. She'll share what she has learned after shooting over 160 rolls of this unique film. She'll begin by teaching a simple method to expose the film, how to focus it, what filters to use, subjects that work best, and finally how to print the image in the wet or digital darkroom.

Carla began her photographic career in the late 80's with a course at the New York Institute of Photography. After several merit awards from NYI and inclusion on their web site, she went on to selling photos for covers and feature articles for Missouri Magazine. She was the primary photographer for several years in local calendars. After distinguishing herself with awards at the St. Louis Camera Club, she moved from Missouri to Virginia. She went on to be named Photographer of the Year for seven consecutive years in both the Northern Va. Photographic Society and The Vienna Photographic Society for her work in color slides, prints, and black and white. She served as President of The Vienna Photographic Society for 2 years. This fall, in the annual League of Reston Artist's photo show, Steve Uzell, formerly with National Geographic, honored her infrared photo "Barn in the Blue Ridge" with "Best of Show". Through the Northern Va. Alliance of Camera Clubs she published the booklet "Black and White Infrared Photography". She has also shared her knowledge of this film on Channel 10. Coming from a teaching background, she enjoys being a

### FAMOUS FACES



guest speaker for numerous clubs in D.C., Md. and Va. Her commercial work has led to photographs in The Washington Times and most recently, as she has concentrated more on the fine art end of the business, she has had 3 solo exhibits and participated in numerous group shows. Carla says, "It is my hope that I will inspire photographers to try this exciting film which can give another dimension to your photography. The creative photographer wants to produce more than a record shot". Infrared can turn an ordinary scene in mid day light into something remarkable."

### NEXT MONTH

**Program:**

**Meeting:** April 9, 2003  
 Speaker: Albert Kocourek  
 see: [www.albertkocourek.com](http://www.albertkocourek.com)

**Workshop:** April 23, 2003  
 Pointers on Flowers,  
 Manuel Hernandez

**Fieldtrip:** Saturday April 5, 2003  
 Franciscan Monastery in DC NE.  
 Contact: Marty 703 536 6767

### WORKSHOP

**McLean Community Center**  
**Wednesday, March 26,**  
**7:30 pm (Doors open 7:00 pm)**

**VISUAL DESIGN BY BILL PROSSER**

This presentation is based on his studies with such great photographers/teachers as Freeman Patterson, Joe Miller, and Jim Steele. Visual design is the thoughtful consideration of light, emotional response, and the placement of lines, shapes, texture, perspective, and other important compositional elements in the photographic image. (More on page 6)

### CONGRATULATIONS

Mira Castillo, our Programs chairwoman got married on February 22nd. All club members join me in wishing her a long and happy marriage.  
*Johan*



### FIELDTRIP

Saturday March 15th 2003, 10:00 AM  
National Building Museum



We will meet at 9:30 AM at the McLean Community Center for car pooling or at 10:00 AM at the Museum. We will visit the exhibit and in particular the hydrogen fuel cell. Afterwards we will have lunch somewhere out there. Contact: Marty 703 536 6767.

## Northern Virginia Alliance of Camera Clubs (NOVACC) March 2003 program of the affiliated clubs

(As a member of the McLean Photography Club you may attend any of the listed activities)

### Manassas Warrenton Camera Club

Contact-Maureen Roberts, 540-439-0566 E-mail: mars595@cs.com Website: <http://www.mwcc-photo.org>  
Meeting held at 7:30p, Manassas City Hall, Old Town Manassas.

**Program:** Mar. 6<sup>th</sup> - "Using Filters to Enhance your Images" By Bruce Furr.

**Competition:** Mar 20<sup>th</sup> - "Macro Photography". Judge is Andy Klein.

### Northern Virginia Photographic Society

Contact: Janis Boyce, E-mail: janisboyce@att.net Website: <http://www.nvps.org>

**Notice:** Meeting Location has changed to the Dunn Loring Fire Station at 2148 Gallows Rd. Dunn Loring, Va.

**Contact Andy Klein for details.** Meetings held at 7:30pm,

**Field Trip:** Temporarily postponed due to unforeseen circumstances.

**Program:** Mar 4<sup>th</sup> - "The Recovery of the Confederate Submarine H. L. Hunley" by Chip Clark.

Contact Amie Tannenbaum at 717-404-6312 (cell Phone)

**Forum:** - "The greater Yellowstone" by Wayne Wolfersberger.

**Cable TV:** Mar. 3<sup>rd</sup> Don North, Mar. 10<sup>th</sup> Diane Williams, Mar. 17<sup>th</sup> Penny Strand I, Mar. 24<sup>th</sup> Penny Strand II, (VA ch 10)

### Vienna Photographic Society

Contact: Warren Standley, 703-860-3052 E-mail: [wrstandley@hotmail.com](mailto:wrstandley@hotmail.com)

Meetings held in the main lecture hall, Thoreau Middle School, 2505 Cedar Lane, Vienna Va.

