

Cable Release



Fred Skolnick, Rowers

Food For Thought

If one really wishes to be a master of an art, technical knowledge of it is not enough.

One has to transcend technique so that the art becomes an 'artless art' growing out of the unconscious.

- D. T. Suzuki

SSCC Officers and Chairs 2010-2011

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Vice President: Tom Bancroft
Treasurer: Jerry Fath
Secretary: Angelique Raptakis
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Third Thursdays: Michael Koren
Membership: MyPhuong Nguyen
Field Trips: Bob Catlett
Historian: Norm Bernache
PSA Rep: Michael Koren
Website: Dave Mullen

E-mail addresses and phone numbers for officers are available on request. Please contact MyPhuong Nguyen at mpnguyenfoto@gmail.com.

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.

Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact MyPhuong Nguyen at mpnguyenfoto@gmail.com.

SSCC member submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at dave@nora-school.org

More information is available at the SSCC Website: www.sscphotography.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:

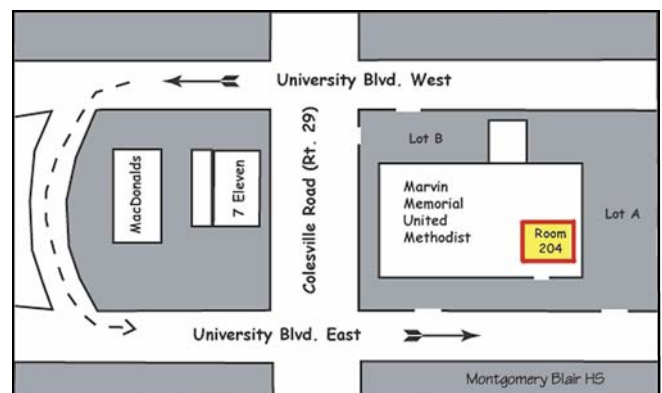
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

April 7

Speaker Night: Bert Shankman Expressionist Interpretations

Bert Shankman is a fine art photographer based in Olney, Maryland, whose works have been exhibited throughout the United States and internationally. His specialty is flower photography, growing his floral subjects at his home in the many gardens he tends. With his work close at hand, he photographs his subjects in all phases of development and in all kinds of weather. His images entail the use of a tripod to get multiple exposures for each composition. He also varies the focus points and the amount of light on his subjects. This enables him to compose an image controlling the clarity and the tones of the picture to correspond to his visualization of the final product. His intent is to use the flowers to evoke a wide range of emotions. All of his works are limited to editions of 25.

In 2009 Bert was chosen by the review committee of the **Lishui Photo Festival** to speak and present his works in a solo show in Lishui, China. The **Lishui Photo Festival** is a biennial photography festival held during the last week of November. Mr. Shankman was one of approximately 100 invited photographers from the U.S., Europe and China. He has also spoken to numerous photography clubs in the Washington D.C. and Northern Virginia area.

The talk will start with a few pictures showing the **Lishui Photo Festival**. Then Mr. Shankman will describe how he uses Focus Stacking in the creation of pictures including those for the festival. He will also talk about the different focus stacking software available today.

April 9

Field Trip Henryton State Hospital Bob Catlett

This month we travel to Henryton State Hospital, an abandoned hospital west of Baltimore. This is an old, abandoned TB hospital that has been closed for 30 years. Old buildings, broken glass, lots of graffiti, and challenging photography. Bring your tripod, and get ready to practice (or learn) bracketing, and when you get home you can build up your HDR chops. As usual, we'll meet at 9:30am at the Giant Food parking lot (corner of Flower Avenue and Arliss Street) to car pool to our shooting adventure.



April 14

Competition Night Topic: Open Judge: Frank Herzog

Frank Herzog retired from broadcasting a year ago after 41 years as a newsman, news anchor, sportscaster and play-by-play man. Yes, this is the same Frank Herzog who used to broadcast Washington Redskins games!



Throughout his career, photography was his therapeutic outlet - the exact opposite of the things he did for a living: He stood behind the camera instead of in front of it; was quiet instead of constantly yakking; needed great patience instead of instant reaction and spent lots of money instead of making it.

Frank's photographic work has been featured in a handful of shows - including a three man show that involved a Silver Spring Camera Club member, Hal Hoiland.

In fact, while attending a photography showcase several years ago with Hal, Frank first learned about "digital" photography - the art of actually using a computer to generate images. He went home, sold his darkroom and has been heavily involved in digital work ever since. He uses Nikon 35mm gear but owns three other cameras including his iPhone which MAY be the most versatile camera of the bunch.

A member of the North Bethesda Camera Club since 1992, he actively competes and constantly loses! He writes a daily blog that often features his photographic work as well as some personal insights: <http://herzogshots.tumblr.com>.

Third Thursday News

Sadly, the Third Thursday Education Night is not held when it falls during the Christian Holy Week, as our host church has services that night and the parking lots are unavailable. Not wanting folks to have to cross a busy University Boulevard after sunset, the evening will be dark this year. Our May Third Thursday will feature self-publishing a book, as we put the SSCC 2010-2011 Yearbook together.

President's Column

Michael Lux



With the explosion of interest in photography caused by the digital revolution, many new novice enthusiasts, in our Club, could probably benefit from a discussion of some of the fundamental "guidelines" for composing strong photographs. And, some of us "old timers" might benefit from a quick review, also. So, here goes.

Ten Composition Guidelines:

1. Keep it simple. Try to isolate your subject and eliminate any unnecessary elements. Less is usually more in a good photograph.
2. Come in close to your subject. Watch out for weak foregrounds.
3. Don't center your subject. Be aware of the "Rule of Thirds," which strives to place the "center of interest" at or near the intersection of a vertical and horizontal tic-tack-toe line. Sometimes, of course, this "guideline" doesn't work well and it is better to center your subject to add impact, such as when one is photographing an advancing adult male lion staring into the camera!
4. Avoid unpleasant, overpowering, or unwanted backgrounds competing with your subject.
5. Eliminate or minimize the sky unless it is interesting or particularly colorful. The sky is usually the brightest part of a scene and the viewer's eyes are drawn to the brightest areas of a photograph.
6. Watch out for unwanted, distracting elements such as bright spots, twigs and branches, reflections, people, etc.
7. Avoid mergers, such as lampposts growing out of people's heads and tree trunks overlapping in a forest. Mergers seem to pop up everywhere!
8. Change your perspective: get down low, get up high. Don't persist in shooting at or near eye level.
9. Look for leading lines to draw the viewer into or out of your photograph. This is a very powerful compositional technique.
10. Just before taking the image, carefully run your eyes around the outside edges of the viewfinder or LCD monitor to check for unwanted, lurking elements you can easily miss because of their locations on the far edges.

When you review the image you took, in the field, ask yourself this question: Have I succeeded in conveying the excitement, the beauty, or the emotion I felt which compelled me to take this photograph? If you think not, the viewer surely will agree! If you think you have, hope for the best! And, remember, the above are just guidelines. Feel free to break them if you think it will make for a better image, but do always keep them in mind.

The strongest photographs evoke the strongest emotional responses. This is what we photographers should strive for.

Hope to see you at our next meeting or two.

El Presidente

Koren's Comments

PSA News and Random Thoughts Michael Koren, PSA Representative

Save the date and mark your calendars. The PSA's 73rd Annual Conference has been announced. This year the conference will take place in Colorado Springs, Colorado from September 18th through September 24th. Registration for the conference begins April 1, 2011. For more information and details visit the PSA website:

www.psa-photo.org

Think you want to learn how to judge a photoclub competition? Well, the Silver Spring Camera Club is a Member Club of PSA, and as members of SSCC you are entitled to take the Image Analysis Course. This online course consists of 12 lessons completed over three months. This course is the first step in becoming a judge because each lesson will include two images to be analyzed. The course instructor will return the analysis with comments and discussion about what was written by the student. More information can be found on the PSA website at:

http://psa-clubservices.org/club_services/judging_services.html

This falls in the "now why didn't I think of that", or "what a clever idea!" department. A new website, www.photosynesi.com will give you feedback from a professional photographer on your images. Of course there is a fee for this. Starting at \$19, ten images will be evaluated by a professional photographer who you select from a list and who gives you feedback. At the time of this writing there are 27 photographers across many disciplines to choose from. If you primarily like to shoot portraits and will submit ten portraits you might want to choose a photographer that specializes in portraiture photography. The fees have two additional tiers that offer more in depth feedback. Go to the site to investigate further.

