

Silver Spring Camera Club of Maryland • USA

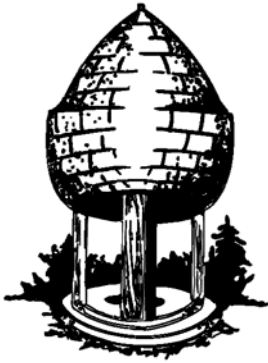
1961 - The Cable Release 50th Anniversary - 2011

FOUNDED 1950

November 2011

VOLUME 53

NUMBER 3



# Cable Release



Bob Catlett, Red Leaf

Food For Thought

Fear is the darkroom  
Where negatives  
Are developed.

-Anonymous

Winner of the 2011 Henrick Award  
Best Newsletter of the Photographic Society of America

## SSCC Officers and Chairs 2011-2012

President: Mike Lux  
Vice President: Ted Ringger  
Treasurer: Jerry Fath  
Secretary: Angelique Raptakis  
Director: Carl Brandt  
Bill Rau  
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Competition: Michael Tran  
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Programs: Coco Simon  
Third Thursdays: Michael Koren  
Membership: MyPhuong Nguyen  
Sandy Littlejohn  
Field Trips: Bob Catlett  
Historian: Norm Bernache  
PSA Rep: Michael Koren  
Website: Open

E-mail addresses and phone numbers for officers and other members are available on request. Please contact Dave Mullen at [dave@nora-school.org](mailto:dave@nora-school.org).

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

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

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



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

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## SSCC Meeting Location

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

### Directions:

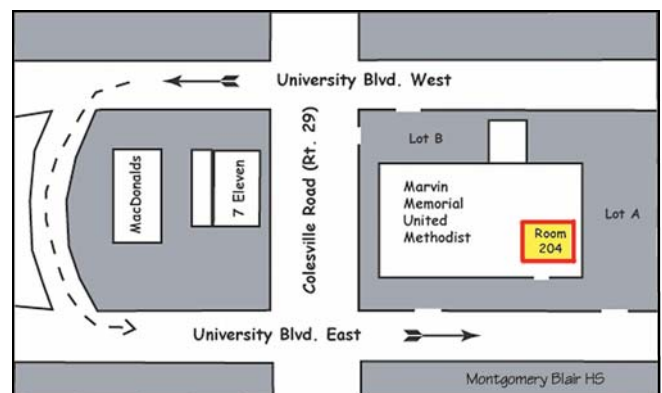
*From downtown Silver Spring:* Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

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

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

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



All SSCC Meetings begin at 7:30 pm.



## This Month at SSCC

### November 3 Speaker Night Robb Hill, Street Photography

Robb Hill became interested in photography during high school. In college at Indiana University, he created his degree in Documentary Photography. After some time at a small Midwestern newspaper, he found his way to Budapest,



Hungary to start life as a freelancer photographer. Traveling all over Eastern Europe and the Balkans, Robb worked for publications such as the Christian Science Monitor, US News &

World Report, and USA Today. Eventually he landed in Chicago and made his living as a commercial photographer but spent three years photographing a project titled "Coming of Age in the Back of the Yards." Afterwards, he began working on HomeLands, a project recently featured in the 2011 Louisville Photo Biennial. Currently, Robb lives in Silver Spring with his wife and their two cats.

### November 5 Field Trip Eastern Penitentiary, Philadelphia, PA

Bob Catlett will lead us up to Philadelphia to the Eastern State Penitentiary, a great wreck of a site particularly suitable for HDR fun. You can check out the website at

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

For those wishing to carpool, we meet at 8:30am in the parking lot of the Giant Food store at the corner of Flower Avenue and Arlis Street in Silver Spring.



### November 10 Competition Night-Theme: Open Judge: Judy Reisman

Judy Reisman has been taking photographs since childhood, when she toted her Kodak Instamatic everywhere. Gradually she evolved from an avid shutterbug, who sought to make

a simple record, to a more thoughtful photographer concerned equally with aesthetics and technique. She was trained in both investigative journalism and conference interpretation. After a 20-year career as a technical translator at an international organization, converting documents from French, Spanish, and Portuguese into English, she became enamored with the language of light. She switched from writing with words to writing with light.

Judy took early retirement from her translator job, while earning a certificate in professional photography, and her life-long hobby became a passion.



In addition to her personal and commercial work, she has found giving classes and workshops to others on the photographic journey to be enormously rewarding.

