

Cable Release



Norm Bernache, Pouting

Food For Thought

When words become unclear,
I shall focus with photographs.
When images become inadequate,
I shall be content with silence.

Ansel Adams

SSCC Officers and Chairs 2010-2011

President:	Mike Lux
Vice President:	Tom Bancroft
Treasurer:	Jerry Fath
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Director:	Carl Brandt Bill Rau Norm Bernache
Cable Release:	Dave Mullen
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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.ssccephotography.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:

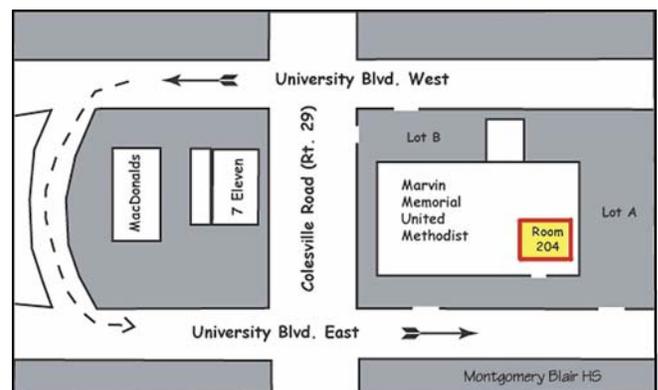
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

May 5 Speaker Night: Ian Plant

Hailed by *Outdoor Photographer* magazine as “an emerging talent in nature photography,” Ian Plant has been photographing our natural world for over fifteen years. His photographs and instructional articles have appeared in a number of books, calendars, and magazines, including *Outdoor Photographer*, *Popular Photography*, *Nature Photographers Online Magazine*, *National Parks*, *Common Ground*, *Blue Ridge Country*, *Adirondack Life*, *Wonderful West Virginia*, and *Chesapeake Life*, among others. Ian is also a Contributing Editor to *Nature Photographers Online* magazine, and writes a regular blog column for *Outdoor Photographer* online. Ian is the photographer/author of eight print books, including *Chesapeake: Bay of Light* (2007), which received critical acclaim from the Washington Post, Washington Times and Baltimore Sun, among others. The Washington Times said “Plant’s sensational lens work . . . is a smash hit.” Ian is also one of the lead authors and designer of *The Ultimate Guide to Digital Nature Photography* (2009). Most recently, Ian has authored a number of nature photography instructional eBooks. Ian leads several nature photography workshops, digital photo tours, and online classes each year. You can find more information about Ian and see his work at www.ianplant.com.

May 12 Competition Night Topic: Emotions Judge: Terry Popkins

Popkin on Popkin: “I have been creating elegant images for nearly 30 years. My photographs and articles have been published worldwide and I believe that creativity is the basis for both fine art and fine photography and my passion for both has enabled me to produce beautiful images that elicit feelings about people and about the environment. Fine art and fine photography are inseparable. You must learn to have vision, and then to take the great photographs you desire when the light is perfect and the composition is well thought out. If you are limited by a selection of lenses and even a particular camera, you must plan your photographs around your equipment. When I mention that the major difference between an amateur and a professional is that the amateur has the capital to buy great equipment, I get laughs. That is not far from the truth. Buy your equipment, focus on your subjects of choice, create your market, retire from the drudgery of a job you might hate, and start enjoying your hobby everyday.”

May 14 Field Trip Patuxent Wildlife Refuge Bob Catlett

This month we travel to Patuxent Wildlife Refuge, where we’ll photograph the birds and the bees and the flowers and the trees. Included as a bonus are the Patuxent River, two lakes and a marsh which we can photograph. As usual, we’ll meet at 9:30am at the Giant Food parking lot (corner of Flower Avenue and Arliss Street) to carpool.

May 19 Third Thursday Workshop Self-Publishing a Blurb Book The SSCC 2010-11 Yearbook

This month we will explore the many ways of producing a photography book. Bob Peters and Dave Mullen have volunteered to lead the discussion of their methods. I will also briefly go over a simple online solution. If you’ve already made your own book, please bring it along to share with others. Share your ideas on layout, design and publishing options. If you have never made one and always wanted to, don’t miss this Third Thursday Education Night and bring your questions, an open mind and get ready to LEARN. This evening is also the deadline for submitting images to the SSCC Yearbook for 2010-11, so bring your 300ppi images on a flash drive or CD/DVD to put in our own Club Yearbook.



Fred Skolnick, *Day Dream*

President's Column

Michael Lux

Digital Black and White: A New Golden Era



Until recently one had to be very determined, very skilled, and very resourceful to make digital monochrome prints which could equal or surpass in technical quality those which have been produced for generations by film based, chemical darkroom print makers. No more!