While this is a clever idea and might make some money for the organizers and photographers, let's look at what you get compared to a SSCC membership.

SSCC:

★ Nine competitions per season with 6 images each, allowing up to 54 images evaluated with immediate feedback from a respected photographer.

- ✦ Each month a speaker devoted to some aspect of photography.
 - ✦ Each month there is an engaging educational topic to learn more about your favorite hobby.
 - ✦ Opportunity to get feedback from other Club members on your images any night there is a meeting.
- Only \$45 for all this! (Ed. Note: Only \$35 next year!)

Photosynesi

- ✦ Can choose the photographer based on area of expertise.
- ✦ In-depth feedback on each image.

In summary, SSCC membership offers a much better value over using a website if you want feedback and instruction regarding your photographs.

Editor's Corner **A Gentle Workflow Request** **Dave Mullen**

As I finish up another month of editing/writing/laying out the *Cable Release* and updating the website, I have a gentle request to our readership and viewership to help save your humble editor one of the many hours involved. When submitting images, please use the same naming convention used for submitting digital images for competition:

First Name Last Name~Title. This allows me to copy the filename, which is your name and title, into the appropriate web field (website) and text box (newsletter) and simply replace the tilde~ with a comma. With 10-25 images to manage each month, using this convention does two things: it ensures that your name and title are spelled the way you wish them to be spelled and it prevents me from having to look up your name and/or title in the results. Taking a couple of minutes to find and then type information that could be copied and pasted from the filename not only adds a lot of time to my workflow, it adds a level of frustration that isn't necessary. Digital winners come directly from Jim Rogers, so this is never an issue (assuming you spelled your name correctly), but for print images it really slows things down. A minute on your end will save five on my end, and ensure greater accuracy as well.

Please have mercy on your increasingly fried editor and use the same filename conventions for all files you submit to all SSCC entities.

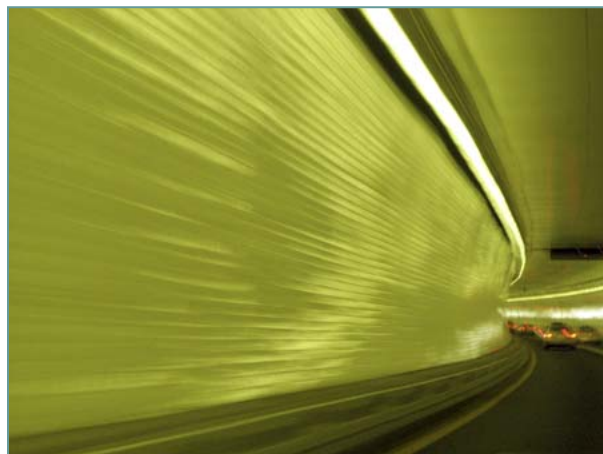
And speaking of SSCC entities, it's once again time to think about producing an SSCC Yearbook. The May Third Thursday will be partially dedicated to putting this together, so start thinking of images you'd like to see in print. Details appear later in this issue.

Thanks to those who contributed images and writing in this issue of the *Cable Release*.

Please send more (with the correct filename convention) to dave@nora-school.org.



George DeBuchananne, Bluebird Arrival



Mike Lux, Tunnel Vision

April Topic: Open

**Projected Image Entries
Due April 7 By Midnight!**



Michael Koren, Silky Water

Member News

An exhibition of images by SSCC members and others, including **Jim Auerbach**, **Judy Saunders**, **George DeBuchananne**, **Beth Koller**, **Dave Mullen**, **Mario Ramos**, **Coriolana Simon**, and **Doug Wolters**, will be held at the Howard Avenue Arts Incubator from April 2-16. The exhibit, *Looking In, Looking Through*, will include an Artists' Reception on April 2, from 7-9pm. www.artincubator.org

In 2006, **Ted Ringger** set up a blog as a way to show people how badly his former home town of New Orleans was doing a full year after Hurricane Katrina. Having allowed the blog to lag, Ted recently decided to resurrect it as a vehicle to share photography stories, tips and information along with images and personal opinions. Ted's blog can be seen at <http://imagesandmore.blogspot.com>.

Give it a visit!

Angelique Raptakis is excited to announce her first solo exhibit, *Textures in Sandstone*. Her work will be shown at the Tate Gallery at Christ Congregational Church, 9525 Colesville Road in Silver Spring, just down the street from our meeting room. Her photographs will be on display from April 3 through May 31, with an Artist Reception on May 7 from 1-3 pm. For gallery hours call (301) 585-8010 or see her website: www.araptakis.com



Mike Lux, Rockin' and Rollin'

Exhibits and Events

Looking In, Looking Through. Exhibition of images by Jim Auerbach, Judy Saunders, Pete Manzelli, George DeBurchananne, Beth Koller, Dave Mullen, Mario Ramos, Coriolana Simon, Jerry Weinstein and Doug Wolters. Howard Avenue Arts Incubator. April 2-16, Reception April 2, 7-9pm. www.artincubator.org

Textures in Sandstone. Photographs by Angelique Raptakis April 3 through May 31, Tate Gallery, Christ Congregational Church, 9525 Colesville Rd., Silver Spring, MD 20901 Artist Reception May 7, 1-3 pm. For gallery hours call (301) 585-8010. www.araptakis.com

Photographic Journey of the Ambassador's Daughter: Moscow 1937-38. Hillwood Museum. Through May 29. www.hillwoodmuseum.org

Covering Katrina A look at the effects of the hurricane through the eyes of journalists, including photojournalists, who covered it. Through Sept. 5. www.newseum.org

National Geographic. Great Migrations, through April 11; **Beyond the Story: Unpublished Photographs**, through June 12. www.nationalgeographic.com/museum

A Cultural History of My Neighborhood: Photo Collages by Gail S. Rebhan. Through May 15. American University. www.american.edu/katzen

Glimpse of the Past: A Neighborhood Evolves. Through January 8. National Portrait Gallery. www.npg.si.edu

Close: A Journey In Scotland. Through June 6. US Botanical Garden. www.usbg.gov

Mirror to the World-Documentary Photography 2011. Through April 17. Glen Echo Park Photoworks Gallery. 301-634-2274

Image/Fame/Memory. Through April 16. Irvine Gallery, DC. 202-332-8767.



Kay Carkhuff, Power Break

Year End Competition Approaching Jim Rogers

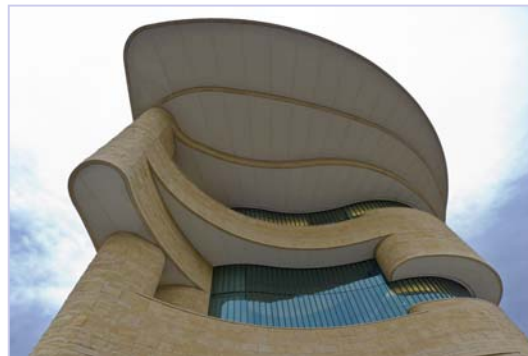
If winter comes, can spring be far behind . . . if spring comes, can SSCC's Year End competition be far behind? Soon it will be time to submit our Year End competition entries. Start thinking about it. Any image that has been entered into competition this club year is eligible. Entries are not required to have won a ribbon in a monthly competition. In fact, most entries have not won during the year. We all have "once in a lifetime" images that the judge threw out on the first round. Each member may enter a maximum of five (5) entries in each category, color print, mono print or projected image (digital). Judging will be done prior to the Year End banquet and awards given at the banquet. Ribbons, but no points, will be awarded based on the number of entries in each class (Novice or Advanced), just like monthly competitions. Historically, this has been a big part of the banquet. Let's maintain that tradition.