For several years, she was an instructor in the professional program at the Washington School of Photography in Bethesda. She now leads photo workshops through the Washington Photo Safaris ([www.washingtonphotosafari.com](http://www.washingtonphotosafari.com)).

An abiding love for animals and their welfare has also had a major impact on Judy's life and direction in photography. She finds interacting with animals and understanding their behavior fascinating, and, as a result, pet photography has become a natural outlet for her skills and interests. Judy's own family includes numerous and often photographed four-legged creatures. Four years ago Judy started the Guanacaste Province Animal Welfare Foundation ([www.g-paw.org](http://www.g-paw.org)), which brings subsidized spay/neuter clinics to low-income communities in rural Costa Rica. When not in Costa Rica, she is at home in bucolic Maryland with her husband and their large menagerie of rescue dogs and cats.

### November 17 Education Night Holiday Shopping: Gadgets under \$200

The November Education Night will profile the newest photography toys and gadgets that cost less than \$200. Consider this a preview of your holiday shopping list. Bring paper for notes to leave at home in conspicuous places for family members to find.

## President's Column

Michael Lux



I am thrilled to report that PSA, (The Photographic Society of America), has voted our *Cable Release* the best camera club newsletter in the nation. This is a great honor for all of us who have contributed articles and images to the CR, and of course, to our dedicated, hardworking, and very skilled editor, Dave Mullen. At the November speaker's evening PSA will

present to the Club, and to Dave, this very prestigious award. This will be a wonderful night for all of us, so please try to attend even if you don't normally come to speakers' nights.

### Have You Been Attending Speakers' Nights?

The most important duty of El Presidente is to show up by 7:10pm, on the first and second Thursday of the month. Why? Because I have the only damn key to open the front door, that's why! It is not a glamorous task, for sure, and many a night when I just don't feel like going out, whatever the reason, I have no choice.

But, strangely, this has become a "blessing in disguise" for me because I now attend every speaker's night, and at each session I have learned something new I can apply to my photography. I have been treated to all kinds of wonderful, creative photography by incredibly motivated, and skilled photographers. Every session has been quite inspiring and leaves me a little bit more excited about the hobby I love so much, whether or not I will or am able to apply it to my own work. Yet I have noticed that there are Club members who rarely or infrequently attend speakers' nights. You guys are missing out, in my judgment.

Here are a few of the most recent sessions which I have enjoyed:

Irene Abdou, a young woman who lived three and a half weeks in a mud hut, with no facilities, in Sub-Sahara Africa, presented us with a spectacular kind of extraordinary, intimate, photography of the everyday lives of people she became close to. I thought her photography was far better than most I have ever seen in National Geographic. The faces she took were all wonderfully exposed and sharp. Her's was photojournalism at its very best!

Ian Plant, a marvelous, accomplished, landscape photographer, showed us just how far he is willing to go, and risks he is willing to take to get the image he is seeking, including wading in chest deep moving water, equipment held up high. I admire his determination and wonderful photography, but I do worry about him.

Tony Sweet, one of America's best known and creative outdoor photographers, came to speak at the Club for the fifth time, I believe, in the past dozen years or so. Each of his presentations is totally different from previous ones, as Tony continues to evolve and grow as a photographer. He never stands pat in his photography, and this is a lesson we all can benefit from. This time Tony demonstrated many of the outstanding software packages, now available to us, including, Nik Silver Efex II, which I went out and bought after trying out the free 15 day download. I wrote a column, last Spring, dedicated to this fantastic color to monochrome software plug in.

Tony, along with last month's speaker, Karen Messick, also introduced us to the growing capabilities of iPhone photography, combined with HDR. Karen also left me with this compelling thought: As photographers we should think as if a skilled writer might, in describing the characteristics of a subject or person, and try to do so, photographically. Try to give to your viewers a better understanding of the essence of your subject. This might take a series of images about the subject.

Hope to see you at our next speaker's night.

El Presidente

## Editor's Corner

Dave Mullen

Congrats to all and thanks for the continued assistance as the SSCC Cable Release newsletter maintains its preeminence as one of the best club newsletters in North American. For the second time in the last three competitions we've won the top award for PSA clubs of any size. My predecessor, Pete Manzilli, set a high bar, and I'm pleased we've finally reached (er, surpassed) it. Our newsletter scored 297 points out of a possible 300 (99 from each of three judges). It will be tough to do much better, but that's no reason not to keep trying!

