

# *Cable Release*



*Karen Carkhuff, Freedom*

*Hardening of the categories  
causes art disease.*

*-W. Eugene Smith*

## SSCC Officers and Chairs 2012-2013

President: Angelique Raptakis  
Vice President: Ron Freudenheim  
Treasurer: Jerry Fath  
Secretary: Ted Ringger  
Directors: Carl Brandt  
Mike Lux  
Michael Koren

Cable Release Editor: Dave Mullen

Competition Chair: Bob Peters  
Jim Rogers

Program Chair: Coco Simon

Third Thursdays: Michael Koren

Membership Chair: **Vacant**

Field Trip Chair: Bob Catlett

Historian: Norm Bernache

PSA Rep: Dave Powell

Website Manager: Dan Siskin

Exhibits Chair: Jim Auerbach

E-mail addresses for some officers are in the *Member Handbook*, others are available on request. Please contact Dave Mullen at [dave@nora-school.org](mailto:dave@nora-school.org).

Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Dave Mullen at [dave@nora-school.org](mailto:dave@nora-school.org).

The *Cable Release* is published ten times each year, September through May plus Summer, for members of the Silver Spring Camera Club. All rights are reserved, but excerpts may be reprinted without permission provided proper credit and prior notification is given. Articles are written by members of SSCC, which is a nonprofit organization dedicated to the advancement and enjoyment of photography.

SSCC member submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at [dave@nora-school.org](mailto:dave@nora-school.org). More information is available at the SSCC Website: [www.scccphotography.org](http://www.scccphotography.org)

The Silver Spring Camera Club has been a member Club of the PSA since the club was founded in 1950. For information regarding the benefits of a PSA individual membership and for PSA sponsored activities, please contact our Club PSA Representative.



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## SSCC Meeting Location

All three major monthly meetings of the Club Year are held at the Marvin Memorial United Methodist Church at Four Corners in Silver Spring.

### Directions:

*From downtown Silver Spring:* Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

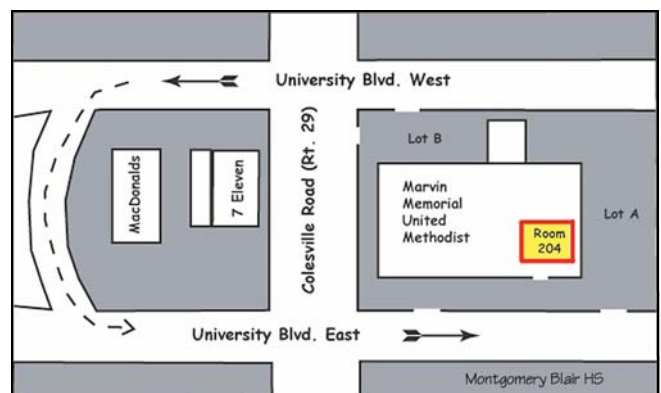
*From College Park/Takoma Park:* Take University Blvd. West. As you approach Rte. 29, move to the far left lane and turn left into church parking lot B. Or pass through Rte. 29 intersection and turn left at the loop just past McDonalds. Proceed on University Blvd. East, pass through Rte. 29 intersection, and quickly get in the far left lane and enter into church parking lot A.

*From points north of Four Corners:* Proceed south on Rte. 29 and turn right onto University Blvd. West, move into the far left lane and turn left at the loop just past the McDonalds. Proceed through the Rte. 29 intersection, and turn left into church parking lot A.

*From Wheaton and points west of Four Corners:* Go east on University Blvd. Pass through Route 29 intersection and turn left into parking lot A.

Wherever you park, walk to the southeast corner of the Church and enter Room 204.

### All SSCC Meetings begin at 7:30 pm.



## ***This Month at SSCC***

### **December 6 Speaker Night Regis Lefebure**

If you thought the October field trip to see antique cars was exciting, wait until you see the presentation by Regis Lefebure. Race cars! Motor sports!! Unbelievable, death-defying technique! High speed madness and incredible beauty!

Regis Lefebure specializes in “automotive imagery” and also portraits on location. Employing refined knowledge of design, color, and light, his works have won multiple awards over the last 20 years.

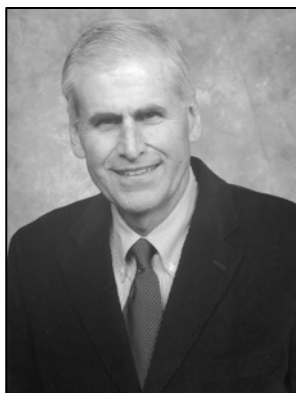
His motorsport photography transports the viewer beyond documentation of a thrilling and demanding sport into the realm of art. Regis’ work captures not only the image and presence of the subject, but also the mood, texture, and circumstances of its surroundings.

Traveling the globe from his Washington, DC base, Regis views every client’s commission as a dream job, so he reaches for results that exceed the expected. On any given job, he usually attains his goal: for all involved to have fun while achieving optimum results for the assignment.



### **December 13 Competition Night: Topic-Architecture Judge: Don Savage**

Don Savage is a practicing architect in the Washington, DC area as well as an architectural photographer. He’s been practicing as an architect for the past 45 years and has experience in all phases of architecture from getting the job to design to production to construction and completion. Specifically, his responsibilities have covered



the role of designer, project manager, architectural delineator, interior design consultant, and construction document detailer. He’s worked on a broad variety of building types including commercial office buildings, educational facilities, religious buildings, retail facilities, and residential single-family dwellings.

But his expertise doesn’t stop there. Don is also an architectural photographer, and his work has been published and displayed in architectural magazines, advertising brochures, building interiors, and photography galleries. In addition to photography, Don has won acclaim as a watercolor artist, and his paintings have been displayed in art galleries in Maryland and Delaware.

### **December 15 Double Field Trip Laurel Park and Mormon Temple Bob Catlett and Dave Mullen**

This month brings us a “two-fer” with an afternoon at Laurel Park and an evening at the Mormon Temple.



Those who wish to carpool to Laurel Park should meet at 11:30am, while those who wish to carpool to the Temple can meet at 5pm. Both should meet at the Giant supermarket parking lot at the corner of Flower Ave. and Arliss St. Directions to the parking lot can be found in the *Member Handbook* in the Downloads section of [ssccphotography.org](http://ssccphotography.org).

Folks wishing to shoot with the club at Laurel Park should let Dave know by December 8 so that your name will be on the approved list. RSVP to [dave@nora-school.org](mailto:dave@nora-school.org).

### **December 20 Education Night: Abstract Photography Michael Koren**

Bring your camera and tripod to this evenings meeting to shoot abstracts found in our meeting room and beyond. The first part of the evening will give a brief overview of what abstracts are as well as tips and

techniques to find abstracts. The second part of this evening will have you shooting abstract images in our meeting room and within the immediate area of the church. Prepare for the Abstract competition coming in February.

## Help Found but Help (still) Wanted

Thanks to **Dave Powell** for stepping up and taking on the role as **PSA Representative**. There's still a gaping hole at the **Membership Chair** position, however, which any personable member who regularly attends meetings could easily fill. Is that person you?

There's also a need for backup and trainees for a couple of positions, including **Competition Night projectionist** and **Cable Release Editor**. **Jim Rogers** would love to teach another member how to manage the software and hardware so that he can go out of town occasionally, and I'd like to show someone how the *Cable Release* sausage is made as I finish up my fourth year of editing this fine publication. If you are interested in any of the these three positions please drop me an email at [dave@nora-school.org](mailto:dave@nora-school.org).

## Architectural Photography A Ruminaton Coriolana Simon

This month, the SSCC competition focuses on architecture, but the scope is far larger than just buildings. The definition for the competition is on the Competition page, but it's interesting to note that while our competition is about photography of architecture, it is not about architectural photography. The latter is a professional discipline of its own and takes very specific training. For example, many architectural photographers were also trained as architects and may have practiced in that field. Architectural photography, as a commercial career, means working with clients, deadlines, tight budgets, and often with difficult shooting conditions. It can also mean working with corporate marketing communications directors or other executives, ad agencies, high power magazines, graphic designers, product and materials manufacturers, design award competitions, and many other specialized areas and experts.

## Help Portrait Dave Mullen

On December 8 at The Nora School in Silver Spring, SSCC members are invited to join in a Help-Portrait session with the social service organization *A Wider Circle*. Help Portrait is a movement of photographers who are using their time, equipment and expertise to give back to those who are less fortunate. If you are interested in helping (photographing, touching up photos in Photoshop, printing, or translating) then please drop an email to [dave@nora-school.org](mailto:dave@nora-school.org).