May 12, the monthly competition meeting, will be the deadline for submissions. We will use new procedures this year for collecting Projected Image (digital) entries. All monthly digital entries throughout the year have been saved. Each eligible digital competitor will receive an e-mail a day or two after his/her May entries have been "processed" (or after May 5 if no entries that month), showing his/her eligible entries. Simply reply to that e-mail, by the deadline, indicating which five (5) you want to enter. It will not be necessary to resubmit digital entries. For some, the results of the May competition may influence your selection. In that case, you can give your entry list to Jim Rogers at the meeting after the competition. The preferred method, however, is notification via e-mail reply, even if you send it that night after the meeting.

After the Year End competition, all digital entries for the entire year will be deleted.

March Field Trip Photos National Museum of the American Indian

Photos by Jim Rogers and Bob Catlett



Book Review

Photographing Washington, DC - Digital Field Guide

Doug Wolters

As a musician, I find it more rewarding to play my cello than read books on music theory and technique. I feel the same way about photography. I much prefer to spend hour after hour exploring one small corner of the garden with my camera than read books on photography, however engaging they may be.

But field guides are another story. John Healey's recently published *Photographing Washington, D.C. – Digital Field Guide* (\$19.99) is a fine resource to help plan your shoots and a useful companion to take on local camera adventures. The book joins the series that includes San Francisco, New York City, and Yosemite, all published by Wiley.

The D.C. *Digital Field Guide* is intended for photographers at all levels, but is aimed primarily at the serious amateur. Healey covers 28 sites, and the text for each destination is divided into three parts:

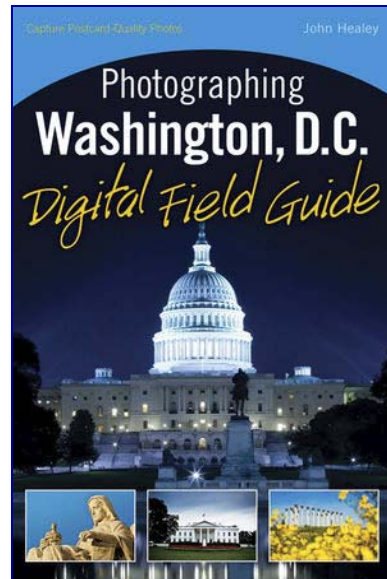
“Why It’s Worth a Photograph” gives a brief history of the site and what there is to shoot.

“Where Can I Get the Best Shot?” gives specific advice not only on the best vantage points (maps included), but also on subtle differences you can expect depending on weather, season, time of day, and so on. Helpfully, Healey includes the geographic orientation of the site.

“How Can I Get the Best Shot?” is divided into three sub-sections: equipment, camera settings, and exposure. In this section, Healey makes technical recommendations on lenses, f-stops, focal lengths, shutter speeds, filters, and other accessories such as

reflectors. He also gives site-specific tips, including how to take advantage of different light conditions, whether tripods are permitted, what best to shoot at night, and creative composition.

The photographs illustrating each destination offer an attractive preview and also usefully include the shooting specs for each image.



Besides the standard downtown sites, Healey also covers Arlington National Cemetery, Mount Vernon, and the National Arboretum. While he includes the National Zoo, I found it odd that he leaves out Washington National Cathedral. Similarly, Georgetown is one destination Healey puts in the book, but nothing on colorful Adams Morgan or other interesting neighborhoods. For the most part, Healey provides a wealth of helpful technical information. However, I was surprised that he barely mentions the use of HDR; the omission is significant at a light-challenging site like the Lincoln Memorial. Some of his tips are real gems – for instance, wear dark clothing at the zoo to reduce reflections in the glass of the various exhibits, or carry a piece of newspaper

to put under small tripods at the Lincoln Memorial so as not to mar the memorial's surface. As for Healey's writing style – it's pleasant, not too technical, not too chatty.

Photographing Washington, D.C. – Digital Field Guide is a welcome addition to my photography library. It would also make a great gift for a camera enthusiast who's planning to visit DC. But even more, it can inspire us locals to explore the visually rich sites around town and capture them in a technically improved and more creative way.

What The Duck



© 2010 Aaron Johnson, Used with permission.

Twenty Question Member Profile

Judy Saunders

I grew up in the beautiful state of Michigan along the shores of Lake Michigan. I went to University of Michigan to study physical therapy, and moved east after graduation. I have lived and worked on the east coast the majority of my adult life, spending most of it in the Baltimore-Washington area, though for a few years I lived in Boston. I have worked as a physical therapist in Baltimore, Boston and metro DC. I "retired" early when my 89 yr old father-in-law came to live with us. After his death I did not return to PT but took a break from things, and about six years ago became intrigued with photography. I always loved to take pictures from the early days of the Brownie camera, but never took it seriously. My husband has been an avid photographer of trains, but I never was sucked in until I got my first SLR and took a course with Marsha Liebl at Montgomery College. Her pictures captured my imagination and I was on a journey to achieve those kinds of results. I took her Nature class twice. In one of those classes I met Bill Rau who informed me about the Silver Spring Camera Club. He emailed me the date of the first meeting in September and I have been a member since. From my perspective I have moved forward very slowly and cautiously in my understanding and skill and I am content with that. I think I found the lectures and the judging most helpful. The speakers and judges shared their insights, strengths, and their pic-



Some of you have noticed I love images of trees and I find Ansel Adams book on trees very fascinating. There are several of his images that I dearly love. His images motivate me to try to see trees in an interesting artistic way. I have taken several courses from Nikhil Bahl. I love his simple landscapes. His ability to reduce an image to its essence is amazing. So I try to keep that focus in mind when I am out shooting landscapes. He was the one who motivated me to shoot in fog. I am still drawn to foggy images. In addition to trees and foggy landscapes I enjoy photographing close ups of nature. I am basically a nature photographer though I will take pictures of anything that intrigues me.

I haven't traveled extensively and mostly take pictures around the area. My favorite place of course is Brookside as I live near it and, being lazy me, I don't have to travel too far to get there at sunrise. I do try to travel to some place interesting each summer to shoot beautiful scenery. Recently this has included the Upper Peninsula of Michigan, Maine, and New Brunswick.

I have a Canon 50D and two zoom telephoto lenses: an IS 28-135mm and a 100-300mm. I use both equally. I have close up filters and an extension tube. Basically I manage quite well with limited lenses and gadgets. So far I have been using Photoshop Elements 6, but now have purchased Photoshop CS5. Being an older person who has not been very savvy with computer software, I am slowly making progress in my understanding of what I can do with Photoshop. I now have a new learning curve with CS5. I love capturing intriguing images and push forward with the software. HDR seems a bit overwhelming right now, but maybe someday...



tures, and I learned from them. Many of the Third Thursday courses, especially at the beginning, were beyond my scope of interest or ability to understand, though not so much now. I have taken various other short courses. Putting all that together with lots of practice has helped me to be at the level of skill I am today. Through it all I found that deep inside me was a passion for achieving a beautiful image.