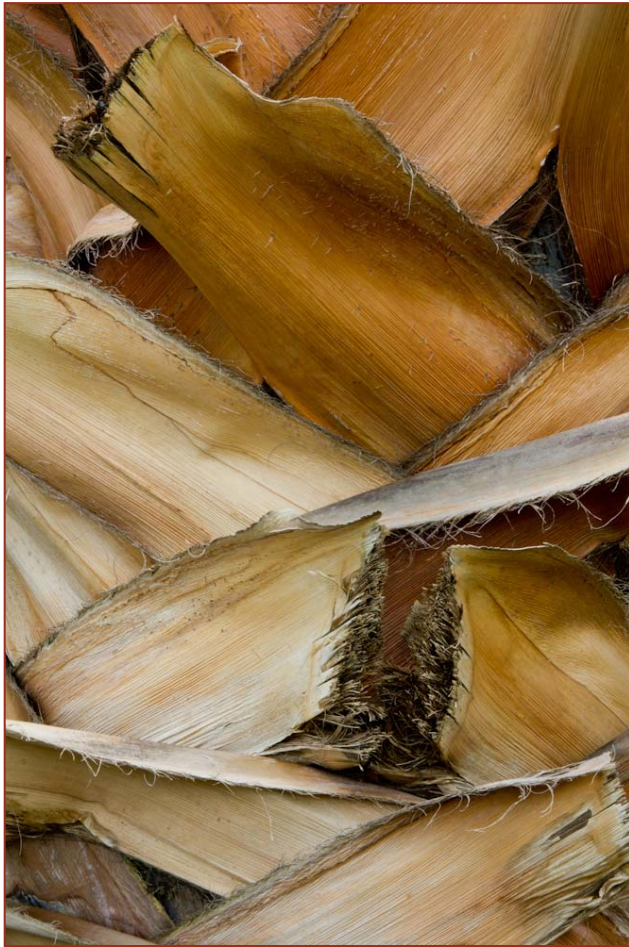
Many thanks to Ted Ringger, Charlie Bowers, and Doug Wolters and Coco Simon for their long-form articles this month, and continued thanks to Ted Ringger and David Blass for taking on some of the monthly CR editing duties, it helps make this beast manageable.

As always, send your quips, comments, enervations, problems, kudos and critiques to me at [dave@nora-school.org](mailto:dave@nora-school.org).



## Sad News

Condolences to member **Fred Skolnick**, who lost his wife Ruth after a valiant 10 month battle with cancer. The funeral was held at Temple Emanuel in Kensington on October 16. In Lieu of flowers the family asks that donations be made to either JSSA Hospice, 6123 Montrose Rd., Rockville, MD 20852 or Hope Connections for Cancer Support, 5430 Grosvenor La., Bethesda, MD 20814.



Douglas Wolters, Counterpoint

## Koren's Comments

### PSA News and Other Thoughts Michael Koren, PSA Representative

Congratulations to Dave, our Cable Release editor, for winning the equivalent of Best in Show in the PSA interclub newsletter competition. Not only should we be happy for Dave and the club, but those of you that have contributed in the past should also give yourself a pat on the back. Please continue with whatever you can contribute, whether it's an article, musings or images. It makes our newsletter more interesting and a better member experience. The newsletter is only as good as our members' contributions. Your writings and images are the ingredients to a great publication. Dave is our master chef.



Douglas Wolters ~ Spring Breeze

## Silver Spring Camera Club Newsletter Receives Prestigious PSA Honor

The Photographic Society of America (PSA) is pleased to announce that the Silver Spring Camera Club newsletter, the *Cable Release*, received the highest honor in the 2011 newsletter competition, edging out newsletters from around North America. This is the second time SSCC has received this award in the past three competitions. The *Cable Release* scored 297 points out of a possible 300.

PSA is a worldwide organization of both amateur and professional photographers, with members in 70 countries. The PSA web site at [www.psa-photo.org](http://www.psa-photo.org) has information about PSA, its activities, benefits, and membership opportunities.



## October Competition Results

Judge: Marsha Liebl

Topic: Nature

**Advanced Color Prints:** 26 Entries from 13 Entrants

1 <sup>st</sup>	Michael Tran	Look-Out
2 <sup>nd</sup>	Robert Catlett	Red Leaf
3 <sup>rd</sup>	Michael Tran	Don't Look At Me
HM	Mark Ratner	Peacock
HM	Robert Catlett	Leaf On Leaf
HM	Beth Koller	Forest Light

**Advanced Mono Prints:** 17 Entries from 9 Entrants

1 <sup>st</sup>	George DeBuchanne	Blue Herron Stalking
2 <sup>nd</sup>	My Phuong Nguyen	White Pedal
3 <sup>rd</sup>	Robert Catlett	Water Over the Dam
HM	Mark Ratner	Mom & Baby
HM	Pat Bress	Sequana #21