We now have the opportunity to produce digital monochrome prints as skillfully as those done by even outstanding dark room print makers, and to do so with an extraordinary degree of ease and flexibility.

The recently introduced software program Silver Efex Pro 2, coupled with certain affordable printers, has dramatically changed digital B&W printing and manipulation. This is a blessing for those of us who love and appreciate the expressiveness of black and white. Our ship has come in.

In the past few years there has been a flurry of technical developments which has made it possible to produce improving digital monochrome prints.. These include:

-A new generation of affordable printers such as the Epson R2880, which features among its 8 ink cartridges, 4 separate black inks: Light Light Black, Light Black, Photo Black, and Matte Black, designed for better monochrome printing (Photo and Matte Black cannot be used together);

- The introduction in Photoshop CS3 of the Black and White Image Adjustment Edit, whose features include filters and separate red, yellow, cyan, blue, green, and magenta sliders, allowing us to better separate gray tonalities, so crucial to fine B&W prints. This has been, in my judgment, an improvement over the generally preferred, long standing method of converting color images to monochrome in Photoshop, by clicking on: Layers/New Adjustment Layer/ Channel Mixer, and then checking the Monochrome box. This method opens up red, green and blue channel sliders to improve color to monochrome conversions.

In any event, one should not convert color images to B&W by simply clicking on Desaturate or Convert to Gray Scale. This is the lazy way, and almost always produces the poorest results. It can be helpful for a quick view, however, to see if an image has B&W potential.

Silver Efex Pro 2 brings color to monochrome conversion and manipulation to a new and extraordinary level. It is unsurpassed in its blacks and in helping us to maximize tonal ranges and separations. The program contains a plethora of outstanding features and it improves upon the first Silver Efex program, which has been warmly received by professional photographers.

I first found out about Silver Efex from Tony Sweet's March presentation at the Club. I followed his recommendation and downloaded the software for a free 15-day trial period. There was no pressure to buy and fine technical support when I had questions. Hard copy instructions are a bit lacking, however, so be sure to open the brief lesson training pages.

I immediately put to test this easy to grasp, user friendly, incredibly powerful program. I compared Efex 2 to conversions and manipulations strictly in Photoshop, and after making a bunch of prints, I was hooked. So I then gave myself a very, very, early Father's Day present, and now I am spending too many of my waking hours enthusiastically searching my files and the world around me for potentially strong B&W images.

Silver Efex 2 will not, of course, find good B&W scenes for you, nor convert weak ones into great ones, but when you do find them, (not the easiest of tasks, since B&W photography, devoid of colors, requires a different and more difficult kind of vision than does color photography), you will be off and running and you'll love it. You will be able to produce technically strong, amazingly creative B&W prints that you never thought possible from the digital darkroom, or even probable from the chemical darkroom, unless you were willing to work 24/7 down there!

If you think you have only a slight interest in B&W, or even none at all, I urge you to try the program, anyway. You might get hooked into a brand new kind of photography and a new way of seeing the world. If you are already enamored by B&W, do yourself a favor and check it out. But, I warn you, you are likely to become about \$200 poorer if you do. But, you won't be sorry.

Among the system requirements for Silver Efex Pro 2, is Photoshop CS 3 through 5; Lightroom 2.6 or newer; Photoshop Elements 6; and 2GB of RAM (4GB or more recommended). It is also available for MACs.

The NIK website for the free 15 day download is: www.niksoftware.com. If you purchase it, you may possibly be able to get a 15% discount by using the Code TSWEET.

Good luck and good shooting.

El Presidente

Koren's Comments

PSA News and Other Thoughts

Michael Koren, PSA Representative

The PSA website has been updated with a new interface that is more user friendly. Also new is the feature "PSA Around the World." News relevant to PSA is now on the home page along the right margin. Newer items are at the top. Go to www.psa-photo.org to see for yourself.

The recent tragic events in Japan made me realize that many news stories of natural disasters and calamities are illustrated with people looking through rubble for treasured images of family and friends. I believe these pictures help victims deal with the disaster that has befallen them and triggers happy memories and connects them to the life they had before disaster struck.

It's easy to overlook the power images of loved ones bring during good times. Yes, we like the picture enough to create it and store it, but keeping it on the memory card, or worse, on a digital hard drive, will not preserve those images should the unthinkable happen. An all digital workflow is great for capture, edit and online sharing but printing on good old fashioned paper is a tangible reminder of what we have in life. A disaster has a way of wiping out all things, as well as all comfort to its victims. The only comfort it seems, are the remaining pictures. So, knowing what brings comfort, take the time now, when things are going well and print your images. Create enlargements, photo books, greeting cards and anything else that you can think of. Printing and displaying your photo creations will make a house a home, or an office a personal work space.