Fred Skolnick, *Leaping Warrior*

Calls for Entries

Center for Fine Art Photography
 Black and White. Deadline April 5
 Dreams. Deadline April 27
 Portfolio. Deadline May 5
www.c4fap.org

Vermont PhotoWorkplace
 Stormy Weather. Deadline May 2
 Wonderland: Photographic Fantasies. Deadline May 30
www.vtphotoworkplace.com

Focal Press Photography Contest
 April Theme: Landscapes
<http://focalpressphotographycontest.com/>

The Communication Arts Photography Competition
 Late Deadline April 8
 Categories: Advertising, Books, Editorial, For Sale, Institutional, Multimedia, Self-Promotion, Unpublished
www.commarts.com/competitions/photography

Photographers' Formulary Alternative Processes Contest
 Deadline April 15. No entry fee. First Prize: tuition for a free summer workshop in Montana.
www.photoformulary.com

"I Am An Entrepreneur" Photo Competition
 The Seven Fund
 Deadlines June 30, September 30, December 15.
www.sevenfund.org/entrepreneur-image-2011/

The 6th Annual NABS Photo Contest
 Theme: Freshwater organisms or habitats.
 Deadline: May 6
www.benthos.org/Annual-Meeting/2011-Providence/Photo-Contest.aspx

2011 Windland Smith Rice International Awards
 To celebrate the beauty and diversity of nature through the art of photography, and to use this far-reaching medium as a creative tool for encouraging greater public interest in outdoor enjoyment and conservation stewardship.
 Deadline May 5
www.naturesbestphotography.com/competition_overview.php

Blipoint "Source of Life"
 Images of women. Deadline April 15.
<http://blipoint.com/contests/source-of-life/images.html>

Great Outdoors Photography Contest
 Outdoor Photographer Magazine. Deadline April 4
www.outdoorphotographer.com/photo-contests/2nd-annual-the-great-outdoors.html

Open to Interpretation
 Juried Book Competition. Theme: At Waters Edge
 Deadline June 7
www.open2interpretation.com/submit_waters_edge.html

SSCC Yearbook, 2010-2011
 See article in this issue. Deadline April 30

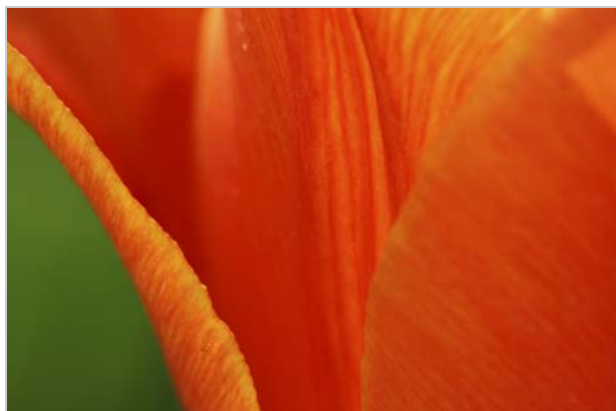
Finding a Voice in Macro

Coriolana Simon

A year ago, I found myself flat on my belly at Brookside Gardens, eye to eye with spring's first crocuses. It was my first serious foray into macro photography. Since then, my passion for macro has bloomed, and these days, I hardly shoot anything else. In the past 12 months, I've experimented with equipment, props, lighting, control devices, and subjects, but most of all, I've been looking to find and express my macro way of seeing.

Flowers and plant materials were the obvious subjects to start with because of their abundance, variety, and reasonably good behavior. Insects – only occasionally, as they were too were unpredictable. Decayed industrial surfaces, common objects out of context, ice and water drops – these will have to wait.

I spent over a month on tulips. At first, I concentrated on broad planes of color. As abstractions, they had a jolting appeal, but something seemed to be missing.



Using an old Canon 50mm f/2.5 macro lens didn't help: I had to be practically inside the flower. Learning to depend on Live View and its magnification feature did make focusing easier, though. Extension tubes gave me additional ways to play, but, in the end, restricted the depth of field. I next worked on layering tulip against tulip for more depth and variety of form and color.



Early on, I discovered that the perfect, unblemished blossom has no appeal for me. Instead, I looked for browned edges, holes gnawed by insects, crumpled petals. Capturing tulips at dusk gave me wonderful cool, ghostly light that brought out the twisted forms of decaying blooms. Dying irises

turned translucent and curled like large snails. Other flowers, devoid of their petals, revealed strange new forms – the center of a peony, the head of a poppy.



My new Canon 180mm macro lens arrived in June, and life got easier. I could stand back and let my subjects breathe. Well, not too much; my new plant clamps and tiny orchid clips kept my subjects on a tighter leash. I also added three useful items to my daily gear: heavy duty knee pads; light, long-sleeved shirts with sun block built right into the fabric;

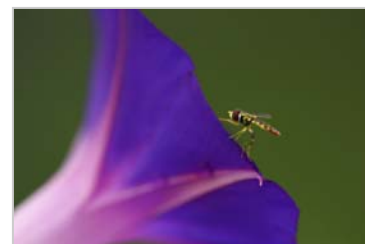
and new prescription sunglasses tinted color-neutral gray, graduated from 10 to 40 percent and with 100 percent UV block.

Most days during early summer, I was at Brookside around 6:00 am, capturing morning glories, hibiscus, day lilies, roses. But I also went adventuring to the DC

flower pilgrimage spots: Kenilworth Aquatic Gardens at the peak of the lotuses and the McKee-Beshers sunflower fields. With my 180mm macro, I had more flexibility, and I could more easily examine the play of light and shadow. This let me work more on texture and modeling.



Mid-summer I fell in love. Just outside Brookside's main entrance to the



conservatories, gardeners had put in a profusion of spiny, toxic, hairy, hallucinogenic – and occasionally edible – plants. Cardoons, a kind of large thistle, could be eaten in stews and salads and had woolly, silvery leaves. The castor bean plant, with its warning red, spiky fruits and burgundy leaves, contained the deadly toxin ricin in its seeds.



The naranjilla had large, flat, whiskery leaves with thorns on top and on the undersides. As summer progressed, its hairy round fruits turned from green to orange, and I found it hard to believe they gave a popular juice with a taste like pineapple and lemon. But my favorite of all was the datura, the angel's trumpet, deadly nightshade. I not only loved the flower; somehow I identified with it.

I lost interest in everything except the daturas and their surroundings. I rarely made it inside Brookside's entrance gates. Since the flowers open at dusk, I visited them nearly every evening. With my tripod set deep in the boggy ground, I could spy on their secrets. I learned how they



open: honey bees pry at the 5-sided closed blossom, then the flower explodes open with an audible puff and a dozen or more bees drunkenly crowd in. Twilight, and my exposures got longer and longer – and noisier and noisier. But occasionally, my camera captured the luminous, sultry, satiny trumpets I saw in my mind's eye.

With fall came a bounty of decay, as much change from one day to the next as with spring's growth. Hosta leaves curled and dried, milkweed pods split open, October roses

withered soon after blooming. My vision sharpened, catching a fly's iridescence, little hairs on a stillborn bud, a caterpillar's row of feet.

In the winter, I replaced my old tripod with a Really Right Stuff carbon fiber model, which made a world of difference in stability. At the same time, I also bought a Canon 100mm macro lens so I could try hand-held macro occasionally. This is useful in conservatories where tripods and monopods aren't permitted. Away from the cold, I practiced on cactus and tropicals.

Then, technically, I hit a wall. It's the fundamental macro problem: How do you keep images needle-sharp and get enough depth of field? Shooting at $f/32$ helps – but doesn't always solve – the depth of field problem. However, sharpness falls off at such small apertures due to diffraction: light rays diverge rather than remain parallel when squeezed through a very small opening. If the lens performs optimally at $f/11$ or $f/14$, depth of field is too shallow. Experimenting with wide angle lenses at close focus gave some interesting results, but the images tended to be sharp in the center and progressively fuzzy toward the edges. I even tried quasi-macro with a good point & shoot, but had the same problems. Then I explored another approach: Instead of aiming for a completely sharp image, I shot wide open, selectively focusing on one edge of a flower or leaf.

Result: effective but not me. Nor was the Lensbaby approach or similar tilt-shift "slice of sharp" appealing.



This season, to get the sharpness I want, I'm ready to experiment with focus-stacking, using Helicon or similar software, though I'm not keen on a computer solution to the problem. I'm also hoping my new macro twin-lights will help in the quest for sharpness, decreasing exposure time.

There's a lot to learn and an infinity of experiments ahead. Maybe, in the end, I'll settle for as much depth of field as my equipment can give me, do some Photoshop tweaks, and accept a little less sharpness. My macro voice says, "Be big and bold. Shun the perfect. Show growth and decay. Abstract the essential qualities. Transform what has a name into a surprise."