**Novice Color Prints:** 20 Entries from 12 Entrants

1 <sup>st</sup>	Douglas Wolters	Counter Point
2 <sup>nd</sup>	Genie Sachs	The Cheetahs
3 <sup>rd</sup>	Douglas Wolters	Cactus Vortex
HM	Greg Holden	Specimen
HM	Kim Akkarach	My Best Fishing Boat

**Novice Mono Prints:** 10 Entries from 6 Entrants

1 <sup>st</sup>	Robert Peters	Foggy Landing
2 <sup>nd</sup>	Kay Carkhuff	Solitary Bloom
3 <sup>rd</sup>	Greg Holden	Centurian

**Advanced Projected:** 18 Entries from 9 Entrants

1 <sup>st</sup>	My Phuong Nguyen	The Last Drop	<b>BEST OF SHOW</b>
2 <sup>nd</sup>	Sharon Antonelli	Optimistic	
3 <sup>rd</sup>	Michael Tran	Do Not Disturb	
HM	My Phuong Nguyen	Silly Monkey	
HM	Robert Catlett	Leaf Jewels	

**Novice Projected:** 20 Entries from 12 Entrants

1 <sup>st</sup>	Douglas Wolters	Botanical Viper
2 <sup>nd</sup>	Lenore Boulet	Working Bee
3 <sup>rd</sup>	Douglas Wolters	Spring Breeze
HM	Judy Saunders	Peachy Keen
HM	Judy Saunders	Survivor 3

**Congratulations to all who entered!**

**November Topic:**  
**Open**  
**Projected Image Entries**  
**Due November 3**  
**by Midnight!**



Michael Tran, Do Not Disturb

## Help Wanted

The SSCC Board is looking for someone with (or willing to develop) **Marketing** expertise to help get the word out about our fantastic club. Involves a couple of hours each month emailing notices to free media (Local Living, Gazette, Patch, etc.) about upcoming club events. Comes with eternal gratitude and cookies and juice at Board meetings!

Also, anyone out there who is interested in **Web Design and Development** who would like to take on the task of redeveloping and/or updating the SSCC website.

If you're interested, send an email to [dave@nora-school.org](mailto:dave@nora-school.org) and it will be forwarded to the appropriate authorities.

## Member Exhibitions

### Opening This Month

#### *Journeys*

#### **Jim Auerbach and Dave Mullen**

Jim and Dave, along with photographer Ted Schroll and three mixed media artists, will open on November 6, with an Artists Reception to be held on Sunday, November 20, from 1:30-3:30pm. Oakland Mills Interfaith Meeting Gallery, 5885 Robert Oliver Place, Columbia, MD.

### Last Chance

#### *Abstracts All Around Us*

#### **Greg Holden**

Greg Holden will have an exhibit of his photos at the Rockville Penn Camera store through November 11. Greg created this series of abstracts by focusing on details, patterns and contrasting colors.

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

#### *Impressions of Nature*

#### **Angelique Raptakis**

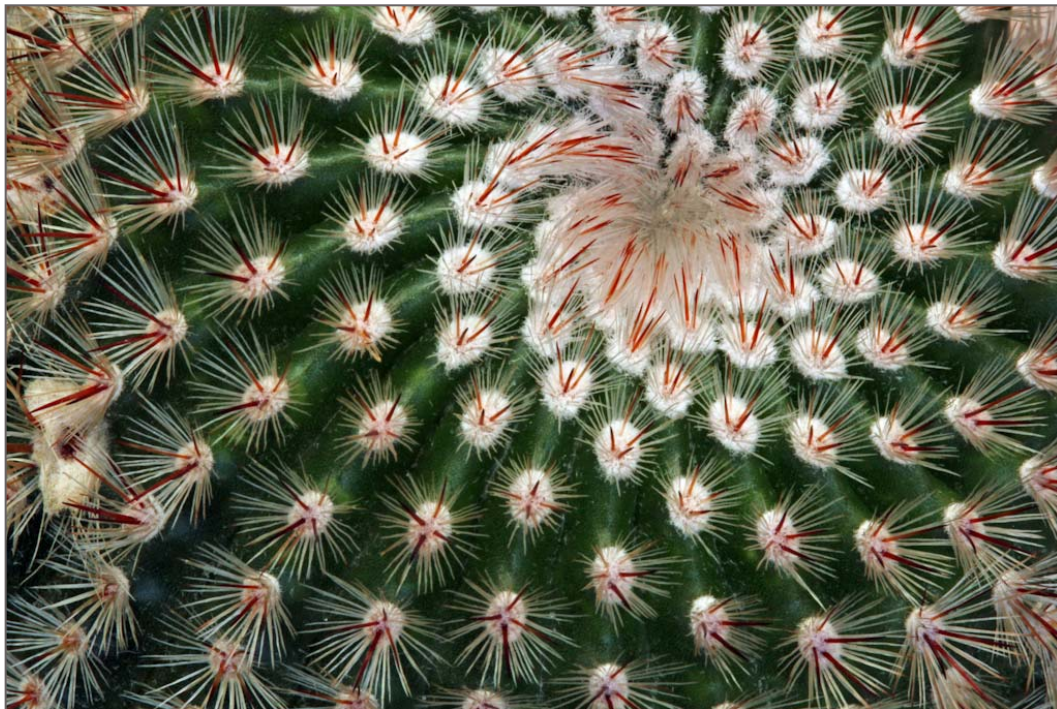
Angelique's work will be on display at the Arts Barn, 311 Kent Square, Gaithersburg, through November 27, 2011. For Directions and gallery hours, please call 301-258-6394.