**Program:** Mar. 5<sup>th</sup> - "Landscapes and other items of photographic Interest in and around Washington" by Sherwin Kaplan

**Field Trip:** Mar. 15<sup>th</sup> - Photographing rural scenes in and around Gettysburg.

Contact Paige Ireland at (703) 549-3171 or [paigeireland@comcast.net](mailto:paigeireland@comcast.net)

**Competition:** Mar. 19<sup>th</sup> - the Judge will be Anice Hoachlander.

*Materials prepared by Joe Harper*

## OUR MINNIE GALLMAN



has been promoted to official club Photographer

Here is a photo of Minnie accepting a print of the special burgee being designed for her by her sailing club - Hunter Sailing Association

Station 1 She has been made the official photographer for

the club and will be fly this burgee on her sailboat. Some background - the club has close to 100 boats made by Hunter Marine located in mainly in the middle part of the bay (Annapolis area). The club's website is [www.hsa1.org](http://www.hsa1.org). The club has a variety of functions during the year and she has been taking pictures to document these events which include land and sea parties and week long sailing trips around the bay. Minnie and her husband will be taking delivery on a new 42 foot Hunter this spring whose name is *Dolly G*.

## COMPETITION RESULTS FEB-2002

JUDGE: CHIP CLARK

### BLACK AND WHITE PRINTS

- |                  |                  |
|------------------|------------------|
| 1. Susan Isakson | Aging Life Saver |
| 2. Julio Barros  | Untitled         |
| 3. Susan Isakson | Benign Neglect   |

### NOVICE COLOR PRINTS

- |                   |                   |
|-------------------|-------------------|
| 1. Carol Kaarlela | Iwo Jima          |
| 2. Julio Barros   | Untitled          |
| 3. Mira Castillo  | The Potomac River |
| HM Carol Kaarlela | View from Potomac |
| HM Julio Barros   | Untitled          |

### ADVANCED COLOR PRINTS

- |                   |                               |
|-------------------|-------------------------------|
| 1. Bill Prosser   | Red Tree                      |
| 2. Susan Isakson  | Georgetown Stairs             |
| 3. Tony Hathaway  | Sunset from Cadillac Mountain |
| HM Margaret Huddy | Golden Dip                    |

### NOVICE SLIDES

- |                  |                  |
|------------------|------------------|
| 1. Mira Castillo | Christmas Lights |
|------------------|------------------|

### ADVANCED SLIDES

- |                   |                   |
|-------------------|-------------------|
| 1. Susan Teunis   | Bloomin' Idiot    |
| 2. Susan Teunis   | Blue Rays         |
| 3. Margaret Huddy | Yellowstone Falls |

## PRESIDENT'S MESSAGE

### TO CROP OR NOT TO CROP



Most of us, after having taken a picture, crop it more or less in order to get a more pleasing final result. This habit has upsurged tremendously since the digital revolution as we process and print our own pictures at home. But do we realize what we are doing? We are throwing away expensive resources. If we crop a picture 10% on all 4 sides, we utilize only

64% of the negative. Even worse if we print a portrait format after using the camera in landscape fashion we use less than 50% of the negative. Not only do we throw away our money, but also we get a more grainy picture than if we had used the entire negative, limiting how far we can enlarge it, if at all. This is even more valid for digital cameras. If you crop away 50% from our picture using a 5Mpixel camera, you could have obtained the same result with a 2.5Mpixel camera costing only half the price. So what should you do? The answer is easy: Pay more attention to your composition and let the subject fill the entire available space. This is more easily done with SLR cameras where you can actually see what your picture is going to be. With a point and shoot →



**Chip Clark**

Our Board member Paul Weiner with our February judge, Chip Clark. This was a very interesting and instructive session. Chip judged over 60 images all of high quality, and some exceptionally well done.

→camera you must guess more or less what you are taking, and in addition, in close-ups, there is the parallax problem. With a properly composed picture you can limit cropping to the utmost minimum and make most of your valuable resources.

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## DEPTH OF FIELD

Depth-of-field is the extent of distance between the near and farsides of a plane focused upon, within which all objects are in acceptably sharp focus. Depth-of-field is not an absolute quantity, but a somewhat arbitrary measurement based upon a range of possible standards.

When focused at any given distance, a lens can generate an image of maximum sharpness only on the plane upon which it has been focused. This is known as the principal plane of focus. An object that lies on the plane of focus will appear on the image plane, behind the lens, as a minute point in diameter. That small patch of light is known as the circle of least confusion.

Objects on either side of the plane of focus will appear unsharp. This increases as the distance between the object and the focus plane is widened. Objects at these other distances do not register on the image plane as small patches, but as overlapping, blurred circles. These objects are recorded on the image plane as circles of confusion. Should these circles of light be sufficiently small in diameter, such that our eye accepts them as points, then the image appears acceptably sharp. But again, a circle of confusion becomes larger for objects further from the plane upon which the camera is focused. When these circles increase such that an object's image no longer appears sharp, then the object does not lie within the depth-of-field.

It must be emphasized that any discussion about circles of confusion and the circle of least confusion are essentially theoretical. Both of these principles are based on the assumption that the small patches of light on the image plane are uniformly illuminated. In working optics this is not the case, and the physical diameter is not practical as the singular standard of definition. In practice, characteristics vary from lens to lens and determine the actual performance, along with some consideration for the graininess of the film and the type of subject.