March Competition Results

Topic: Motion

Judge: Roderick Barr

Advanced Color Prints: 18 Entries from 10 Entrants

1st	George DeBuchananne	Blue Bird Arrival
2nd	Robert Peters	Rough Seas
3rd	Mike Lux	Rockin' & Rolling'
HM	Beth Koller	Diving Lemon
HM	Robert Catlett	High Flying Sled

Advanced Mono Prints: 14 Entries from 8 Entrants

1st	Michael Koren	Silky Water
2nd	Chuck Bress	Multiple Ghosts Towne
3rd	MyPhuong Nguyen	Hurry Up
HM	Michael Tran	High Jump

Novice Color Prints: 11 Entries from 6 Entrants

1st	Fred Skolnick	Rowers
2nd	Sandy Littlejohn	High Flying Flag
3rd	Kay Carkhuff	Power Break

Novice Mono Prints: 8 Entries from 5 Entrants

1st	Dave Mullen	Throw
2nd	Robert Peters	Two on a bike

Advanced Projected: 16 Entries from 9 Entrants

1st	S Antonelli	Horse and Rider
2nd	Carl Brandt	Air Show 2
3rd	Carl Brandt	Bath Time
HM	Michael Tran	Home Coming
HM	Mike Lux	Tunnel Vision

Novice Projected: 10 Entries from 5 Entrants

1st	Fred Skolnick	Leaping Warrior
2nd	Coriolana Simon	Turkish Calligrapher
3rd	Douglas Wolters	Monster Truck

Congratulations to all who entered!



Beth Koller, Diving Lemon



Carl Brandt, Bath Time



Douglas Wolters, Monster Truck

Tim Grey's Digital Darkroom Questions

I've heard that the histogram and "blinkies" display on my digital camera are not accurate for RAW captures (which I always use). Does this mean I can't use these helpful tools at all when capturing in RAW?

It is true that the histogram display and the "blinkies" display that indicates highlights that have been blown out is not entirely accurate for RAW captures when displayed on the back of the camera. However, you most certainly can still use these valuable tools to help guide your decisions related to exposure.

A RAW capture doesn't have a strictly defined color space or tonal distribution, which is part of the tremendous benefit of RAW capture. You can make adjustments to the overall tonality after the capture, and in many cases "recover" detail that would have been lost if you were not capturing in RAW. The histogram and highlight warning displays on the LCD therefore can't be based simply on the RAW capture, because a RAW capture needs to be interpreted (via RAW Conversion) in order to have meaningful information related to tonal distribution (such as the white and black points).

As a result, the digital camera must essentially convert the RAW capture to a JPEG capture in-camera in order to generate a histogram that shows the tonal distribution within the image. That means the histogram and highlight warning displays are the same that you would get if you were capturing in JPEG mode, and don't reflect the true potential of a RAW capture.

While the histogram and highlight warning displays are effectively based on a JPEG capture, that doesn't mean you can't use these tools to evaluate the exposure for a RAW capture. Generally speaking, the histogram and highlight warning displays will still be reasonably accurate. After all, a proper exposure is still a proper exposure regardless of the file format you're capturing in.

However, because RAW capture provides more tonal latitude and greater flexibility, capturing in RAW does mean

you can achieve a result that is different than the histogram on the camera's LCD display would suggest. In general, that means if the LCD indicates a very minor amount of highlight clipping, you can most likely apply adjustments in the RAW conversion process that will completely recover the highlight detail. You can't always depend upon the ability to recover highlight detail completely, of course, but with RAW capture you do have more latitude than the camera suggests.

Obviously it can be a little bit of a challenge knowing what the exposure quality truly is if the histogram display on the camera is slightly inaccurate relative to what is possible. But also obvious is the fact that if the camera indicates a proper exposure based on a JPEG capture, you can also probably be assured that the exposure for the RAW will be good, even if not completely optimal.

In my mind, the most important thing is to gain a strong confidence in exposure, as well as to test and understand the behavior of your camera. For example, it is helpful to have an understanding of how much highlight clipping you can actually get away with based on the histogram or highlight warning display. A very small amount can generally be compensated for in the RAW conversion (though this depends, of course, on just how bright those highlights really are), but just how much you can compensate for depends upon a variety of factors. One of those factors when it comes to predicting what you can expect based on the information your camera provides at the time of capture.

It is worth noting, by the way, that the same issues are applicable when it comes to the metering in your camera, in terms of being able to compensate for slightly over-exposed captures (but not too much!) if you are shooting in RAW mode.

So, use these valuable displays on your camera as a guide to help you ensure you are achieving proper exposure, but take the time to understand what degree of flexibility you have and the amount of interpretation that might be necessary so you can truly make the most of these options.

© Tim Grey, Used with permission

Photoshop Tip of the Month Skin Smoothing in Camera Raw

Beautiful skin can be the key to successful portraits, particularly of younger people. You can make skin creamy soft by tapping the K key in Adobe Camera Raw 5 to call up the Adjustment Brush. Set the Clarity slider to minus 40 and brush over the skin you want to smooth. If you want it even smoother then drag the slider farther to the left. You can proofs out quickly without spending time with the Healing Brush tool in Photoshop.



Robert Peters, Rough Seas

Silver Spring Camera Club Board Meeting February 24, 2011

In attendance: Tom Bancroft, Norm Bernache, Carl Brandt, Chuck Bress, Bob Catlett, George DeBuchananne Jerry Fath, Angelique Raptakis, Jim Rogers, Bill Rau, Kay Carkhuff. *Regrets:* Michael Koren, MyPhuong Nguyen, Michael Tran

Treasurers Report: The current treasury balance is \$3,930. There are two projected expenses, including \$1300 for church rental and \$400 for awards for the banquet. We have 74 members.

Dues: The Board agreed to reduce the dues to the previous rates, at \$35 for individuals, \$25 for students, and \$55 for couples.

Year End Banquet: Due to our VP moving to Seattle, Jerry Fath will look into space for the banquet at Silver Spring's Veteran's Plaza, and the Nora School with catering by Vicino's. Chuck Bress will look into the possibility of holding the banquet at Leisure World with outside caterers. The suggestions/possibilities should be sent to Mike Lux by March 15 and a subcommittee will be formed to coordinate the event and secure a keynote speaker. The banquet is scheduled for Thursday, June 9, 2011.

Competition Topics for 2011-2012 club year: Suggested competition topics were discussed and voted on. The topics will be as follows: September-Open, October-Nature, November-Open, December-Abstracts, January-Open, February-Portraits, March-Open, April-Macro/Close-ups, May-Portfolio/Open. For May, the Portfolio will apply only to Prints. The projected image competition will be Open.

Membership: The membership handout needs to be updated and distributed. Mike Lux will work with MyPhuong to create the flyer.

Nominations for 2011/12 Officers: The position of President and Vice President are vacant. Angelique will continue as the Secretary and Jerry Fath will continue as the Treasurer.

Speakers and Judges: Chuck Bress will continue his role with judges and will assist the new person responsible for obtaining speakers.

Field Trips: Bob Catlett reported that he will continue coordinating field trips.

Other Items: Instructions and deadlines for the Year-End competition entries will be sent out and distributed at upcoming meetings. The projected images choices (the actual digital files are being gathered monthly throughout the year by Jim Rogers) will be e-mailed to SSCCPhotography@yahoo.com and the prints will be collected at the meetings, no later than the last competition night.

The definition of Monochrome will be reviewed to determine what constitutes a monochrome image.

Exhibit Reviews

Ed Allan

Seeing Now: Photography Since 1960. More than 200 images by 60 of the most influential and talented photographers of the past half-century. The exhibit boasts names such as Diane Arbus, Larry Clark, Mickalene Thomas, Gerry Winogrand, and shows many different styles, approaches, and themes. This exhibit is definitely worth the trip. Free, through May 15. Baltimore Museum of Art. www.artbma.org/exhibitions/seeing-now/

Mirror to the World. An exhibit of documentary photography, including photojournalism, by six local up-and-coming photographers. Free, through April 17. Saturdays 1-4pm, Sundays and Mondays 1-8pm. PhotoWorks Gallery At Glen Echo Park. While you're there, visit the other craftspeople as well. www.glenechophotoworks.org/2011/03/01/photoworks-gallery-mirrors-world/
Info on Glen Echo Park is at www.glenechopark.org.