#### *Macro Metamorphoses*

#### **Coco Simon and Doug Wolters**

The Tate Gallery of Christ Congregational Church, 9525 Colesville Road, Silver Spring. Through Friday, November 11.

Gallery hours are Monday-Friday, 11am-3pm; Saturdays, 10am-3pm; and Sundays, 12-2pm.



*Douglas Wolters - Cactus Vortex*



## Book Review Ted Ringger

In honor of Veteran's Day, I offer a book review.

### REQUIEM

**By the Photographers Who Died in Viet Nam and Indochina**

**Edited by Horst Faas and Tim Page  
Random House. 1997.**

In 1988, when I lived in New Orleans, I had the pleasure to take a history class on 20<sup>th</sup> century American Presidents taught by Steven Ambrose. He was known for his biographies of Dwight Eisenhower, D-Day and the Lewis and Clark Expedition. I will always remember what he said in the first lecture - the one thing that unified every president from Harry Truman to Ronald Reagan was the Viet Nam conflict. Reagan was explicit: "No more Viet Nam's."

I suspect I know why this book resonates so much with me. I love photography. It's clear my visual sense is by far the dominant one. I came of age during the Viet Nam War and it has left its mark all these years later. At the height of the conflict, I graduated college. The student deferment ended and the new lottery determined who would be drafted into the military and who would be able to continue their civilian lives. I can't help but wonder how things would be now had other forks in the road been taken back then. These factors come together in this volume that struck me like a bomb.

The book displays the work and recounts the stories of the 135 photographers who were killed or disappeared while covering the wars in Indochina, Viet Nam, Cambodia and Laos. One comes away wondering what it takes to do such dangerous work in such a hostile environment just so people who are not there can understand what's happening. Some of the shooters were familiar but many were unknown to me.

*Jean Peraud* – After working for the French resistance as a teenager, he became photographer who documented the climactic battle at Dien Bien Phu, the final engagement before French expulsion. He died trying to escape from his Viet Minh captors.

*Robert Capa* – Known for his iconic images from the Spanish Civil War and WW II, few remember he was killed in Viet Nam in 1954.

*Larry Burrows* – Worked for Life Magazine and sent back color pictures of the conflict. Along with three other photographers, he was killed when his helicopter was shot down over Laos. Their remains, discovered 25 years later, were interred in the Newseum in Washington, D.C. in 2008.

*Sean Flynn* – Movie star Errol Flynn's son was a free-

lancer who sold images to news magazines and wire services. With his buddy, Dana Stone, they got around on motorcycles and were known as the *Easy Riders*. Both disappeared in Cambodia in 1971 and were never seen again.

*Dickey Chapelle* – One of the few women combat photographers in this conflict.



*The Three Soldiers, Bronze Sculpture by Frederick Hart  
Viet Nam War Memorial, Washington, DC*

As expected, some of the photos are gruesome but the history and stories behind them are very powerful, and decades later one can still wonder about what we have learned from that experience.

Every now and then, when I wander through some beautiful, peaceful place with the camera, enjoying the iPod music and feeling lucky to be alive, I should pause for a moment and remember the men and women who willingly faced death to document that awful conflict. The book jacket photo of a camera with a bullet hole through it is a simple, haunting reminder of not just the horrors of war but the importance of journalism and history.