Lessons learned from scenes in the news should be taken to heart, treasure your family and friends. Print and share your images with others to share the joy of living.

Editor's Corner

New Initiatives

Dave Mullen

The fertile minds at SSCC are always working, and a series of email discussions coming out of the website survey have led Charlie Bowers and yours truly to consider a couple of new initiatives for the next club year. The two issues that we wish to address are the possible need for instruction on photography basics and for a small discussion group on a higher level of aesthetics than can typically be accommodated at our meetings.

Details will (hopefully) appear in the June Cable Release, but I will offer three 90-minute sessions at The Nora School in the fall that will deal with 1) camera basics (aperture, shutter speed, modes, ISO), 2) editing basics (layers, masks, levels), and 3) printing (size, resolution, ppi, dpi). If you have *no idea* what those terms mean then this *would* be for you. If you *do* know what those terms mean then you *don't* need to pay any attention to this, as it's meant for folks new to shooting, editing, and printing.



Coriolana Simon, Kathakali Dancer

May Topic: Emotions
Projected Image Entries
Due May 5 By Midnight!

Charlie Bowers has volunteered to lead a discussion group on the third or fourth Thursday at his office with the topic of Advanced Digital Imaging. The intention would be to leave the discussions open to take a natural course from discussing master works in art and photography to advanced alternative process with digital. This would not be a course with home work nor would it be a lecture. Group members would be free to demonstrate new works or processes and to present to the group for discussion.

I, for one, am interested in joining Charlie's group, as I have found that having the structure of a monthly group helps me to move my photography from the "want to do" list to the "need to do" list. Just as the monthly competitions force many of us to finally print, mount, and mat our work, so to can a discussion or book group focus us on the larger picture which we can easily let slip into the "busyness" of daily life.

If you're interested in either of these initiatives, please let me know so that we can make more definitive plans (with dates and times) for the fall. I'll pass on the appropriate responses to Charlie.

As always, send your quips, comments, enervations, problems, kudos and critiques to me at dave@nora-school.org.



Year End Banquet

Thursday June 9th, 2011, 7:00 pm
Sheraton Washington North Hotel
4095 Powder Mill Road, Beltsville, MD 20705

Menu

Tossed salad

Orange-Soy glazed Chicken Breast with stir fried vegetables or Rice Pilaf

London Broil with Mushroom Sauce

Tri Colored Tortellini with Peas, mushrooms, cherry tomatoes in a creamy rose sauce

Dessert Table with Tortes, chocolate brownies and assorted cookies

Beverages Include Coffee, Tea, sodas, Iced Tea, Lemonade

Guest Presenter; Nikhil Bahl

Cost; \$30, purchase at any May meeting

Door Prizes; \$25 Gift Certificates from Red River Paper



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Exhibits and Events

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. 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

32 Square Feet. Opening reception June 10, closes June 30. Includes works by Dave Mullen. Washington Gallery of Photography. www.wsp-photo.com

April Field Trip Photos Henryton State Hospital

Photos by Jim Rogers, Dave Mullen, and Bob Catlett



Member News

Angelique Raptakis is showing 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

The exhibition *Looking In, Looking Through* at the Howard Avenue Arts Incubator included images by SSCC members **Jim Auerbach, Judy Saunders, George DeBuchananne, Beth Koller, Dave Mullen, Mario Ramos, Coriolana Simon, and Doug Wolters.** Photos by Bob Catlett.



April Competition Results

Topic: Open

Judge: Frank Herzog

Advanced Color Prints: 22 Entries from 11 Entrants

1 st	MyPhuong Nguyen	Red Lady
2 nd	Robert Peters	Contemplation
3 rd	Beth Koller	Martini Glass Quad
HM	Beth Koller	Temple View
HM	Robert Catlett	Sunrise

Advanced Mono Prints: 18 Entries from 9 Entrants

1 st	Beth Koller	Stacked Water Drop
2 nd	Pat Bress	Heron # 21
3 rd	Beth Koller	Don't Look Now
HM	MyPhuong Nguyen	My Grandchild
HM	Pat Bress	White Flower # 1

Novice Color Prints: 14 Entries from 7 Entrants

1 st	Judy Saunders	Apple Blossoms
2 nd	Judy Saunders	Bridal Away
3 rd	Douglas Wolters	Blue & Green Caprice
HM	Fred Skolnick	Street Artist

Novice Mono Prints: 9 Entries from 5 Entrants

1 st	Robert Peters	Rings Around Me
2 nd	Fred Skolnick	Tang Dynasty Dancer
3 rd	Fred Skolnick	Wash Day