Flash. Organized by PhotoWeekDC, this exhibit contains two floors of juried photographs by a wide range of photographers *plus* panels of hundreds of small-size photos submitted to PhotoWeek over the past several years *plus* an international selection of 150 photobooks published since 2008. Free, through April 17. 2450 Crystal Drive, Crystal City, VA, 12th floor. Wednesdays and Thursdays 5-10pm; Fridays 5-11pm; Saturdays Noon-11pm; Sundays Noon-7pm. Free parking in the City Shops buildings evenings and weekends. Note: 2450 Crystal Drive, an office building, was not marked for the exhibit. It is in the block south of the last of the City Shops buildings. As of March 19, there was still an extensive display of photographs extending along the ground floor of the City Shops buildings along Crystal Drive.) <http://photoweekdc.org/evflash/>



Coriolana Simon, Turkish Calligrapher



Carl Brandt, Air Show

Who to Ask? SSCC Mentors Available

Topic	Name	Email
Basic D-SLR	Dave Mullen	dave@nora-school.org
Nikon Flash	Dave Mullen	dave@nora-school.org
B&W Darkroom	Dave Mullen	dave@nora-school.org
Basic/Intmt Photoshop	Dave Mullen	dave@nora-school.org
Composition/Exposure	Mike Lux	mlux@verizon.net
Landscapes/General	Bill Rau	brau30@yahoo.com
<i>Your expertise here</i>	<i>Your name here</i>	<i>Your email here</i>

SSCC Website Survey Results

ssccphotography.org

Thanks to all 33 members who participated in the website survey. We have renewed our subscription with this website hosting service for another year, with somewhat lower capacity, for another year. During the year we will look at alternatives that may make the site more user-friendly. If you are interested in helping in this endeavor, please contact dave@nora-school.org

Here are the results:

Responses from 33 members:

How often do you visit the Club website?

-Daily	0	0%
-Weekly	5	15.2%
-Monthly	13	39.4%
-Rarely	15	45.5%
-Never	0	0%

What do you look for on the Club website?

-Upcoming Events	18	58.1%
-Download Cable Release	15	48.4%
-View Competition Winners	9	29%
-Upload Images to My Gallery	1	3.9%
-Directions	0	0%
-Calendar	11	35.5%
-Member Galleries	6	19.4%
-Other	8	25.8%

How easy do you find it to navigate the Club website?

-Pretty easy	10	31.3%
-I have to hunt around	9	28.1%
-Not very easy at all	12	37.5%
-I gave up	1	3.1%

What would you like to see on the Club website. Comments from the 22 respondents:

- black text on a white background and simple navigation links.
- easier view of the cable release
- We need a Billboard to attract new members and post the major messages to all members
- calendar of events, easy navigation
- complete redesign

-A more SSCC-specific design. Easy access to a lot of images. Actually, I don't spend of my time on the Web site as just about everything I need / want to know is in the Cable Release.

-I would love to get an e-mail once a month with a link to the website, so that I would remember to go there to look around. I live in FL so I don't get to meetings and it would be another way to stay in touch

-info already there - meeting info, location, directions, membership and contact info, newsletters, calendar of events, member photos maybe tutorials or links to them, member sites, local exhibits

-graphically it's a little dated. Home page is too complex. Should be simple and have links to the deeper content.
-the basics and member photos

-easy accessibility

-The fact that I don't know this may speak to the issue of not visiting the website, but... I think the Camera Club should have its own flicker site where we can upload our sets for other club members to see. The once-monthly competitions are not enough of an opportunity to see others' work.

-Since I joined last fall, I have found that the SSCC is more a show an tell/competition club, than learning/education environment for me. I feel really out of place because I want to learn more of what I don't know. I don't know if you ask members what they would like to learn and ever structure meetings for this purpose. Since I'm really a basic level/ below novice photographer the club has not sparked my interest like I thought it would. I'm not sure I plan to continue my membership. I do enjoy the competitions and the guest speakers that come the first of the month sometimes. However, I feel there is so much I need to learn before I would ever want to show pictures. So, in answer to your question, for me I would like info in learning more about photography.

-1--More archival materials, e.g., how to, technology information 2--It still is not apparent as to how make a website via the club 3--Some have suggested using a website with limited submitted images for critique and self -improvement

-I would like a list of great photo shoot sites around our Washington/Baltimore area - or maybe that would be accomplished by a list of past field trip sites.

-More about members - contact info; specialties. links to sites for learning and development.

-A list of previous speakers and links to their websites

-I haven't used the site in 3 years. The newsletter has what I (think) I need.

-I want to check out the member galleries now that I know they are there. Could there be a link to them from the homepage?

-3. I have to find the site first. 4. A domain name that is manageable. People would have to be pretty motivated to keep looking, even considering Google. silverspringcamera-club.org seems to be available, even though ssc.org is not.

-Easier navigation.

Conclusions: Almost half of us rarely use the website. Very few use it weekly. Most use it to remind themselves what's going to be happening at upcoming meetings. About half of us use it to download the Cable Release. There is only one member who has created his own photo gallery on the site. All other galleries have been created by the System Administrator to show the competition winners. We do get requests for information about the Club through the website, which is our most constant marketing tool.

Recommendations: We should look at keeping what we like about the website (upcoming events, Cable Release downloads) while making it more "user friendly." The current hosting service has many features, but we aren't using many of them (competition manager, member galleries). Whether this is due to lack of interest or a difficult interface, we could probably do what we're currently doing for less money with better results.

Needed: People to flesh out the many good ideas. I volunteer to run a three session "Basic Photography" course for new or less experienced members next fall. Someone needs to volunteer to go through old Cable Releases to collate past speakers and websites. Someone needs to volunteer to set up a shared Flickr site for SSCC members to do critiques. Someone needs to collate other photographic resources with links that can become a page. Any of these ideas can be acted upon, all they need is a champion to take them on an do it. Interested? Let me know: dave@nora-school.org.



S Antonelli, Horse and Rider

Classes and Workshops

Horizon Workshops

Flash Magic: Indoors and Outside, April 16-17
Chesapeake City, April 29-May 1
Georgetown and Old Town, April 30
New Mexico, May 9-15
And many more at www.horizonworkshops.com

Washington School of Photography

Lighting with Portable Flash
Tue., April 5, 10am-1pm
Introduction to Digital Photography
Thu., April 7, 10am-1pm
Create a Book
Sat., April 9, 10am-1pm
Studio Fashion
Sun., April 10, 2-8pm
Macro Nature Photography
Tue., April 12, 10am-1pm
Digital to Darkroom
Wed., April 13, 10am-2pm
Point and Shoot
Mon. April 18, 7-10pm
Fashion-Shoot to Cover
Tue., April 19, 7-10pm
And many more at www.wsp-photo.com

Penn Camera

Cherry Blossoms Photo Safari
April 3 or 4, 6:15-8:30am, 1501 Maine Ave. SW
RAW Format Mini-Seminar
April 7, 7-8pm, Laurel or Rockville Stores
Advanced HDR Photography
April 10, 10:30am-4:30pm CDIA, Georgetown DC
Franciscan Monastery Photo Safari
April 10, 2-5pm. 1400 Quincy St. NE DC
HD-DSLR Filmmaking: Shoot Professional Video
April 15, 10:30am-5:30pm. Leesburg Store
Business of Wedding Photography
April 28, 6:30-8:30pm, Beltsville Learning Center
Many other workshops at various store locations.
<http://penncamera.wildapricot.org/>

Frank Van Riper and Judith Goodman

Umbria Italy Photo Workshop, Oct. 15-21, 2011.
www.experienceumbria.com
Lubec Maine Photo Workshops at SummerKeys,
July 11-15, 25-29, Aug. 8-12.
www.summerkeys.com.