## Exhibits and Events

Ted Ringger

### SSCC Member Exhibits

#### **Journeys-Jim Auerbach and Dave Mullen**

Oakland Mills Interfaith Meeting Gallery, 5885 Robert Oliver Place, Columbia. November 6-January 1. A mixed media exhibit with four other artists. Artists Reception: November 20, 1:30-3:30pm. 410-740-4090.

#### **Impressions of Nature-Angelique Raptakis**

The Arts Barn, 311 Kent Square, Gaithersburg, through November 27. Artist's reception: Oct. 11, 7pm - 8:30pm. Directions and gallery hours, please call 301-258-6394.

**Macro Metamorphoses-Coriolana Simon and Douglas Wolters** of Shared Vision Photography. Extreme close-ups and abstractions from the natural world. Sept. 11-Nov. 11. Artists' reception: Saturday, Oct. 1, 1-3:30pm  
The Tate Gallery of Christ Congregational Church  
9525 Colesville Road, Silver Spring. 301-585-8010

**Abstracts All Around Us-Greg Holden** A series of abstracts focusing on details, patterns and contrasting colors. Rockville Penn Camera, Oct. 14-Nov. 11. Artist Reception Fri., Oct. 14, 7-9pm. [www.imagesunderfoot.com](http://www.imagesunderfoot.com)

### Other Exhibits and Events

**Nature Visions Photography Event with Art Wolf.** Meadowlark Nature Center, Manassas, VA. Nov. 11-13. [www.naturevisions.org](http://www.naturevisions.org)

**Glimpse of the Past: A Neighborhood Evolves.** Through Jan. 8. National Portrait Gallery. [www.npg.si.edu](http://www.npg.si.edu)

**More Than Meets the Eye** - Through Nov. 4, 2012. More than eighty images demonstrating how museum scientists use their super-powered vision to observe, document, and analyze the natural world and global cultures. Smithsonian Museum of Natural History. [www.mmh.si.edu](http://www.mmh.si.edu)

**Time Exposures: Picturing a History of Isleta Pueblo in the 19th Century.** More than 80 images and objects detailing life on the Isleta Pueblo Reservation, revealing the rapid changes forced on the Native American people after the arrival of the railroads in 1881. Images by photographers Edward Curtis, A.C. Vroman, Karl Moon, John Hillers, Charles Lummis,

Carlos Vierra, Sumner Matteson, Albert Sweeney, Josef Imhof, and Ben Wittick. Through January 8, 2012. Smithsonian American Indian Museum. <http://americanindian.si.edu/>

**Powerplay: China's Empress Dowager.** Chinese dynastic tradition meets modern photographic techniques and aesthetics in this series of photographs capturing the Grand Empress Dowager Cixi. Through Jan. 29, 2012. Arthur M. Sackler Gallery 1050 Independence Ave., SW. [www.asia.si.edu](http://www.asia.si.edu)

**Building Bridges, Not Fences.** Photography by Bruce Barnbaum, Dean Kessmann and Bruce McKaig looks at traditional imagery and how technology has changed image-making. Through Nov. 5. The Mansion at Strathmore, 10701 Rockville Pike, North Bethesda. 301-581-5100.

**Photographs From the Field.** Thirty-five images by Regina DeLouise while in India, Nepal, Italy and Bhutan. Through November 13. Maryland Institute College of Art, 1300 Mt. Royal Ave., Baltimore. [www.mica.edu](http://www.mica.edu)

**Earth as Art** – Forty Landsat satellite images that focus on the artistic formations and patterns found on the Earth's surface. Library of Congress – Madison Building, 101 Independence Ave., SE. 202-707-5000.

**In Black and White** – Black and White photographs by Nina Tisara and Peggy Fleming. Focuses, respectively on African-American religion and social life. Through December 31. Alexandria Black History Museum [www.alexblackhistory.org](http://www.alexblackhistory.org)

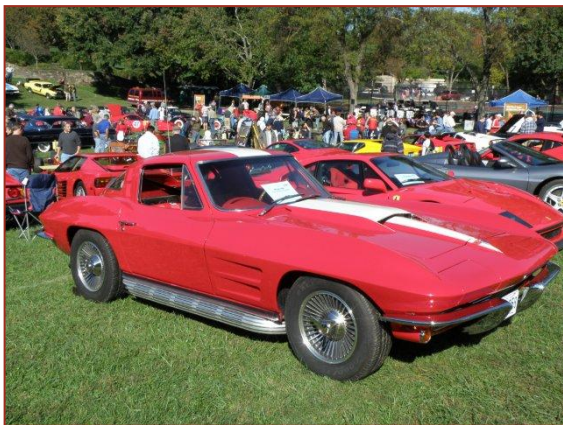
**Re-viewing documentary: The Photographic Life of Louise Roskam** – Southwest DC neighborhoods in the 1940's. Through December 14. American University Katzen Arts Center [www.american.edu/katzen](http://www.american.edu/katzen)