## Inclement Weather Policy

If Montgomery County schools close,  
SSCC is closed.

For up-to-the-minute information  
go to [www.montgomeryschoolsmd.org](http://www.montgomeryschoolsmd.org)



*Jim Rogers, Peruvian Window & Jug*



## November Competition Results

**Topic: Open**  
**Judge: Jim Steele**

### **Advanced Color Prints**, 9 entrants with 16 entries

1st Mark Ratner Walking through the City  
2nd Beth Koller Palms  
3rd Dave Powell Porch flower  
HM Bob Peters Early Morning Fisherman

### **Advanced Mono Prints**, 7 Entrants with 14 Entries

1st Robert Peters Water Landing  
2nd Robert Peters Cat  
3rd Chuck Brass Partners

### **Novice Color Prints**, 12 Entrants with 21 Entries

1st Gene Luttenberg Street Vender  
2nd Barbra Karpas Fandango  
3rd Fred Skolnick Lake Habeeb  
HM Douglas Wolters Aged Beauty  
HM Karen Carkhuff Sebastian

### **Novice Mono Prints**, 8 Entrants with 12 Entries

1st Fred Skolnick Study in black  
2nd Douglas Wolters Aged Dignity  
3rd Barbra Karpas Ebb and Flow

### **Advanced Projected**, 9 Entrants with 18 Entries

1st Mike Lux The Narrows  
2nd Jim Rogers Peruvian Window & Jug  
3rd Dave Powell Avon Boats  
HM Dave Powell Maine Church  
HM Michael Tran Butterfly Dancer

### **Novice Projected**, 12 Entrants with 24 Entries

1st Karen Carkhuff Freedom  
2nd Coriolana Simon Fancy  
3rd Nick Williams Drops  
HM Ron Freudenheim Mum's the Word  
HM Elise Shurie Wren Babies

**Congratulations to all who entered!**

For full details and tutorials on  
Competition please see the  
*Member Handbook* in the Downloads  
section of the website.

## December Topic Definition

All topic definitions for the entire club year can be found on page 15 of the *SSCC Member Handbook*, available in the Downloads section of [ssccphotography.org](http://ssccphotography.org).

### **December: Architecture**

*The center of interest has been designed and constructed or fashioned by humans. Architecture can include any building in its totality as well as any of its components, such as doors, windows, steel / concrete / timber frames, stairs, roofs, steeples, towers, domes, and the full gamut of architectural decoration. The term "architecture" includes the category "architecture without architects," in which people create habitats such as pueblos or underground dwellings. The term "architecture" also extends to works of civil engineering such as bridges, ancient arches/arenas/aqueducts / baths, dams, ship terminals, subway systems, etc.*

**Projected Entries  
Due December 6  
By Midnight!**

### **Projected Image Entry Guidelines**

JPG File Format, 1024 pixels wide (MAX) by 768 pixels tall (MAX), sRGB color space, 500 KB max size, correct file name format.

File Name: **Class~Maker's Name~Image Title.jpg**

Example: **Nov~Tom Jones~Good Friends.jpg**

The tilde ~ character separates 3 fields of the file name.

**Class** – Nov or Adv

**Maker's Name** – spaces allowed, use the same name throughout the year.

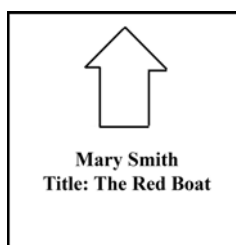
**Image Title** – spaces allowed, no commas.

Submissions by **e-mail only** to:

[SSCCphotography@Yahoo.com](mailto:SSCCphotography@Yahoo.com)

**Deadline:** Midnight 1-week before competition

### **Print Image Entry Guidelines**



Mark the BACK of the matte with photographer's **name** and **title** of the image and an **arrow** indicating the print's correct orientation



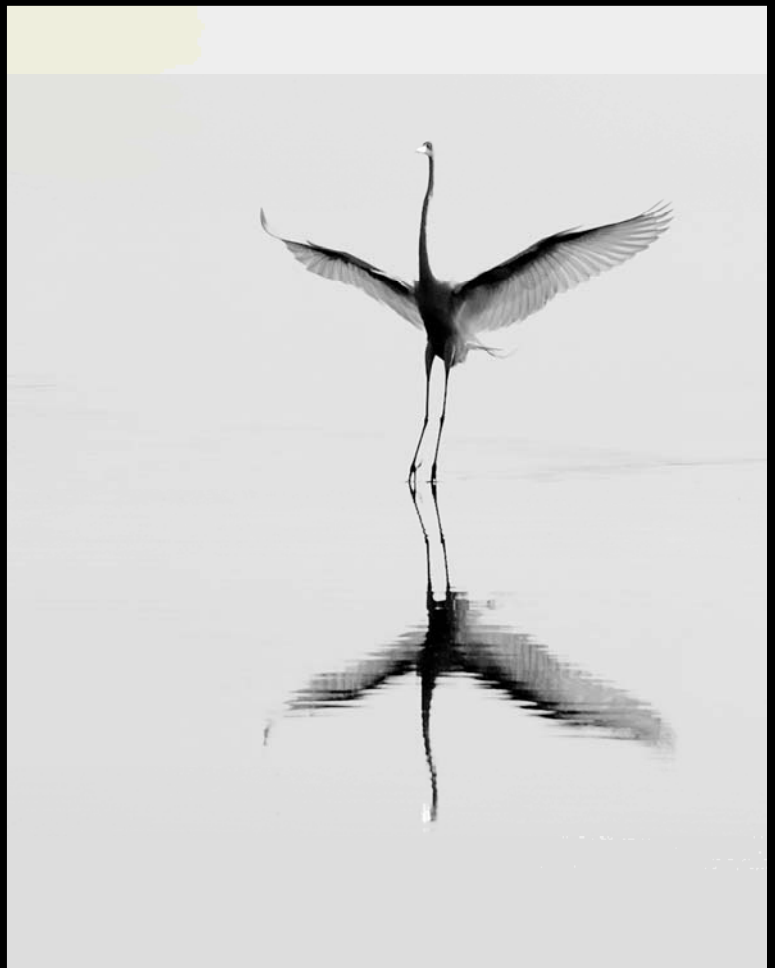
*Douglas Wolters, Aged Dignity*



*Barbara Karpas, Ebb And Flow*



*Robert Peters, Cat*



*Robert Peters, Early Morning fisherman*





*Ron Freudenheim, Mum's the Word*



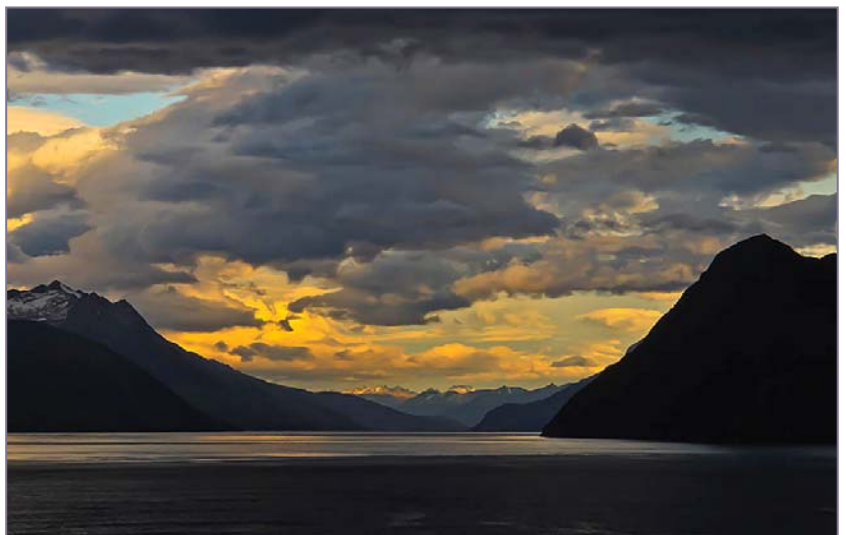
*Nick Williams, Drops*



*Barbara Karpas, Fandango*



*Dave Powell, Maine Church*



*Mike Lux, The Narrows*



*Robert Peters, Early Morning Fisherman*





*Elise Shurie, Wren Babies*



*Dave Powell, Avon Boats*

## Board Meeting Minutes

October 25, 2012

**Location:** Coco Simon and Doug Wolters residence

Started: 7:30 pm, Adjourned: 9:30 pm

**In attendance:** Carl Brandt, Bob Catlett, Michael Koren, Angelique Raptakis, Ted Ringger, Coco Simon, Ron Freudenheim, Doug Wolters, Bob Peters, Jim Rogers, Jerry Fath, Mike Lux, Dan Siskin

**Regrets:** Norm Bernache, Dave Mullen

### Treasurers Report

Jerry noted that we currently have 74 members and our resources break down as follows:

Balance as of 10/25/12    \$3,364.33

Upcoming expenses       \$ 316.00 [anticipated to end of 2012]

Total                                \$3,048.33

**Speakers and Judges** Coco reported that she has obtained commitments from guest speakers and competition judges for much of the rest of the 2012-13 season.