Advanced Projected: 24 Entries from 13 Entrants

1 st	Derek Parks	NYC Street Scene
2 nd	S. Antonelli	Young Monks
3 rd	Norm Bernache	Pouting
HM	Michael Tran	Hardworker
HM	Jim Rogers	Cavernous Abstract

Novice Projected: 19 Entries from 10 Entrants

1 st	Nick Williams	Little Girl and Friend
2 nd	Fred Skolnick	Abstract
3 rd	Douglas Wolters	Sharp Eye
HM	Coriolana Simon	Kathakali Dancer
HM	Fred Skolnick	Day Dream

Congratulations to all who entered!



Judy Saunders, Apple Blossoms



Fred Skolnick, Street artist



Beth Koller, Stacked Drop

Tim Grey's Digital Darkroom Questions

I purchased the X-Rite calibration system to calibrate my monitor and generate paper profiles on my Epson 2880. On the most recently generated paper profiles (I use Epson papers exclusively and usually the glossy surface), I was pleased to find that my print colors closely matched the colors of my monitor with one exception: the printed reds lost their saturation and are closer to a dull, unappealing brown. I tried printing the images with Epson's canned 2880 profiles with minor improvement in the reds. I then reprinted using Epson's canned 2400 profiles with restoration of the vivid reds my monitor shows. Unfortunately, the other colors shifted and although not bad, no longer match the colors of my monitor. I don't know what to expect or how to proceed with this problem. Can you help?

Tim's Answer: The basic process of creating a profile, whether it is for a monitor or printer, is to create color swatches with known values and then use a device (a colorimeter for monitor profiles and spectrophotometer for printer profiles) to measure the actual results produced. So, for example, the software generates a color sample that is "pure red" and the device reads something along the lines of "muddy magenta". By reading a variety of samples with a wide range of hues and luminance values, the data gathered provides the information needed to calculate the degree of compensation that is needed in order to produce the appropriate colors, which is the job of the profile itself. So, if you asked for "pure red" and got "muddy magenta", the profile contains the "recipe" that attempts to get the color as close to "pure red" as possible. You can sort of think of this as the profile tricking the monitor or printer to produce the desired results. If you ask for "pure red" you get "muddy magenta", but if you ask for "vibrant burgundy" you get something very close to "pure red".

In most cases, assuming you're using proper technique and a high-quality device, you should get very good results. The

final result may not be absolutely perfect, but that is usually a reflection of a limitation of the output device rather than a problem with the profile. You are using a calibration package from X-Rite (www.x-rite.com), which is the brand I recommend most highly for monitor calibration and printer profiling. Also, the fact that most colors are appearing accurate, and only the reds appear wrong, indicates things are for the most part going well. If your device was defective, you used the wrong method for printing the color swatches, or you weren't using the device properly, the print would look wildly different from what you were expecting. In this case, I suspect the problem has everything to do with the specific measurements that were taken for the red hues. The two most likely causes of the problem you describe are that the red color swatches didn't print properly, or that something interfered with the measurement of those color swatches. The first thing I would do is perform a nozzle check and cleaning for the printer, to ensure it is performing properly. It would also be worthwhile to check the "lens" through which the spectrophotometer takes its readings to make sure there aren't any smudges, debris, or other problems that might interfere with the measurement of color swatches. You should then re-print the color swatches, and take a close look at it to make sure all of them printed well. Look for scratches, gradations on the color swatch, gaps or lines in the color swatch, and other indications the swatches didn't print properly. If everything looks good, re-measure the swatches as part of the process of creating a new printer profile. Take extra care to make sure you're reading the swatches in the correct order and with proper technique, so you can have confidence in the measurement data you're gathering.

After going through this process, if you're still not getting a good profile I would contact X-Rite to see about a replacement for your spectrophotometer, as it is possible that it is having issues with a specific primary color.

© Tim Grey, Used with permission



S Antonelli, Young Monks

SSCC Year End Competition May 12 Deadline Jim Rogers

Spring is here, so can SSCC's Year End competition be far behind? It's time to submit our Year End competition entries, so 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, is 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.