Nikhil Bahl Workshops

SSCC Workshop at Chincoteague Island, April 28 - May 1.
Flowers & Close-ups Field Session, April 16, 7am-10am
Spring Flowers Workshop, April 23, 6:30am-3pm
Chincoteague Island Workshop, April 28-May 1
Delaware Wildlife Workshop, May 15-18
Delaware Wildlife Workshop, July 16, 6:30-10:30am
Kenilworth Aquatic Gardens, July 17, 5pm - 8pm
Sunflowers, July 30, sunrise - sunset
www.nikhilbahl.com

Glen Echo Photoworks

Creative Camera
Mondays, April 5-26, 7-9:30pm
or Thursdays, April 14-28, 12-2:30pm
Digital Camera Basics
Wed/Fri/Wed, April 6-33, 9:30am-Noon
Creative Thought, Creative Action
Mondays, April 4-May9, 7-10pm
or Wednesdays, July 6-August 10, 7-10pm
Toward a Personal Style
Wednesdays, April 20-May 18, 7:30-10pm
Basics: F/stop, Shoot, and Shutter
Mondays, May 2-27, 7-9:30pm
or Saturdays, June 11-August 6, 9:30am-12pm
Thinking in "Book"
Thursdays, June 9-July 14, 7:30-10pm
Advanced Master Darkroom Printing
Tuesdays, June 14-August 16, 7-11pm
www.glenechophotoworks.org

Venice with Yervant

Oct. 17-20
www.yervant.info/seminars.html

Joseph Van Ost Photo Safaris

Ultimate Yellowstone, Jan. 14-21, 2012
www.photosafaris.com/

Camera Club of Richmond presents Bryan Peterson. Understanding Exposure and Learning to See Creatively. Saturday, April 9, 9am-4pm. Byrd Theater, Richmond, VA. \$60. www.ppsop.com/slidetalklecture.aspx or www.cameraclubofrichmond.com.

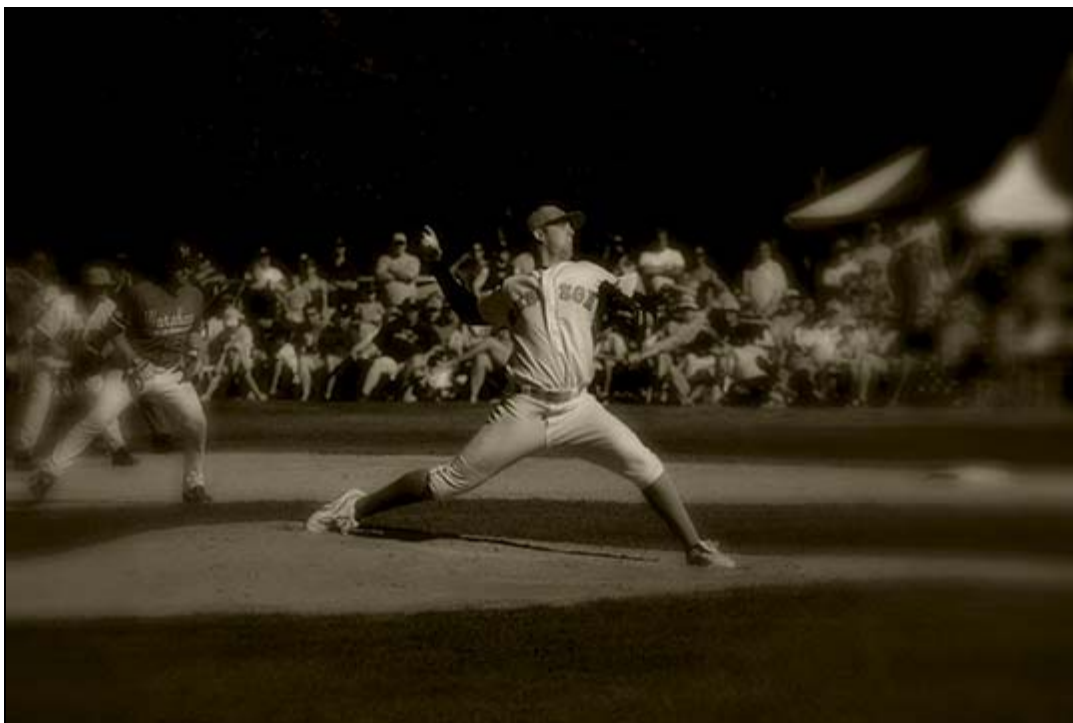
Suzi Eszterhas 2011 Workshops

Mountain Gorilla Photo Safari: August 13-22
Wildlife of Borneo Photo Safari: September 25-October 12
www.suzieszterhas.com/toursWorkshops/

Great Deals

Free watercolor brushes for Photoshop at <http://designm.ag/design/650-free-watercolor-photoshop-brushes/>
Free textures you can use in Photoshop at <http://abduzeedo.com/tuesday-total-textures-64>

Come across a Great Deal? Send it to dave@nora-school.org for inclusion in next month's Cable Release!



Dave Mullen, Throw

SSCC 2010-2011 Yearbook Submission Window: April 1 - May 19.

Want to see your name in lights? Well, SSCC is a little short on marquee space, but it will offer YOU the chance to be published! For the third year we will assemble a yearbook of photographs to showcase SSCC members' work. Current members should submit one or two images along with any desired text. These images and information should be submitted to Dave Mullen during the month of April. Our Yearbooks have been used at the Fall *Magical Montgomery* event in downtown Silver Spring and at other arts fairs to promote the club and its members.

Please note: due to members' copyright concerns, **no images previously submitted** to the *Cable Release* will be used in the Yearbook. *Only images submitted specifically for the Yearbook during the month of April will be included.*

Publishing Requirements:

- Mono or Color
- sRGB color space
- Maximum 10 inches on longest side
- Minimum 200 ppi resolution (300 ppi preferred)
- JPG format

Filename format:

Similar to Digital Entries: Yearbook-Title-YourName
Sample: **Yearbook-Basketball-DaveMullen.jpg**

Submissions can be emailed to dave@nora-school.org or dropped off or mailed on CD at The Nora School, 955 Sligo Avenue, Silver Spring, MD 20905. There is an outside mailbox for late night drop off.

An open worksession to put the Yearbook together will be held at the Third Thursday Workshop on May 19.

You can see the Silver Spring Camera Club 2008-2009 Yearbook at <http://www.blurb.com/bookstore/detail/703616> and the 2009-2010 Yearbook at www.blurb.com/bookstore/detail/1323637.

Crepuscular Light

Beth Koller

Crepusculum is the Latin word for twilight (dawn and dusk). Crepuscular light refers to converging rays of light, which are most commonly seen at twilight. The rays appear to converge because of perspective, i.e. the apparent convergence point is further away, while in reality the rays are actually parallel to one another. The rays may become more visible because of light scattering elements such as dust, water-ice droplets, or other pollution. They are also more visible when the light contrasts with a darker background such as edges of dark clouds, holes in dark clouds, holes in the forest canopy, or windows in church ceilings. In contrast to crepuscular rays, which originate from the sun or light in the line of the sun, anti-crepuscular light emanates at sources 180° from crepuscular light and the apparent anti-solar point. Other names for this visual phenomenon include backstays of the sun (nautical origin), fingers of God, Jacob's ladder, ropes of Maui (based on a Maori legend), sunburst, or volumetric lighting (computer graphic origin).



Beth Koller



Michael Tran, Home Coming



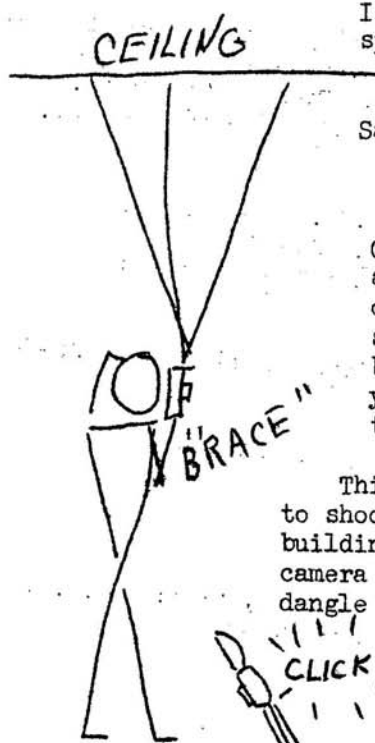
Bob Catlett, Sled

W. Eugene Smith Grant for Humanistic Photography

Established in 1979 in honor of W. Eugene Smith, the legendary American photo essayist, the Smith grant is given to a photographer who is demonstrating an exemplary commitment to documenting the human condition in the spirit of Smith's humanistic photography and compassionate dedication. Administered by the W. Eugene Smith Fund for Humanistic Photography, an independent non-profit organization, the grant provides photographers with the financial freedom to continue or complete a major photographic project. The \$30,000 grant represents the most prestigious honor in the field of documentary photography. Deadline May 31. Information at <http://www.smithfund.org/public/apply/smith>

In an ongoing recognition of the 50th Anniversary of the Cable Release,
here is page 5 of the October 1961 issue.