**Competition** Bob Peters notes the continuing issue regarding instructions and protocols. Since we can't depend on the judge to know every criterion, the Competition Chair might have to identify any entry that does not conform to the category definitions. It was suggested that we devote one of the early start meetings to a review of competition requirements.

**ACTION ITEM** – Bob will prepare an explanation of competition rules and requirements. He will announce reminders at the start of the competition, including no talking or giving directions to the judge, etc.

**Cable Release** With Dave's absence, there was no update. However, it was noted that someone suggested the newsletter was too long and contains too much material from contributors outside the club. Some present disagreed and urged that we do nothing to drastically change the award-winning publication. Further discussion was deferred until the Editor is present.

**Education Night** The schedule for the season is set. The full schedule of topics will be published in the next Cable Release. Michael will start a comment sheet to get feedback after the meetings.

**Website Update** Dan noted that some improvements are in the works. It was suggested that we consider paying someone to set up a good, functioning site. One feature noted was how the Bowie-Crofton club allows competition entries to be submitted through their website.

**ACTION ITEM** – Dan will look at other club sites and

possible providers for site design. A sub-group of Board members [Angelique; Michael Koren; Jim; Ron] will support the effort.

**Field Trip** Bob confirmed the November 17 trip to Eastern state Penitentiary and the December trip will be to take night time shots of the lights around the Mormon Temple.

**Membership** The Membership Chair remains vacant. We should try to encourage new members to help. It was suggested we divvy up the list of delinquent members so we can call them. Angelique drafted a new tri-fold flyer/application.

**GO 62** Angelique passed out the latest list of ideas for the GO 62 initiative. She noted that there will be a member survey via 'Survey Monkey' to get feedback on suggested activities or actions.

**ACTION ITEM** – Angelique will send the current list to the Board, grouped by topic, so we can all offer up more ideas.

**Other Business** Club property has gone missing, most importantly, our new, large screen. We need a more secure place for club property. It was suggested that all club property should clearly be marked.

There was talk of looking for another meeting location but this has been considered before and there appears to be no other place with the same advantages and costs.

The 2004 Club Information Booklet was passed around. It is substantial, with member bios and history. Do we want to update it? Initial response was tentative but if the website is enhanced, there should be places there for much of this material.

Jim noted some difficulty finding the latest versions of our Constitution and Competition rules. With the planned revamping of the web site, we should ensure that all important documents are readily accessible.

**ACTION ITEM** – Dave Mullen might have the current language since current rules should be published in the Cable Release. Angelique will try to chase down the original file.

Jim needs a backup- for projection duties. He might not be available to do that next year.

The next Board meeting will be January 24 or February 28, 2013.

## Letter to the Editor from Bill Rau

The Moab Photo Symposium is one of the premier photography events in the southwest. In 2013 the Symposium will be held during the first weekend in May, preceded by an optional three day set of field workshops in the Moab/Arches region. I attended in 2012 and found the presentations and field trips to be very inspirational and instructive. Further, it is a fun gathering, with food, drinks, good people, and excellent photography to share. More information and registration details can be found at [www.moabphotosym.com](http://www.moabphotosym.com).



Coriolana Simon, Fancy

## Plan Your Shooting! 2012 –2013 Competition Topics

September — Open  
October — Nature  
November — Open  
December — Architecture  
January — Open  
February — Abstracts  
March — Open  
April — Macro / Close-ups  
May — Reflections  
June — Year End  
Definitions for all topics can be found in the *Member Handbook*

For full details and tutorials on the Competition Rules and other club information please see the *Member Handbook*, available for download on the Club website.

### Silver Spring Camera Club Membership Form

Name: \_\_\_\_\_ Spouse/Partner's Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Phones - Home: \_\_\_\_\_ Work: \_\_\_\_\_ Cell: \_\_\_\_\_

Email Addresses: \_\_\_\_\_

Membership rates:  
Individual \$35  
Student or Spouse \$25  
Family \$55

Dues cover the club year from September through May. After January 31, dues for the remainder of the club year for new members are \$35; dues for spouses and students remain at \$35.  
Make checks payable to the *Silver Spring Camera Club*, and mail to:

SSCC, P.O. Box 2375, Wheaton, MD 20915-2375, or simply bring your check to one of our meetings.

For all questions about the club, contact Dave Mullen at [dave@nora-school.org](mailto:dave@nora-school.org)



## Chincoteague Dawn: Impressions from the Nikhil Bahl Workshop

Coriolana Simon

November 16-18, 2012.

OK, everybody. Visualize me at 4:30am in the hotel room at Chincoteague. I feel hard-boiled from too little sleep in a strange bed. But I get up and pile on two pairs of socks, extra-long leg warmers, a thermal cotton pullover, then a polar fleece pullover, a winter ski parka, winter hat, gloves within gloves, and I waddle out to the parking lot with Doug. The workshop group makes a caravan of four cars in the pitch dark and drives 10 minutes from Main Street in Chincoteague across marsh ridges and a short causeway to Assateague and the national wildlife refuge. No breakfast. No coffee.

It is still totally dark, with no hint that the sun will ever rise. Doug is hopping around on his crutches, while I am hauling a mega beach wagon overfilled with photo gear. Bring everything!! You never know what you'll need!! Reflectors, diffusers, variable neutral density filter, polarizers in every size, long lenses, wide lenses, a macro just in case, full frame body, small sensor body, a barrage of batteries, spikes for the tripod feet, towels to wipe away sea water and sand, hand warmers, extra scarves...

The last, very long section of the road to the beach is closed – washed away by Sandy and not to be repaired soon. It is an extremely long way to the beach. It is not only cold but very windy. Now I have to pee. It is still pitch dark. I wave my flashlight around and locate an acceptable porta-potty.

The others in the workshop trudge on ahead, while I am schlepping and groaning. Then the sky lightens a teeny bit. The stars get dimmer. A deep blue seeps over everything. At least I can see where I'm walking on the washed out road. I stop to watch the sky begin to turn orange and mauve and lavender above a lagoon filled with flooded marsh grass. Suddenly, a loud noise: a big flock of snow geese flies overhead.

Where the remainder of the paved road ends and the sand begins, I can no longer navigate the wagon.

It turns over on its side, and all the camera equipment bags fall onto the sand. I howl.

By the time I reach the ocean's edge, it's about 10 minutes before sunrise. Because of the strength of the wind, the waves are not only rough but are coming in at all different directions. Our group is shooting long exposures, so the water seems to turn to spun silk on a gold background. This is a beautiful effect with the sky's orange reflected on the wet sand as each wave recedes.

Everyone continues with this poetic exercise, exploring our workshop's theme of "beauty and change," to be discussed later at our critique in the warm hotel's meeting room. However, I have already discovered that I'm not so keen on the softness of long exposures. So I trundle away down the beach (after losing the \$72 lens shade for my 70-300mm lens). I find an abandoned horseshoe crab shell. And then a large bird that's been torn in half and beheaded. It looks interesting, so I take a lot of pictures and wonder how it happened. I shoot waves, orange and gold clouds, feather-like patterns of black sand against white sand, beach detritus, small rocks.

By 8:45am, the sun's already too bright, and we are all numb and exhausted. A hot breakfast sounds like a good idea.



## Horizon Photography Workshop Notes

Laurel Sharf

In October, Jessie Diffley and I experienced a photo workshop given by Horizon Photography. The workshop was held in Horizon's home territory, Chesapeake City, MD, which is an easy two-hour drive. We arrived on Friday, October 26<sup>th</sup> and had time to walk about this scenic, very small town before meeting our instructor. Our Bed & Breakfast, Doc Smithers, is owned by a delightful family who provided us with a wealth of historic information and good company.