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

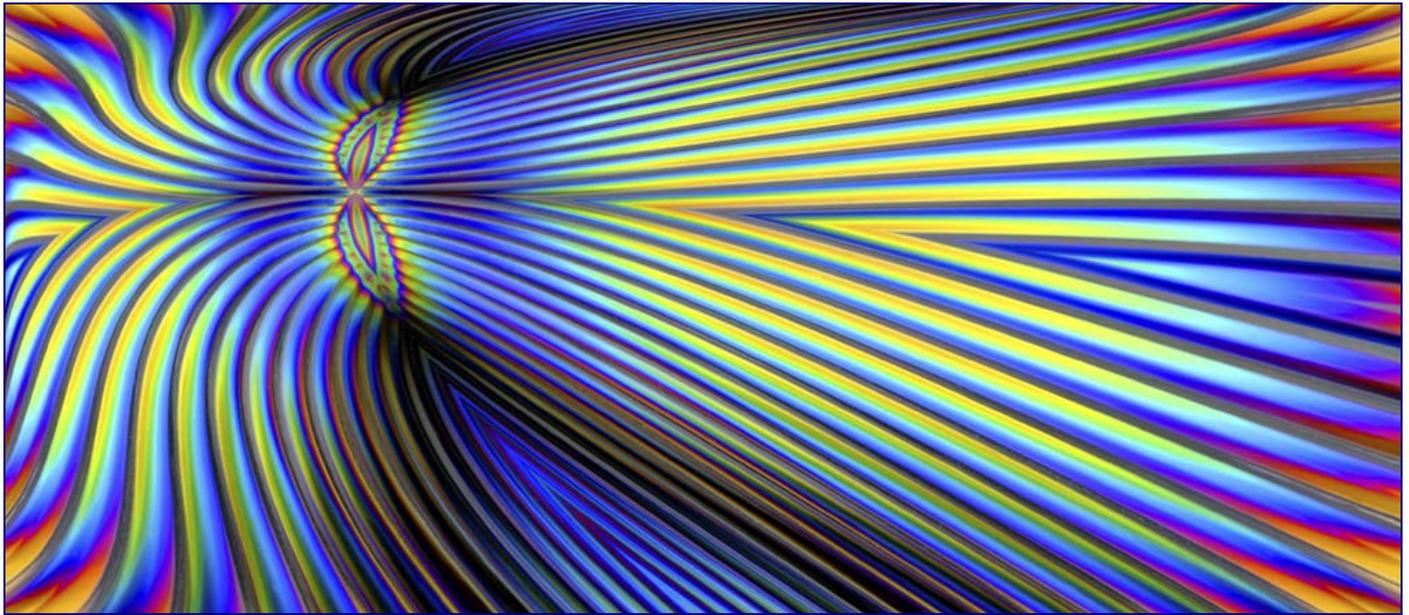
Filename format:

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.



Beth Koller, Martini Glass Quad

Classes and Workshops

Montgomery College

Intro to Lightroom, Gaithersburg Business Training Center.
Tue. & Thu. May 17-May 26. 6:30-9:30pm
Geared to people with no Lightroom experience.
www.montgomerycollege.edu, Class # ITI067
Or call Ed Palaszynski, at 240-567-3826.

Horizon Workshops

New Mexico, May 9-15
New York City, May 21
Washington DC, May 21-22
Camera Basics, May 27
And many more at www.horizonworkshops.com

Washington School of Photography

Product Photography, Tue. May 10, 7-10pm
Pinhole Photography, Sat. May 14, 10am-1pm
Outdoor Portraiture, Sat. May 21, 10am-4:30pm
Gallery Shows, Tue. May 24, 7-10pm
And many more at www.wsp-photo.com

Penn Camera

Photo Safari: DC Monuments, May 3, 7:30-10:30pm
Lightroom Develop and Camera RAW, May 14, 9am-5pm
Off Camera Flash, May 19, 7-8pm
Intro to Digital Photography, May 21, 8:30am-12:30pm
Many other workshops at various store locations.
<http://penncamera.wildapricot.org/>

Frank Van Riper and Judith Goodman

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

Nikhil Bahl Workshops

Delaware Wildlife Workshop, May 15-18
Kenilworth Aquatic Gardens, July 16, 6:30-10:30am
Sunflowers, July 17, 5pm - 8pm
Chincoteague Sunrise and Sunset, July 30
www.nikhilbahl.com

Glen Echo Photoworks

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

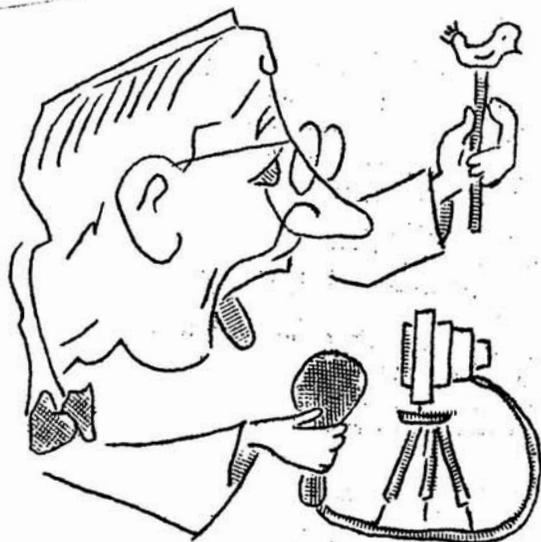
Joseph Van Ost Photo Safaris

Yosemite in Spring, May 15-21
Iceland, June 6-18
Brown Bears of Alaska, July 9-15
Ultimate Yellowstone, Jan. 14-21, 2012
www.photosafaris.com