Still, as a practical point, circle of least confusion can provide a basis for the calculation of relative sharpness. And it has become customary to define depth-of-field as the maximum acceptable diameter of the circle of confusion apparent in an out-of-focus image,

The value commonly accepted for the maximum permissible circle of confusion is  $F/1000$ , where  $F$  is the focal length of the normal lens. This standard is based on the use of any lens with a given film format, irrespective of any particular focal length. The presumption is that the

degree of enlargement is usually the same for a given negative or transparency, regardless of whether the image was made with a wide angle or telephoto lens. In all instances the circle of confusion remains the same as for that specified for the "normal" lens of that film size; normal being approximately equal to the diagonal of the film format,

Customary values in general photography are .025mm ( $1/4000$ "") for the 35mm camera format, 0.4mm ( $1/650$ "") for the 2 1/4 " format, and .12mm (about  $1/200$ "") for 4"x5" format. As an example, a 150mm lens used as a telephoto on a 35mm camera will have a smaller value for the maximum circle of confusion than when the same lens is used as a normal on a 4"x5" camera. Also, the circle of confusion value is larger for a wide-angle lens for a 4"x5" camera when the lens is used as a normal lens on a 2 1/4" square camera.

These values are liberal, and stricter standards are required under some conditions. Such would be the case in close-up photography where these values are not as pertinent because the distance between the lens and the film may be substantially greater than the focal length. Further, although it is typical to use the same value for both the near and for planes of focus, a greater allowable circle of confusion can be permitted for the near plane of focus, simply because the image size is larger for a comparable object.

The decision to base the circle of confusion on focal length presumes to take into account the degree of enlargement; the image will be sharp at any enlargement when the print is viewed from the required distance for proper perspective. But it would be misleading to presuppose that every photograph will be viewed from this distance. And should a large photographic print be examined at less than the prescribed distance, the commonly used value of  $F/1000$  for the circle of confusion will not hold up. It is therefore often a prudent practice to attempt to meet standards for diameters of  $F/500$  or even  $F/2000$  for the focal length.

From the above it is evident that the maximum circle of confusion can be somewhat arbitrarily established. However, it should be pointed out that this is not the case with the smallest diameter; that value is governed by the specific lens design. The values noted in depth-of-field tables always refer to the largest circle per given depth-of-field, and should not be taken as a reflection about the optical quality of any particular lens.

(Nikon School)

(next month: Hyperfocal Distance)



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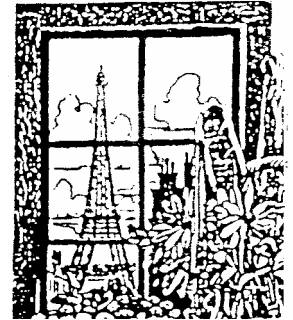
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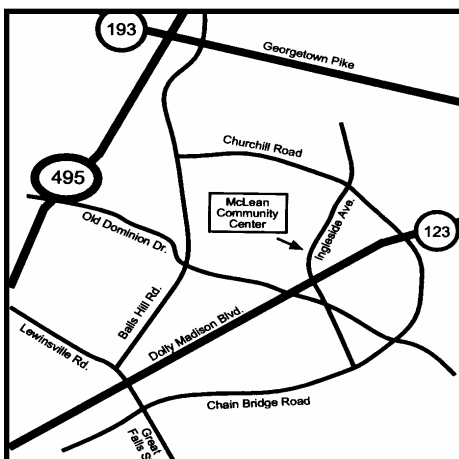
MPC meetings are held on the second Wed. of each month from Sept. through June, at the McLean Community Center, 1234 Ingleside Ave. Meet & greet from 7:00-7:30 pm. Programs start at 7:30 pm.

**Directions:** The McLean Community Center can be reached from the major intersection of Old Dominion Dr. and Dolly Madison Blvd. (Rt. 123). Go east one block to Ingleside Ave. & turn left.

**Visitors are always welcome!**

**McLean Photography Club Board of Directors**

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All members are invited to send photo related articles, tips, quotations and technical or artistic questions to be included in the Newsletter. Contributions should reach the editor no later than the 18th of the month prior to the month of publication. Mail to Johan VanBeuzekom, 844 Mackall Ave, McLean, VA 22101 or E-mail to Fotoclub@aol.com, or phone 703 821 0979.

See our web site at:  
<http://www.mcleanphoto.org>,  
 Also to download the newsletter

Comments on how to improve or perfect the Newsletter or Website are most appreciated.

**The March Workshop on Visual Design** will present principles of composition and visual design. . Visual design is the thoughtful consideration of light, emotional response, and the placement of lines, shapes, texture, perspective, and other important compositional elements in the photographic image. Bill would like all those >>>>

>>>>attending to consider their ideas about how they take photographs--their individual approach to making photographic images. His presentation will include thoughts about pre-visualizing, composing in the viewfinder, and critiquing/editing the taken-image. Come and explore making, rather than taking, photographic images.



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