In the evening, we met our photography instructor, Bob Madden, at his studio in town. Bob has been a staff photographer with National Geographic for over 15 years and has traveled across all seven continents photographing a variety of cultures and customs. Our time with Bob included shooting the Canal bridge at dawn, then landscape and distance shooting. Next, we visited a large horse farm for lessons on panning pacers and trotters. We also got to take additional pictures of horses at work and spent time with the groomers. After that, it was back to town to photograph people, architecture, and shops.

Our workshop consisted of a group of six students, and

our time was divided among shooting, sorting images, sharing, and discussing/critiquing. There were some definite challenges, however; it turned out to be a long day with lots of

stairs to the studio itself, and lots of steps to the top of the bridge. Plenty of coffee and good food helped!



Jessie and I, who are still fairly new to the ins-and-outs of digital photography, learned a great deal from this workshop. Here are the main tips we brought home:

- Workshop participants need to spend more time "playing" with their cameras before the ac-

tual workshop.

- Always bring extra batteries! If you're shooting for a whole day, your camera can run out of power sooner than you realize.

- Lighting is REALLY, REALLY significant.

- If your photo isn't in focus, there's very little you can do with it when you get home and load it into your computer.

- Horses are very willing subjects and easier to photograph than people!

- Express creativity by exploring your surroundings. Try new shots both inside and outside of buildings.

To sum up our experience, we would certainly recommend this workshop and its location.





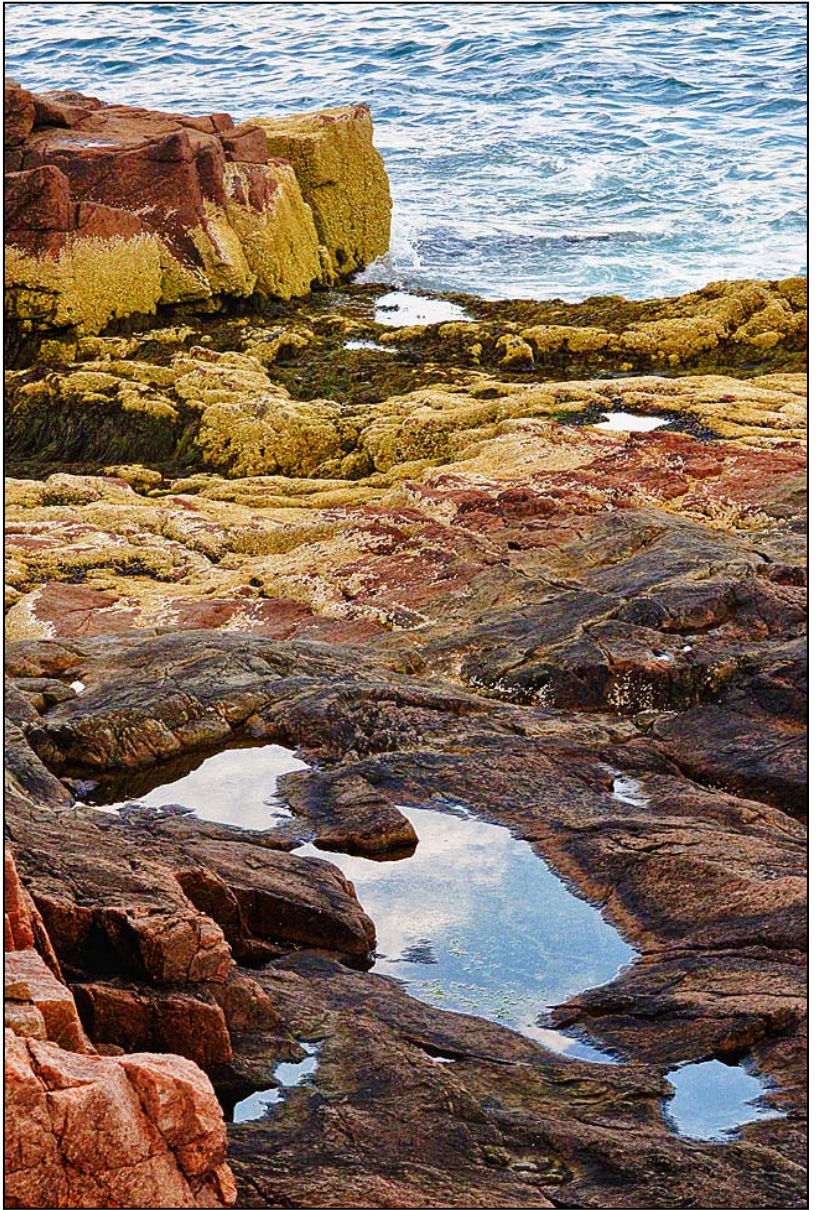
## Down East Low Tide

Michael Lux

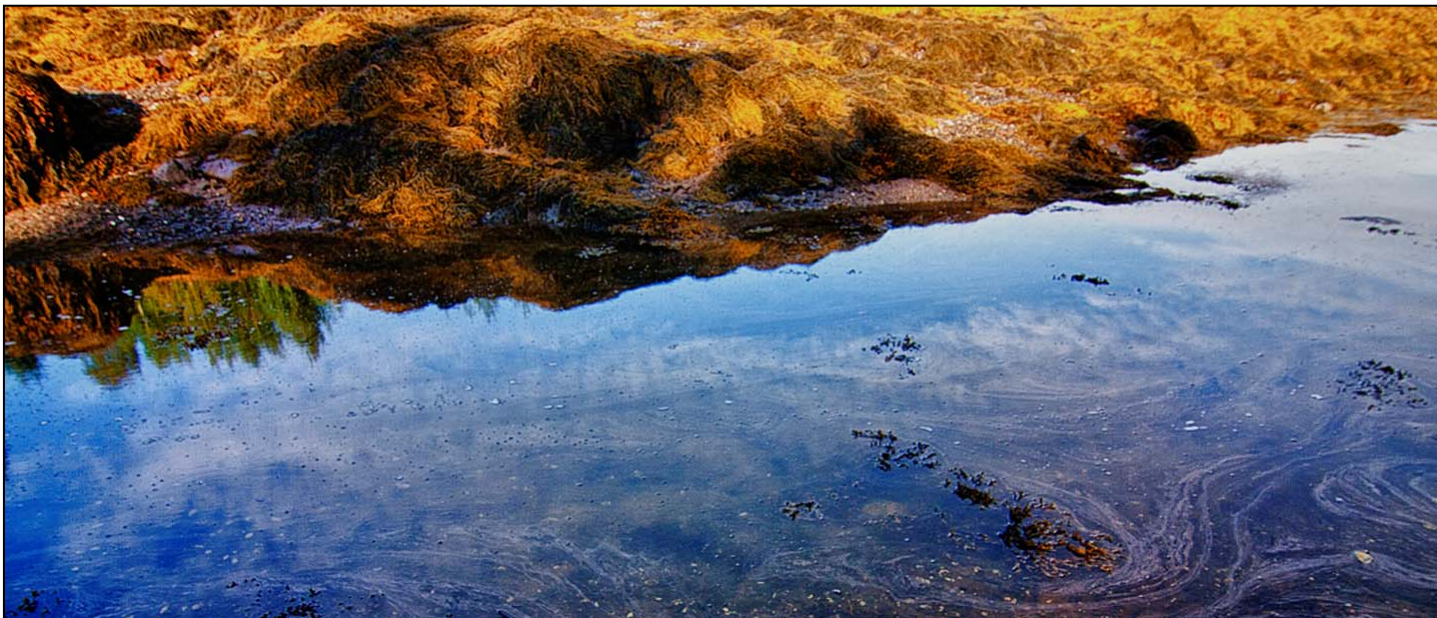
This past August, my wife and I took a delightful twelve day trip to Acadia National Park in Maine, and to New Brunswick and Prince Edward Island. We flew US Air, nonstop, round trip from BWI to Bangor for only \$228. That was the good news. The bad news was that we paid almost as much for our baggage to fly, round trip as for us. I am considering taking no change of clothes and lots of deodorant for any future flights!

My primary photographic goal was to photograph the tidal flats at low tide. Tides are most extreme in this part of the world, particularly in The Bay of Fundy, in New Brunswick. All of the photographs which follow were taken, at low tide, either at Acadia, or at tiny Deer Island, in New Brunswick. Deer Island is located just off the coast of north eastern most Maine, and can only be reached by ferry. There's virtually nothing to do on Deer Island other than marvel at the quickly changing tidal landscape and savor the best and fattest pancakes in North America, at the tiny, but very friendly, Deer Island Cafe.