Suzi Eszterhas 2011 Workshops

Mountain Gorilla Photo Safari: August 13-22
Wildlife of Borneo Photo Safari: September 25-October 12
Wildlife of Costa Rica, January 13-25, 2012
www.suzieszterhas.com/toursWorkshops/

In an ongoing recognition of the 50th Anniversary of the Cable Release,
here is page 1 of the November 1961 issue.

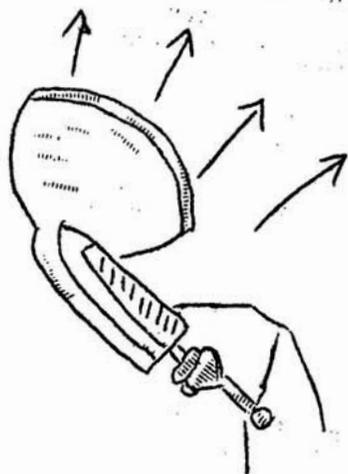


THE CABLE RELEASE

Vol. 1

November 1961

No. 2



Hounce Lighting on Our Coming Programs

NOVEMBER 16

This meeting should be a must on your calendar,
and bring your friends.

Mr. Aubrey Bodine, FPSA, of Baltimore will be our
speaker. His salon record spans 30 years in photography.
He is the author of several books, illustrated by his
photography, and a lecturer of note.

He will be exhibiting his work both in Black and
White and Color.

DECEMBER 7

Mr. Rothenberg has arranged for an interesting film on the subject of
"Color Photography At Night". This is put out by Ansco, and should be
interesting and instructive.

COMPETITION RESULTS

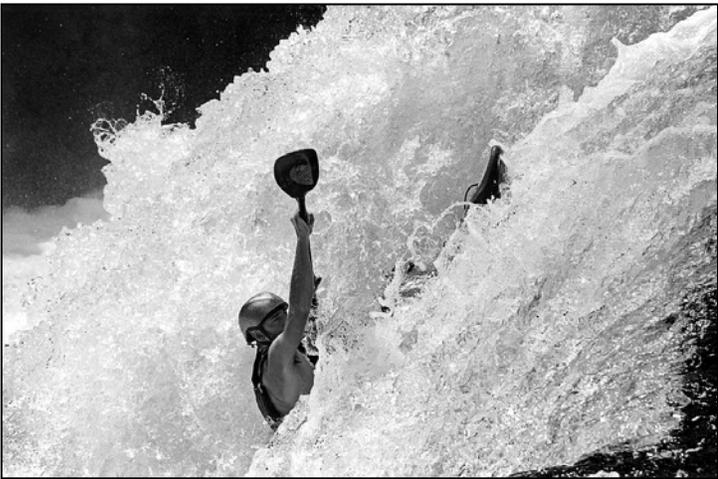
Oct. 19 - Award Winners - George Brewster, Judge
Leon Rothenberg - "Prayer" - 1st
Marshall Hirsh - "Hit It" - 2nd
James Johnson - "Reflection" - 3rd
Marshall Hirsh - "On the Severn" - Honorable Mention
D.L. Jorgensen - "Red Sails" - Honorable Mention



Derek Parks, NYC Street Scene



Fred Skolnick, Wash day



Koller, Don't Look Now



Fred Skolnick, Tang Dynasty dancer

Photoshop/Lightroom Tip of the Month Sepia Tint Black and White

In Camera Raw or the Develop Module, go to the HSL/Grayscale tab and turn on the Convert to Grayscale checkbox. On the next panel, Split Toning, try this formula:

Highlights: Hue=37, Saturation=24

Shadows: Hue=40, Saturation=26

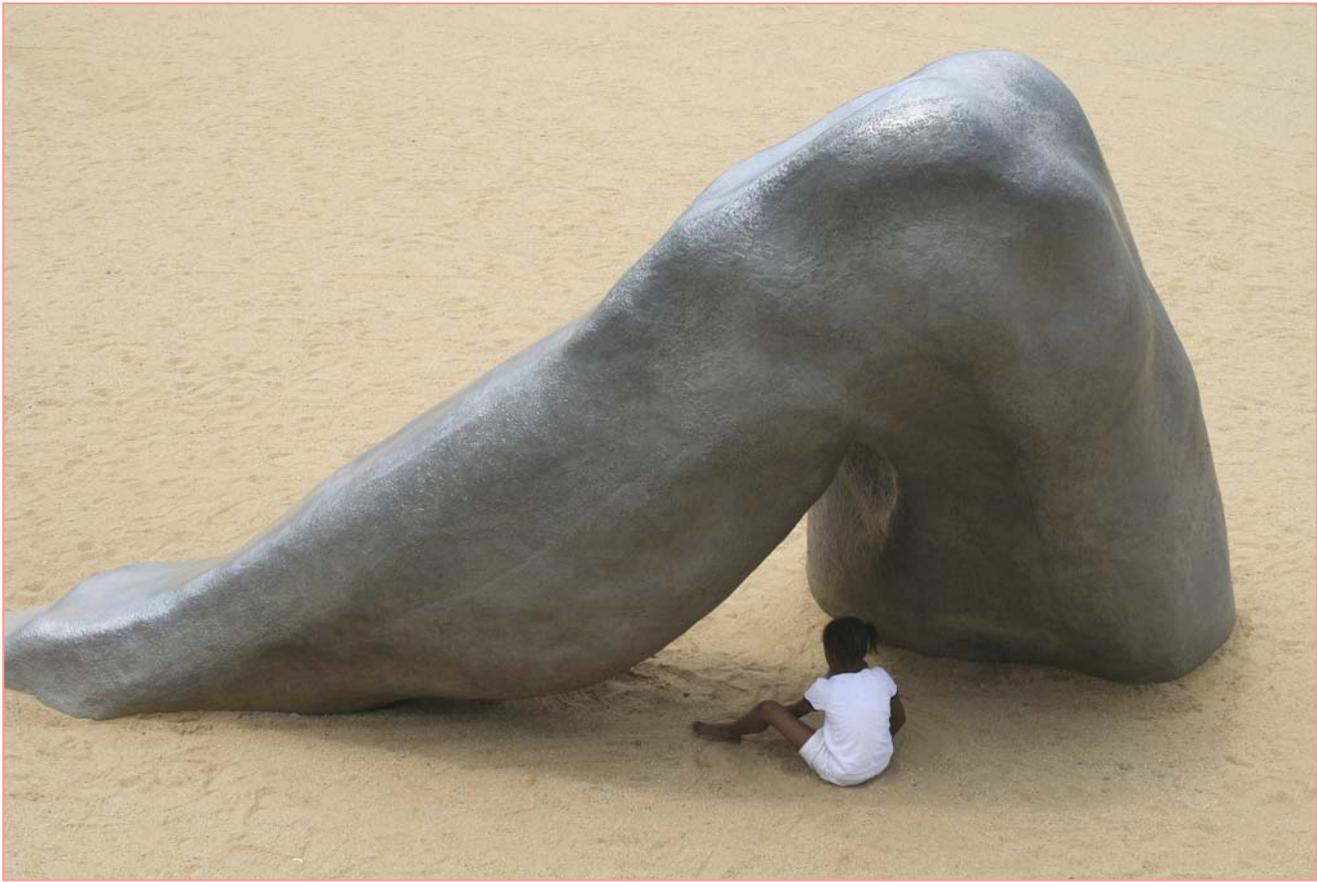
Experiment with other hues and levels of saturation!



Michael Tran, Hardworker

Who to Ask? SSCC Mentors Available

<u>Topic</u>	<u>Name</u>	<u>Email</u>
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>



Nick Williams, *Little Girl and Friend*

Calls for Entries

SSCC Yearbook, 2010-2011

See article in this issue. Deadline May 12.

Center for Fine Art Photography

Food: Deadline May 17

Portfolio. Deadline May 5

www.c4fap.org

Vermont PhotoWorkplace

Stormy Weather. Deadline May 2

Wonderland: Photographic Fantasies. Deadline May 30

www.vtphotoworkplace.com

Open to Interpretation

Juried Book Competition. Theme: At Waters Edge

Deadline June 7

www.open2interpretation.com/submit_waters_edge.html

Focal Press Photography Contest

May Theme: Fashion

June Theme: Composition

<http://focalpressphotographycontest.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

ZEN in the Art of Photography

An updated version of the Robert Leverant book is being published, with 118 'poetic stanzas' from the book to be open, as a contest, to be interpreted by 118 photographers from around the world. Both a catalogue and a multi-media exhibit then will be created. Deadline: November 30, 2011.