**Wayne Berrar: An Expanding Subterra** – Subterranean work sites, power stations, storage facilities, offices and homes. Through December 14. American University Katzen Arts Center. [www.american.edu/katzen](http://www.american.edu/katzen)

**Harry Callahan at 100** – Explores the entire career of renowned photographer who took highly experimental photos. Through March 4. National Gallery of Art – West Building. [www.nga.gov](http://www.nga.gov)

**Ansel Adams at the Wilderness Society** – More than 80 works. 1615 M St., NW. 202-833-2300.

Scenes from the Rockville Car Show Field Trip  
Bob Catlett, Kay Carkhuff, Dave Mullen





## Classes and Workshops

David Blass

### Frank Van Riper and Judith Goodman

Lubec, Maine Photo Workshops, July 9-13, July 23-27,  
August 6-10, or August 20-24 2012  
Umbria Italy Photo Workshop, May 5-12, or  
Oct. 13-20, 2012.

[www.gvrphoto.com](http://www.gvrphoto.com) or [www.experienceumbria.com](http://www.experienceumbria.com)

### Washington School of Photography

Studio Pet Portraiture, Thu. Nov.3, 7pm-10pm  
Introduction to Digital, Sat. Nov. 5, 10am-1pm  
Focus on Composition, Mon. Nov. 7 or Tues. Nov. 29 or  
Wed. Nov. 30, 7-10pm  
Lighting Techniques for Portraiture, Sun. Nov. 13, 2-4pm  
Success as an Artist, Sun. Dec. 4, 10am-4:30pm  
And many more at [www.wsp-photo.com](http://www.wsp-photo.com)

### Penn Camera

Intro to Photoshop and Elements, Sat. Nov 5, 9am-5pm  
Nikon Flash, The Creative Lighting System, Sun. Nov. 6,  
10:30am-4:30pm  
Photo Safari: Iwo Jima/DC Skyline at Night, Fri. Nov. 11,  
5-7pm  
Advanced Editing with Photoshop and Elements, Sat. Nov.  
19, 9am-5pm  
Photo Safari: Sunrise on the Potomac River, Sun. Nov. 20,  
6:30-8:30am  
Build Your Photo Website Sun. Nov. 20, 11am-5:45pm  
Longwood Gardens Holiday Shoot, Fri. Dec. 2, 9am-1pm  
Many other workshops at various store locations.  
<http://penncamera.wildapricot.org/>

### Horizon Workshops

Washington DC: Icons w/ a Creative Eye, Nov. 5-6  
Critiquing & Next Steps, Sat. Dec. 3, 10am-6pm  
Creating a Photo Book, Sun. Dec. 4, 10am-6pm  
Montana Adventure, May 7-13 2012  
And many more at [www.horizonworkshops.com](http://www.horizonworkshops.com)

### Montgomery College, Rockville Campus

Knowing Your Point-and-Shoot Camera.  
Nov 2-9, 6:30-9:30pm (W) and 9:30am-12:30pm (S)  
[www.montgomerycollege.edu/iti](http://www.montgomerycollege.edu/iti)

### Digital Workflow & Lightroom Workshop

November 19-20, 9am-5pm  
Dave Hammaker Photography, East Freedom, PA  
2 Day Intensive Digital Start to Finish Workflow Workshop  
Limited to 8 Participants, [www.davehammaker.com](http://www.davehammaker.com)

### Joseph Van Ost Photo Safaris

Ultimate Antarctica, Nov. 5-Dec 2  
Ultimate Yellowstone, Jan. 14-21, 2012  
Mountain Gorillas, Rwanda, March 17-29, 2012  
Spitsbergen: The Pack Ice Voyage, June 27-July 10 2012  
[www.photosafaris.com](http://www.photosafaris.com)

### National Geographic

The Versatile Travel Photographer, Sun. Dec. 4, 9am-4pm  
New York City, May 13-14, May 31-June 3, June 7-10, 2012  
Rome, Feb. 22-28, March 28-April 3, 2012  
<http://photography.nationalgeographic.com/photography/>