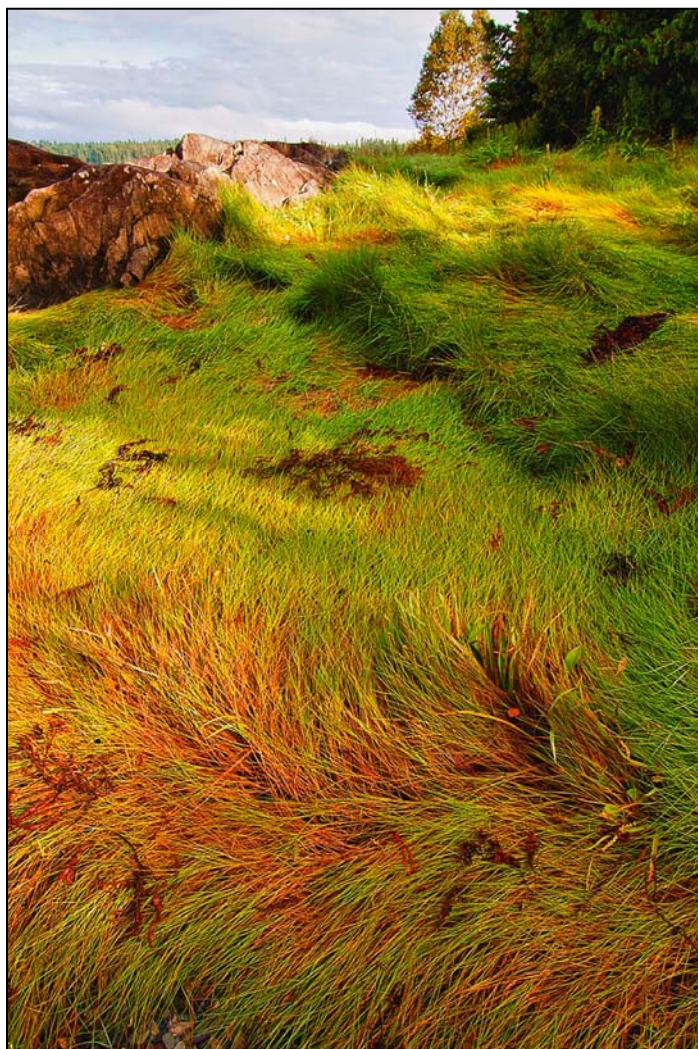
I took lots of pleasing, typical Down East photos of boat docks, lighthouses, maritime sunrises and sunsets, lobster traps, fishing vessels, and coastlines. However, the following array of various low tide landscapes is what intrigued me the most. Keep in mind that much, and often all of what you will see in these images is covered by water when the tide rolls in.







*Photos by Mike Lux*



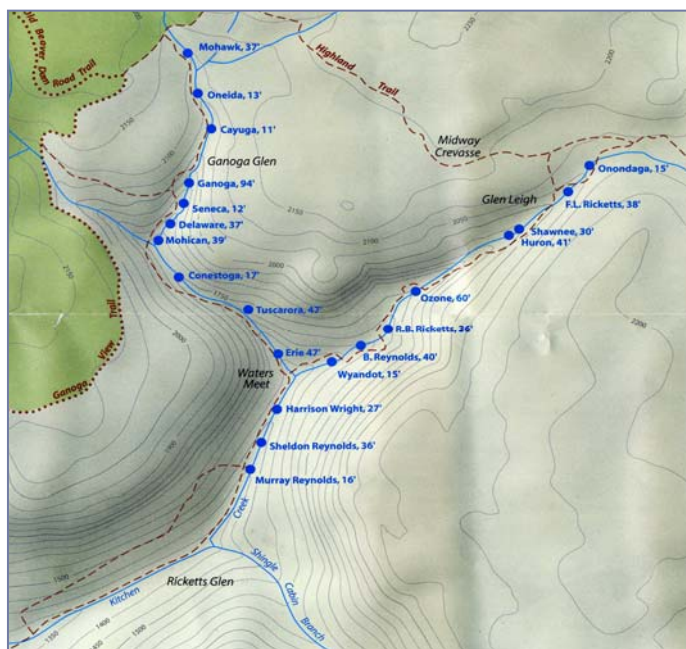
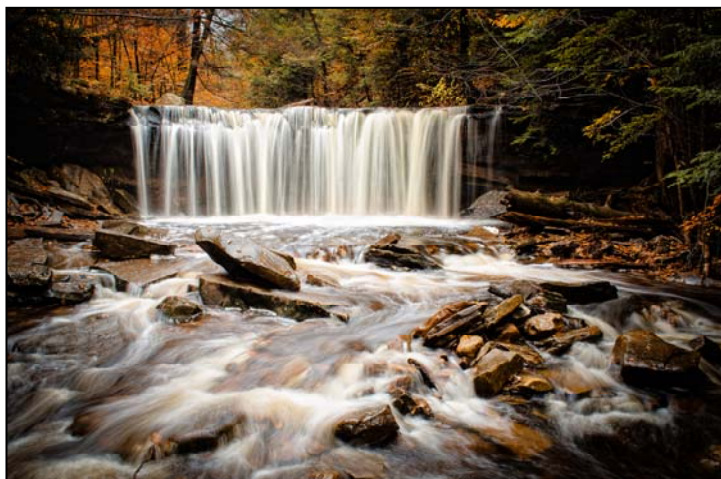
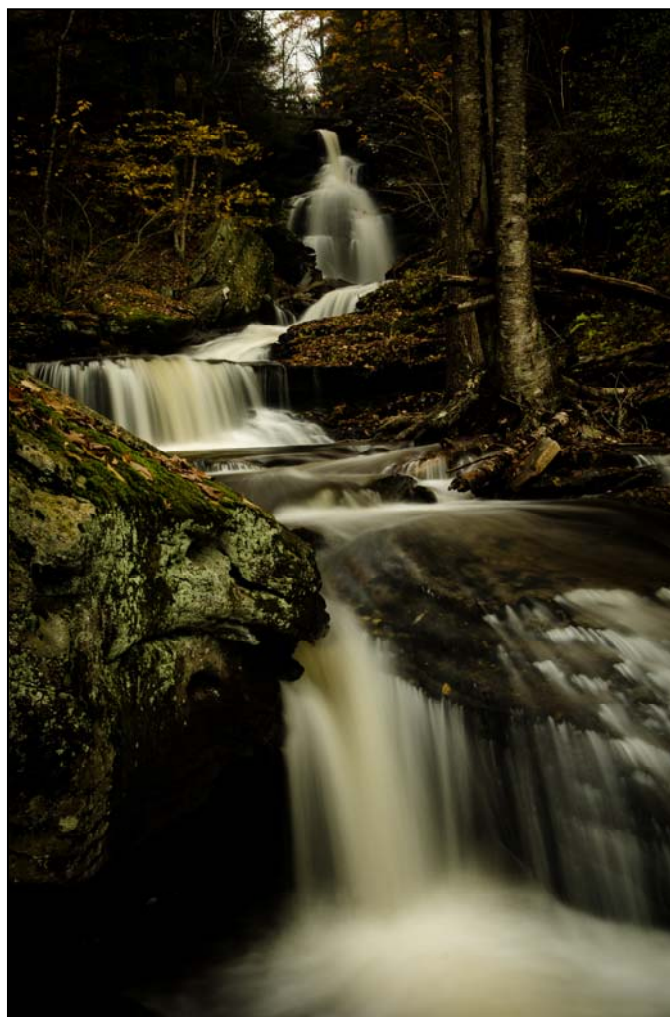


## Waterfall Valhalla

### Shooting at Ricketts Glen State Park

Dave Mullen

For the past five years or so I've endeavored to find a way to get travel to Ricketts Glen State Park in north-eastern Pennsylvania. When I had a trip to Scranton in December a few years ago, I was informed that I wouldn't be allowed in the park without crampons and an ice pick! Duly warned, I waited for a more temperate time of year to visit. Last October it finally arrived, a trip to Hazelton that I could extend into a weekend camping trip! Why had I lusted after this trip for so long? A reported 24 named waterfalls along a seven mile hike! After a 3 ½ hour drive and a full work day, Bev and I drove another 45 minutes to the park. We set up camp, cooked dinner, and managed to get into our tent moments before the skies opened. Fortunately we'd set things up properly and stayed dry despite a night of heavy downpour. Saturday morning dawned gray and overcast, but the rain had stopped. After coffee and oatmeal we headed off for the trail-head. The ever-patient photographer's wife enjoyed quietly sitting along the trail while the ever-impatient photographer scrambled down to the water's edge for better angles. It was a steep, muddy, slippery, vigorous hike, with perfect light until around noon, when the sun broke through and created a great deal of contrast. The trail had been pretty lightly travelled through the morning, but as the day wore on we ran into more and more people until by noon it was like shooting at Great Falls on a Saturday... tough to maneuver around people. Nonetheless, Ricketts Glen lived up to the hype, especially at the tail end of the foliage season following a night of heavy rain. These are two of the 24 waterfalls I shot that day. Highly recommended!