Every entrant receives an autographed copy of 'ZEN in the Art of Photography'.

www.ZenEntry.com

Blurb Book Contest

Deadline: July 14

http://photographybooknow.blurb.com/how_to_enter



Bob Catlett, Sunrise



Douglas Wolters, Sharp Eye



Jim Rogers, Cavernous Abstract



Beth Koller, Temple View

News You Can Use

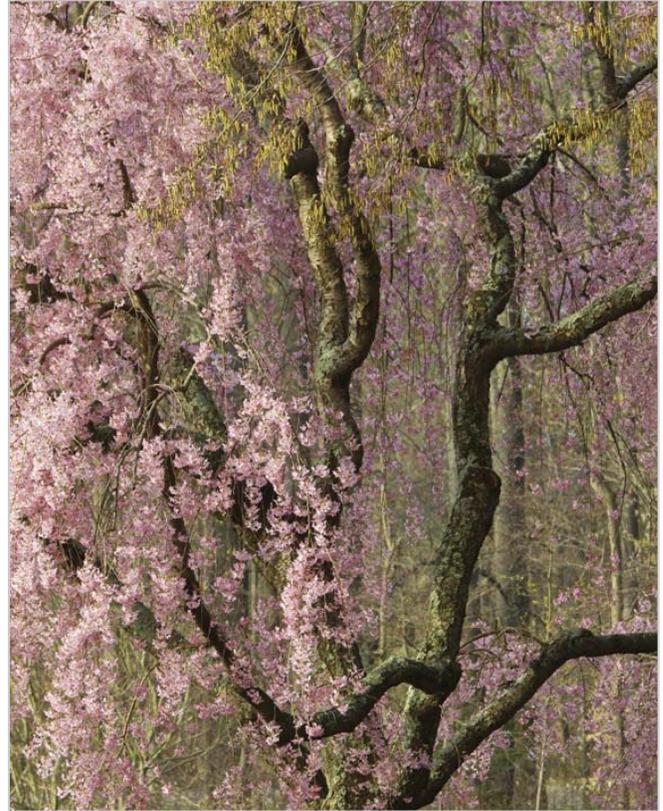
Full Moons

Date	Moonrise	Moonset
May 17	8:55 pm	5:44 am
June 15	8:40pm	5:20 am

Sunrise and Sunset

Date	Sunrise	Sunset
May 1	6:11 am	8:00 pm
May 15	5:56 am	8:14 pm
May 30	5:46 am	8:26 pm

Times are for Washington DC. www.timeanddate.com



Judy Saunders, Bridal Array

Websites of the Month

<http://blackandwtf.tumblr.com>

A weird and unusual website this month, with old-time pictures of strange people and events. Some photos may cause you to exclaim WFT indeed!

Thanks for your contributions to this issue!

Judy Saunders Norm Bernache
Jim Rogers Michael Tran
Bob Catlett Beth Koller
Dave Mullen Michael Koren
Mike Lux Angelique Raptakis

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/>

www.scccphotography.org



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.

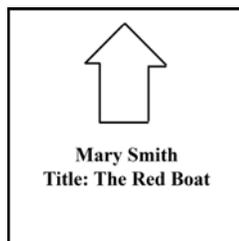
Image Title – spaces allowed, no commas.

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.

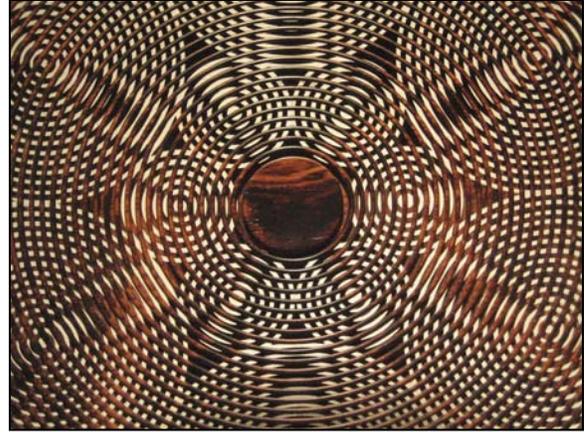
For all questions about the club, contact Membership Chair MyPhuong Nguyen at mpnguyenfoto@yahoo.com

SSCC Calendar Upcoming Events

May 2011

- 5 Speaker Meeting: Ian Plant
- 12 Competition Night-Emotion
- 14 Field Trip: Patuxent Wildlife Refuge
- 19 Third Thursday: Self-Publishing
- 24 Cable Release Deadline

Save the Date: June 9 Club Banquet



Fred Skolnick, Abstract

**Digital Entries
Due May 5
By Midnight!**

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

Founded 1950



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

First Class Mail