A TRIPOD DOESN'T HAVE TO STAND ON THE FLOOR

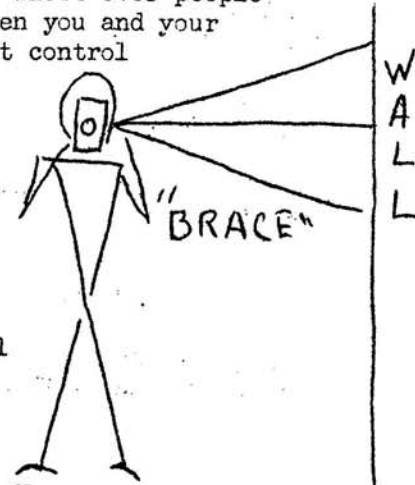


If there's a crowd milling around and no clear space to put the legs down - turn it around and brace it against the ceiling

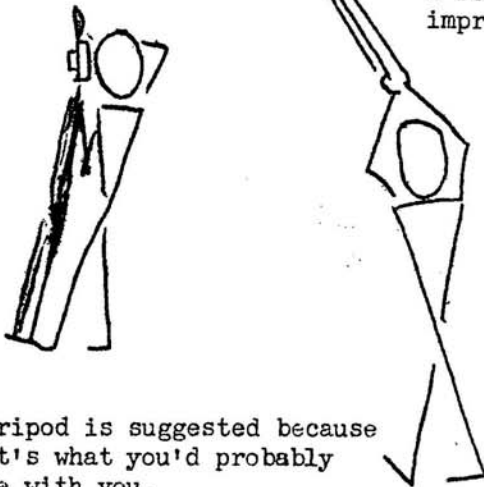
Same thing works with the tripod horizontal and braced against a side wall

Or fold the legs together - set the self-timer and hold the camera way up to shoot over people or anything else that's between you and your subject. You do not have exact control but it will get you pictures you might otherwise have to pass up.

This stunt is especially good to shoot down the face of a building from roof level. Knot the camera strap to the tripod - won't dangle in front of lens - might protect against accidental fall off.



Sometimes where it is against the rules to set anything on the floor you can get away with resting tripod legs against the toe of your shoe - even walk a few steps to improve your position.



A tripod is suggested because that's what you'd probably have with you.



A unipod is even handier, simpler, and quicker to use in these ways.

*Reprinted in substance from WHAT'S NEW by G.E. Photo Lamp Dept.

Shameless Commerce The SSCC General Store

The *Cable Release* In Hardcopy

To order this issue and back issues,
visit the *Cable Release* site at

<http://magcloud.com/browse/Magazine/11476>

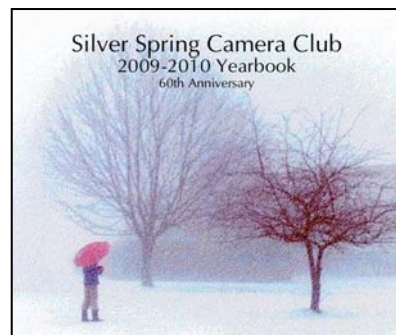
SSCC T-Shirts!



SSCC Yearbooks

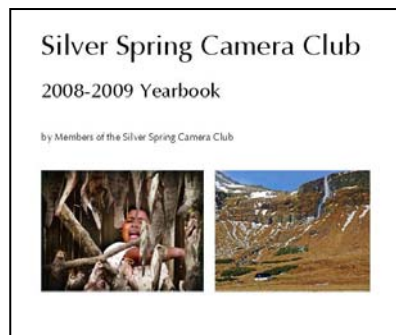
2009-2010

www.blurb.com/bookstore/detail/1323637



2008-2009

www.blurb.com/bookstore/detail/703616



\$40.95 with Dust jacket
\$43.95 with ImageWrap

Look stylish and show off your SSCC pride in a new, 100% cotton SSCC T-Shirt.
Sizes Small to 4XL. \$22-\$25. Perfect for those hot summer outings!

Order at <http://www.cafepress.com/cp/customize/product.aspx?clear=true&number=%20450131301>

News You Can Use

Full Moons

Date	Moonrise	Moonset
April 17	7:42 pm	5:46 am
May 17	8:55 pm	5:44 am

Sunrise and Sunset

Date	Sunrise	Sunset
April 1	6:53 am	7:31 pm
April 15	6:32 am	7:45 pm
April 30	6:12 am	7:59 pm

Times are for Washington DC. www.timeanddate.com

Websites of the Month

www.weather.com/tv/tvshows/peter-lik

A two-fer this month, a website AND a television show! Following in the footsteps of Art Wolfe (*Travels to the Edge* on PBS) and the *Canon Photo Safari* (long gone from the Outdoor Living Network), photographer Peter Lik gives a breathless tour of the Hawaiian Islands on the first episode. Some beautiful photography if you can get past the “photographer as hero” tone of the show. The show can be viewed online, or seen on the Weather Channel on Thursdays nights (alas, conflicting with our SSCC meetings... set your DVR).

<http://imagesandmore.blogspot.com>.

Our own Ted Ringger uses his blog to deconstruct some of his shots, describing his thought process and the difficulties he encountered in realizing his vision. Ted covers both the camera and software end of the equation, along with some lovely images. See Member News in this issue for more details.

Thanks for your contributions to this issue!

Coriolana Simon
Judy Saunders Norm Bernache
Jim Rogers Michael Tran
George DeBuchananne
Bob Catlett Beth Koller
Dave Mullen Michael Koren
Doug Wolters Mike Lux
Angelique Raptakis



www.scccphotography.org



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/otherversions/>

Stay In Touch with SSCC

www.scccphotography.org

www.facebook.com/pages/Silver-Spring-Camera-Club/147660948590014?ref=sgm

www.twitter.com/scccphoto

Competition Entry Formats

For Projection (Please see details in this issue)

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~Washington Landscape.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.

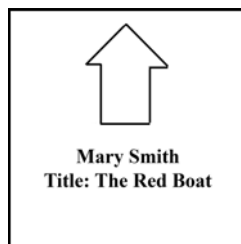
Image Title – spaces allowed, no commas.

Submissions by e-mail only to:

SSCCphotography@yahoo.com

Deadline: Midnight 1-week before competition

For Prints



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

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Plan Your Shooting! 2010 –2011 Competition Topics

September	Open
October	Nature
November	Abstract
December	Open
January	Architecture
February	Open
March	Motion
April	Open
May	Emotions
June	Year-End

For full details on Competition Rules, see the September Cable Release.

Silver Spring Camera Club Membership Form 2010-2011

Name: _____ Spouse/Partner's Name: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Phones - Home: _____ Work: _____ Cell: _____

Email Addresses: _____

Membership rates:
Individual \$45
Student or Spouse \$35
Family \$65.

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 Membership Chair MyPhuong Nguyen at mpnguyenfoto@yahoo.com

SSCC Calendar Upcoming Events

April 2011

- 7 Speaker Meeting-Bert Shankman
- 9 Field Trip-Henryton State Hospital
- 14 Competition Night-Open
- 24 Cable Release Deadline

May 2011

- 5 Speaker Meeting
- 12 Competition Night-Emotion
- 19 Third Thursday: Self-Publishing
- 24 Cable Release Deadline

Save the Date: June 9 Club Banquet



Robert Peters, Two on a bike

***Digital Entries
Due April 7
By Midnight!***

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



Silver Spring Camera Club
PO Box 2375
Wheaton, MD
20915-2375

First Class Mail