## Tim Grey's Digital Darkroom Questions

**The Question:** In X-Rite's Complete Guide to Color Management they state regarding sRGB, "Although some users may feel the 'safe space' offered by sRGB is too restrictive, if we compare it to the printer's output we see a different story."

They go on to state that "the gamut of sRGB which totally encompasses the color rendering capabilities of the printed page. The inner line represents a professional six-color inkjet output which is still mostly well within the boundaries of sRGB. The small difference that Adobe RGB can offer requires much work to compress the colors into the output space."

For years I have been using Adobe RGB and now ProPhoto RGB. This article seems to suggest that I am not really gaining any advantage in working in either of those two color spaces, especially when it comes to printing. Do you agree or disagree? Maybe this might be just a state of perception and mind, but I believe I can see a difference in an on screen image based on sRGB and the other two.

**Tim's Answer:** I would first say that I very strongly disagree with the assessment of sRGB relative to photo inkjet output. But I would quickly add that the only version of the document you refer to that I could find is copyrighted in 2005. That means the document is about seven years old, which is an eternity in the world of digital photography.

It certainly used to be true that the sRGB color space very easily encompassed all (or nearly all) of the range of colors that a typical photo inkjet printer could produce. But that is not at all the case today. Especially when printing to glossy or semi-gloss papers, today's

photo inkjet printers can produce a range of colors that very easily exceeds the capabilities of sRGB, and in many cases exceeds to a lesser extent the capabilities of Adobe RGB.

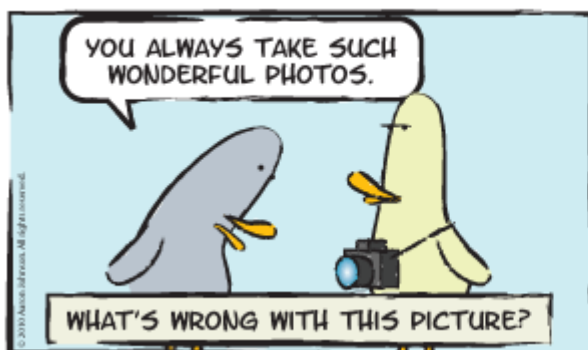
I would certainly say that the differences in most cases are tremendously huge, but there are differences. Especially for images that contain highly saturated colors, and especially in situations where you maximize the intensity of those colors, the color space you're working in can make a significant and visible difference in the final image. Seeing the difference on your computer display can be difficult, since most displays don't encompass the full range of colors even in the Adobe RGB color space. But in the printed page you can most certainly see a difference under certain circumstances.

Therefore, I encourage working in the ProPhoto RGB color space with a 16 bit per channel bit depth, even though in many cases the benefits may be minor. Ultimately we are trying to take steps that will produce the best results possible, and for photo inkjet printing there's no question that working in sRGB can represent a bit of a compromise. Not a night-and-day difference, to be sure, but a difference that can be seen clearly in certain situations.

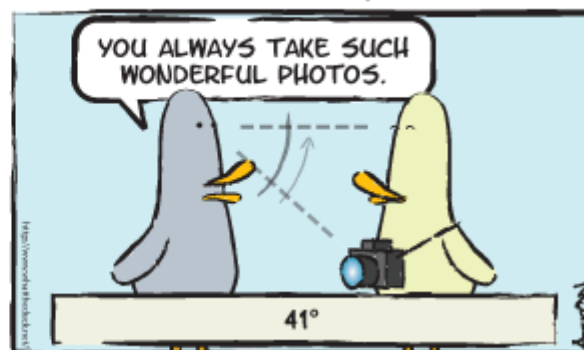
So, I do think you should continue using ProPhoto RGB, or at least Adobe RGB, for all of your photographic images. There are certainly workflows where sRGB makes perfect sense as a color space, but I would argue that for today's photo inkjet printers that isn't the case, and a wider color gamut most certainly offers benefits to the photographer.

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What The Duck



<http://www.whattheduck.net/>



© 2012 Aaron Johnson, Used with Permission



## Perspectives on Abstract Photography

*This season, our February competition is on the topic of abstracts. Not many of us at SSCC have seriously dived into this branch of photography, and some of us may have no idea what abstracts are or where to start in photographing such images. To shed some light on the path, our January speaker will discuss how he fell into abstracts, unsuspectingly. Then, for the Third Thursday Education Night in January another photographer will talk about what abstracts are and aren't and describe various shooting techniques, and – if time allows – have us experiment with a couple of these techniques. These two events should help us be ready for the abstracts competition mid-February.*

*One additional way to learn about abstract photography is to read what experts have to say. We're fortunate to have one such expert in our area, Joe Miller, who is founder and director of the Joseph Miller Center for Photography in Gainesville, VA. Joe holds an annual abstracts international competition at his center and also lectures and writes extensively in the northern Virginia area. He has kindly given us permission to reprint some of his articles that have appeared on Joseph Miller's Page of the NVACC (Northern Virginia Alliance of Camera Clubs) web site. We will benefit from his generosity and share some of his articles with SSCC members over the next few months. Below is the first in our series.*

*-Coriolana Simon*

### **Visual Design in Abstract Photography** December 18, 2010

Visual design in abstract photography can be very individualistic. In traditional photography one is reluctant to show a house upside down or a dog as green. Lacking the familiar, abstract photography is much more receptive to imagination and creativity. What do we mean when we say "abstract"? Here is one definition: "An abstract is characterized by non-representational designs depicting no recognizable thing, only geometric figures of color and form."

While abstracts may appear to be different from other photographs, the same design needs apply. One might argue that they are even more important given the absence of the familiar. In addition to lines, shapes, texture, and perspective, other factors that should be considered are color, tone, harmony, rhythm, and balance.

In abstract photography, the careful and thoughtful

photographer (there should be no other kind) may want to consider the following:

- Distribute dark tones uniformly throughout the picture space
- Distribute light tones uniformly throughout the picture space
- Balance dark tones with light tones
- Balance color and/or tone throughout the picture space
- Balance color and/or tone in the corners
- Use lines as in all photography – that is, horizontal lines suggest rest and stability, vertical lines suggest power and strength, oblique lines suggest action and movement
- Introduce secondary motif lines to support the message of the primary line
- Create repeating themes to enforce the primary theme
- Use repetition – patterns, colors, tones, shapes, etc.
- Seek color harmony and balance
- Seek tonal harmony and balance
- Strive for compositional balance – but be mindful that sometimes imbalance can be very powerful
- Avoid the temptation to include an apparent "center of interest" which may alter the entire mood of the image
- Remember that exposure changes will likely change the mood of the image
- Remember that even though the image may not be recognizable, all parts of the picture space should make a positive contribution

Frequently abstract photography is more effective when there is an illusion of texture in the image. Abstract photography, which can be wonderful with or without an illusion of texture, often is misunderstood because there is no "subject." Indeed, the mood and effect of many abstracts would be destroyed if there were a center of interest.

There is an excellent training exercise to learn to see elements in an abstract. Gently crumple a piece of aluminum foil so as to produce random patterns of lines and shapes. Use colored lights, gels, reflectors, etc. to project the light onto the crumpled aluminum foil. Slightly move the aluminum foil or your camera to change the placement of colors, tones, and shapes in the viewfinder. Ask yourself why you like or don't like the different images. Why are some more pleasing and some less pleasing to your eye? When you can verbalize your responses, you are on your way to become an

abstract photographer.

Photographers often ask where one can find abstracts. That is a valid question and fortunately the answer can be given in one word: everywhere. The key to finding abstracts is to abstract – that is, isolate, isolate, isolate. Generally, macro lenses and telephoto lenses isolate best. Wide angle lenses, because of their broad coverage, usually include too much peripheral information. For whatever reasons, abstracts are not understood by many photographers, and indeed, by many judges. Yet abstracts have long been an important part of the art world. From such diverse styles as Wassily Kandinsky to Georgia O’Keeffe, artists have painted abstracts. Much of today’s “Modern Art” would have to be called abstracts.

While abstracts often are not appreciated at the camera club level, many master photographers have produced outstanding abstracts. Think of Edward Weston’s peppers or his shells. Harry Callahan and Man Ray were pioneers in creating abstract designs. Among contemporary photographers, Freeman Patterson’s abstract landscapes are true works of art.

Don’t be discouraged that abstracts are not well accepted in camera club competitions which are bound by traditional dogma such as the rule of thirds, a believed need for a center of interest, etc. In abstract photography talented photographers can elevate the camera from that of a recording instrument to one that creates art.

- Joseph Miller



Doug Wolters’ image, *Abstract Tubes*, was juried into the spring 2012 Joseph Miller Abstract Photography Exhibit.

## Member News

Congratulations to **Henry Ng** who has published a book which he invites all members to view and download.

From Henry: My photo book was done for my Print Exhibit in Hong Kong in April. My Print Exhibit was a part of the celebration for my high school's 75th anniversary this year. Since my Exhibit Photo book is a little heavy, I was only able to carry a limited number of copies back from Hong Kong. I wish I could have brought enough copies of my photo books so I could give each SSCC member a hard copy. However, the print company has made an electronic version before making the real photo book. As a matter of fact, the electronic version of my photo book looks better than the real book since many of the images in the photo book were printed a little bright and thus losing some contrast and details from the original image.

(Ed. Note: if you do not yet have a free Dropbox account you can get one here: <http://db.tt/ItPvmUPe>. You will get 2GB of free cloud storage.)

If any SSCC member is interested in getting a copy of the electronics version of my Exhibit photo book, he/she can download it from the following Dropbox link directly:

[https://www.dropbox.com/s/ddsqvja4ywqe6p6/Full%20PhotoBook\\_2012-HenryNG-Exhibit-final.pdf](https://www.dropbox.com/s/ddsqvja4ywqe6p6/Full%20PhotoBook_2012-HenryNG-Exhibit-final.pdf)

After clicking on the above link, click on the *Download* button and then click *Direct Download*. A copy will be downloading. Since the file size is close to 18 MB, please be patient when downloading if you do not have a high speed Internet connection.

In addition, I have also made a digital show on the opening ceremony of my Print Exhibit in Hong Kong.

Any SSCC member can download it from the following Drop Box link if interested:

<https://www.dropbox.com/s/7ic0kbgxfkthnuf/2012-04-17-HenryNGPrintExhibitOpenCeremony-DigitalShow-Final.exe>

Unfortunately, the digital show only runs on PCs and not Macs, as it was produced from ProShow Producer. The file size is about 31 MB.

## Exhibits and Events

Ted Ringger

**Endangered Species: Watermen of the Chesapeake** – Black & white images by Glen McClure. Indefinitely. Calvert Marine Museum.

[www.calvertmarinemuseum.com](http://www.calvertmarinemuseum.com)

**The Beautiful Time: Photography by Sammy Baloji** – Congolese photographer explores the meaning of memory and documents the copper mine industry before and after independence. Through January 6. National Museum of Natural History. [www.mnh.si.edu](http://www.mnh.si.edu)

**Nature's Best Photography Awards** – Through Jan. 6. National Museum of Natural History. [www.mnh.si.edu](http://www.mnh.si.edu)

**The Wild Horses of Sable Island** – Images by Roberto Dutesco. Embassy of Canada. 501 Pennsylvania Ave., NW, Washington, DC. 202-682-7732

**Ansel Adams at the Wilderness Society** – More than 80 works on permanent display. 1615 M St., NW, DC. <http://wilderness.org/anseladams>.

**The Solemnity of Shadows: Juan Laurent's Vision of Spain** 23 albumen photographs depicting 19<sup>th</sup> century Spanish art and architecture. National Gallery of Art, East Building. [www.nga.gov](http://www.nga.gov)

**Photographs of the Civil Rights Movement and March on Washington: 45<sup>th</sup> Anniversary** Open indefinitely. Historical Society of Washington. [www.historydc.org](http://www.historydc.org)

**Snapshot: Painters and Photography, Bonnard to Vuillard** Shows how 19<sup>th</sup> century painters adopted photography as both a painting aid and an expressive medium in itself. The Phillips Collection. [www.phillipscollection.org](http://www.phillipscollection.org)

**The Evolving Universe** See images of space taken through telescopes and explore the time between the creation of the universe to present day earth. Through January 20. National Museum of Natural History. [www.mnh.si.edu](http://www.mnh.si.edu)

**Matthew Brady's Photographs of Union Generals** Studio portraits by the famous Civil War photographer. National Portrait Gallery. Through May 31. [www.npg.si.edu](http://www.npg.si.edu)

**Desert Air: Photographs by George Steinmetz** – Through January 27. National Geographic Society. [www.nationalgeographic.com/museum](http://www.nationalgeographic.com/museum)

**Ivan Sigal: White Road** – The lives of Eurasians captured by the American photographer between 1998 and 2005. Through January 27. Corcoran Gallery of Art. [www.corcoran.org](http://www.corcoran.org)

**Taryn Simon: A Living Man Declared Dead and Other Chapters I-XVIII** – Photography and text reveal social changes driven by science, culture and chance. Through February 24. Corcoran Gallery of Art. [www.corcoran.org](http://www.corcoran.org)

**Detroit Disassembled: Photographs by Andrew Moore** 30 monumentally scaled photographs reveal Detroit's ruins. Through February 18. National Building Museum. [www.nbm.org](http://www.nbm.org)

**Detroit is no Dry Bones: Photographs by Camilo Jose Vergara** The sociologist documented the city's decline for more than 25 years. Through February 18. National Building Museum. [www.nbm.org](http://www.nbm.org)

**The Serial Portrait: Photography and Identity in the Last One Hundred Years** Twenty photographers explore the same subjects, primarily friends, family and themselves, over the course of days, months or decades. Through December 31. National Gallery of Art. [www.nga.gov](http://www.nga.gov)

**The Eyes of History** The best news images of 2011 from the White House News Photographers Association. Through March 29. The Newseum. [www.newseum.org](http://www.newseum.org)

**Picturing the Sublime: Photographs from the Joseph and Charlotte Lichtenberg Collection** – Eleven photographers document how artists use the camera to capture the beauty and destruction of the natural world. Through January 13. Phillips Collection. [www.phillipscollection.org](http://www.phillipscollection.org)



## Calls for Entries

David Blass

### **Vermont Photo Workplace**

The Magic of Light, Deadline: Dec. 17

Environmental Concern, Deadline: Jan. 21

[www.vtphotoworkplace.com](http://www.vtphotoworkplace.com)

### **Focal Press Photography Contest**

Holiday, Deadline: Dec. 31

Family, Deadline: Jan. 31

Street Photography, Deadline: Feb. 28

<http://focalpressphotographycontest.com/>

### **Linus Galleries (Signal Hill, CA)**

Vintage, Deadline: Dec. 3

Urban, Deadline: Dec. 31

[www.linusgallery.com/call-for-entries.html](http://www.linusgallery.com/call-for-entries.html)

### **Black Box Gallery (Portland, OR)**

The Poetic Landscape, Deadline: Dec. 6

Portrait: Image and Identity, Deadline: Jan. 8

<http://blackboxgallery.com/CallForEntry.html>

### **A Smith Gallery (Johnson City, TX)**

Smile, Deadline: Dec. 3

<https://asmithgallery.com/>

### **Embracing Our Differences (Sarasota, FL)**

Deadline: Jan. 7

<http://embracingourdifferences.org/pdfs/2013eodartists.pdf>

### **The Kiernan Gallery**

Alternative Methods, Deadline: Dec. 15

<http://kiernangallery.com/methods-alternative/>

### **Canteen Magazine**

Naked Judging. Deadline: Dec. 31

[http://www.canteenmag.com/contest\\_overview](http://www.canteenmag.com/contest_overview)

### **RayKo Photo Center (San Francisco, CA)**

Juried Plastic Camera Show, Deadline: Jan. 4

<http://raykophoto.com/call-for-entry-6th-annual-international-juried-plastic-camera-show/>

### **Open to Interpretation (St. Paul, MN)**

Love & Lust, Deadline: Jan. 10

[http://www.open2interpretation.com/submit\\_photo\\_love\\_lust.html](http://www.open2interpretation.com/submit_photo_love_lust.html)

## Photoshop Tip of the Month

### Smart Object vs. Stamp Visible

Many of us have been using the undocumented shortcut Command-Option-Shift-E (PC: Ctrl-Alt-Shift-E) to make a merged copy on the top of all visible layers. The problem with this method is it creates a snapshot of the merged layers, so that if you change the underlying layers the merged version on top doesn't change.

A better method might be creating a Smart Object. Select all the layers and convert them to a smart object (*Layer > Smart Objects > Convert to Smart Object*). Now you can work on that layer, but still have live access to all the original layers just by double-clicking on the Smart Object. When you change pixels on one of the Smart Object layers, the change will be reflected in the Smart Object. Give it a try!

## Classes and Workshops

David Blass

### \*Nikhil Bahl Workshops

Private Instruction and Custom Workshops available  
Creative Compositions & Processing Techniques, April 6-7  
Macro Boot Camp, April 13-14  
Flowers & Close-ups, April 20, 6:30am to 9:30am  
Great Smoky Mountains, April 23-28  
Chincoteague Island One-day Workshop, June 8,  
West Virginia, Oct. 5-9  
Chincoteague Island One-day Workshop, Oct. 19

[www.nikhilbahl.com](http://www.nikhilbahl.com)

### \*Washington School of Photography

Focus on Composition, Sat. Dec. 1, 10am-1pm  
Black & White Film, Sat. Dec. 1, 2-5pm  
Lighting with Portable Flash, Fri. Dec. 7, 10am-1pm  
Finishing Touch, Sat. Dec. 8, 10am-4:30pm  
Wildlife, Mon. Dec. 10, 7-10pm  
Controlling Your Light, Sat. Dec. 15, 10am-4:30pm  
And many more at [www.washingtonschoolofphotography.com](http://www.washingtonschoolofphotography.com)

### \*Horizon Workshops

Shooting with the iPhone, Sat. Dec. 8, 10am-4:30pm  
From Click to Print, Sat. Jan. 19, 10am-5pm  
Photoshop Elements, Sun. Jan. 20, 10am-5pm  
Adobe Lightroom, Sat. Jan. 26, 10am-5pm  
And many more at [www.horizonworkshops.com](http://www.horizonworkshops.com)

### Joseph Van Ost Photo Safaris

Yellowstone in Winter, Jan. 12-19 and Jan. 20-27, 2013  
Venice at Carnival, Feb. 6-13, 2013  
Aurora Borealis, Fairbanks, Alaska, Mar. 7-14, 2013  
Tanzania—Serengeti National Park, Mar. 16-30, 2013  
Midway Atoll, Hawaii, Mar. 18-26 or Apr. 1-9, 2013  
Holland at Tulip Time, Apr. 13-24, 2013  
Great Smoky Mountains, Apr. 20-26, 2013  
Turkey—Continental Crossroads, May 11-26, 2013  
Kenya Wildlife, Aug. 23-Sep. 7, 2013

[www.photosafaris.com](http://www.photosafaris.com)

### National Geographic

Mastering Travel Photography, Sun. Dec. 2, 9am-4pm  
<http://www.nationalgeographic.com/ngtseminars/seminars/mastering-travel-photography.html>

### Capital Photography Center

Intro to Lightroom-Library, Sun. Dec. 2, 9:30am-4:30pm  
Longwood Gardens Holiday Shoot, Fri. Dec. 7, 9am-1pm  
Off-Camera Flash, Sat. Dec. 8, 9:15am-4:45pm  
Garden of Lights at the Mormon Temple Photo Safari,  
Thu. Dec. 13 and Tue. Dec. 18, 7-9:30pm  
iPhonography: Getting Started, Sat. Jan. 5, 10:30am-2:30pm  
Many other workshops at various locations.

<http://capitalphotographycenter.wildapricot.org/>

### Glen Echo Park

Night Visions Workshop, Sat. Dec. 15, 7-10pm  
Digital Printing Workflow, Sat. Jan. 12-Feb. 16, 2013  
Fine Art Digital B&W Printing, Sat. Feb. 23, 10am-4pm  
Advanced Darkroom, Tue. Jan. 15-Mar. 19, 2013, 7-11pm  
Camera Basics, Tue. Jan. 15-Mar. 5, 2013, 9:30am-12pm  
Portraiture, Thu. Jan. 31-Mar. 7, 2013, 7:30-9:30pm  
And others at

<http://register.glenechopark.org/class/classclassIndex.aspx?ctglID=41&ctgyID=32&typeID=2>

### Art Wolfe

The Wilds of Hawaii, Jan. 14-18, 2013  
Myanmar, Feb. 4-14, 2013  
Bhutan, Mar. 25-Apr. 6, 2013  
Vietnam, May 16-26, 2013  
Bali, Indonesia, July 12-22, 2013  
Namibia, Africa, Sep. 4-14, 2013  
And more at [www.artwolfeworkshops.com](http://www.artwolfeworkshops.com)

### Ghost Town Safari

Venice, Oct. 4-18  
China, An Adventure in Culture, May/June, 2013  
<http://ghosttownsafaris.com/category/workshops-and-safaris/>

### Suzi Eszterhas

Wildlife of Costa Rica, Jan. 6-18 or 19-31, 2013  
Wildlife of Brazil, Sep. 1-15, 2013  
Pantanal Wildlife, Brazil, Sep. 15-29, 2013  
Wildlife of India, Nov. 2013 (dates TBA)  
[www.suzieszterhas.com/toursWorkshops](http://www.suzieszterhas.com/toursWorkshops)

\* Past SSCC Speaker and/or Judge

[www.scccphotography.org](http://www.scccphotography.org)



## News You Can Use

### Full Moons

Date	Moonrise	Moonset
December 28	5:29 pm	7:20 am
January 26	5:16 pm	6:36 am

### Sunrise and Sunset

Date	Sunrise	Sunset
December 1	7:08 am	4:46 pm
December 15	7:20 am	4:47 pm
December 31	7:27 am	4:56 pm

Times are for Washington DC. [www.timeanddate.com](http://www.timeanddate.com)

## Deal of the Month

Have you always wanted to publish a book of your photos? From [Blurb.com](http://Blurb.com) comes a 25% off offer when you create a book with them. The caveat? The offer expires on December 3. Use the code "HOLIDAY25" when you order to get the savings.

## Websites of the Month

Haunting portraits of soldiers in Afghanistan by Claire Felicie taken before, during, and after their deployment. [http://www.slate.com/blogs/ behold/2012/10/17/ claire\\_felicie\\_s\\_photographs\\_marines\\_faces\\_before\\_during\\_and\\_after\\_afghanistan.html](http://www.slate.com/blogs/ behold/2012/10/17/ claire_felicie_s_photographs_marines_faces_before_during_and_after_afghanistan.html)

A nice article on portraiture by Chris Orwig can be found at AfterCapture magazine at this link:

<http://digitalmag.aftercapture.com/aftercapture/20121011#pg9>



Link Notes: Adobe Acrobat does not always translate the Hyperlinks in the original publication into Hyperlinks in the Adobe PDF file. Specifically, multi-line websites or websites that do not include "www" seem to be particularly affected. If a link does not work, you may need to Copy and Paste the text into your web browser.

To get the latest version of Adobe Reader, use this Hyperlink: <http://get.adobe.com/reader/othersversions/>

## Stay In Touch with SSCC

[www.scccphotography.org](http://www.scccphotography.org)

[www.twitter.com/ssccphoto](http://www.twitter.com/ssccphoto)

<http://groups.google.com/group/sscameracub>

[www.flickr.com/groups/sscc\\_picture\\_a\\_day](http://www.flickr.com/groups/sscc_picture_a_day)

[www.facebook.com/pages/Silver-Spring-Camera-Club/147660948590014?ref=sgm](http://www.facebook.com/pages/Silver-Spring-Camera-Club/147660948590014?ref=sgm)

[www.magcloud.com/user/wehs](http://www.magcloud.com/user/wehs)

## SSCC Calendar Upcoming Events

### December 2012

- 6 Speaker Meeting
- 13 Competition Night
- 15 Field Trips: Laurel Races/Mormon Temple
- 20 Education Night
- 24 Cable Release Deadline

### January 2013

- 3 Speaker Meeting
- 10 Competition Night
- 12 Field Trip: Johns Hopkins Basketball
- 17 Education Night
- 24 Cable Release Deadline

***THE CABLE RELEASE SUBMISSION DEADLINE  
is the 24th of each month.***



*Michael Tran, Butterfly Dancer*



First Class Mail



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