### Glen Echo Park

Bromoil Workshop, Sun. Nov. 13, 10am  
Dynamic Photography with Point and Shoot Cameras,  
Wed. Nov. 2, 1pm, or Tue. Jan. 10 6:30pm  
Introduction to Darkroom Photography, Sat. Jan. 14, 10am  
And others at  
<http://register.glenechopark.org/class/classIndex.aspx?ctgID=39&ctgyID=32&typeID=2>

### Nikhil Bahl Workshops

Essentials of Bird Photography, Nov. 12, 1:45-3:45pm  
Chincoteague Island Nov. 18-20  
[www.nikhilbahl.com](http://www.nikhilbahl.com)

What The Duck



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

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## Don't Fear the "P" A GearHead Plot – By Charles W. Bowers

Have you ever heard someone say that using the "P" (for Program) is for amateurs only; pros never use the "P"? So why is there always a "P" on the camera? What does the "P" do? Do I have to fake out other folks on the field trip so they don't know I'm using the "P"? Will my shutter finger fall off or grow warts if I use the "P" too much? Do I have to edit my metadata so no one can ever detect that I used the "P"?

I confess - I use the "P" - a lot, especially when traveling. I don't fear the "P". The "P" is my friend and the "P" comes in very handy and increases my productivity. So what does the "P" do anyway? Well, as the phrase so often echoes off the walls, it depends! Point and Shoot (P&S) cameras originally relied on the "P" only, and in the olden day there wasn't even a "P" – this means the camera was manual only – yikes, use the sunny 16 rule, what the duck is that (I'll have to submit that one)? That's what the real street shooters did back in the olden times - f8 and be there. I use to tape my lens on f8 or f11 using the hyperfocal distance maker. With 28 or 35 mm fixed lens you would get 90% hits using B&W negative film. That was the original "P" for me.

Today's digital P&S cameras are loaded with options, with the "P" being only one of many. Most manufacturers are offering Intelligent Auto - I think Panasonic was first out of the gate with that feature. Then you have the entire special situations menu. Try setting one of those in less than a microsecond to capture the decisive moment!

Original the "P" was designed to make its best guess at what it was "seeing". The manufacturer loaded up hundreds of thousands of image profiles in the camera's software, and when you pointed the camera the software made its best guess as to what it was "seeing". In a microsecond it made a decision about the aperture and shutter speed before you pushed the button. They system is quite accurate and gets it right most of the time. Today's even more sophisticated software using Intelligent Auto does an even better job of guessing. My tiny little Sony is so

good at it that it rarely fails. It even tells me what it thinks it sees before it fires. It has Enhanced Intelligent Auto that is freaky smart and fast. For travel photography, and for situations where you simply don't have time to make your own decisions, you can truly trust Intelligent Auto, at least with a few cautions.



make the choices. Essentially you can leave your camera set on "P" and by turning the command dial you can change

the f stop and shutter speed. Thus you can choose your depth of field or whether the shutter stops the action or blurs it. Add to this the ability to quickly increase or decrease the ISO setting and you have all the control you need. The only issue that remains is focus. Unfortunately most newly minted lens no longer come with a hyperfocal gauge. Well that's

a pickle – maybe not. The DSLRs come with another feature that can help and it's called multi-segment metering and focusing. By choosing to let the camera focus on a very large center area and evaluate the light using all the segments of the meter you will get many more hits than misses doing fast moving street photography.



So "flexible P" on the DSLRs takes away the downside of the "P" on a P&S camera and leaves you in charge to make the best choice for the situation regarding depth of

field, etc. The upside to a P&S camera is that with the lens on the wide setting the chip is so small that you get lots of depth of field. And they are making them smaller, lighter and smarter every day. And as Ansel once said (paraphrasing): "It's the 12 inches of gray matter behind the view finder that if the more important than the brand and size of the camera."

Relax and enjoy the "P" and keep shooting till you drop.



Membership dues for the club year were due by October 31.

Wondering whether or not SSCC is a good value? Here's a comparison of classes you *could* have taken last year, and what they would have cost.

# Dues '99 Due

## October 31

Even before the price drop, club membership remains a great buy! Please give your check to our treasurer, Jerry Fath, at any club meeting.

SSCC Value					
	Silver Spring Camera Club	Glen Echo PhotoWorks	Washington School of Photography	VisArts	Sante Fe Workshops
<b>Membership</b>	\$35	\$0	\$0	\$0	\$0
<i>Portrait Lighting</i>	Included	\$140	\$180	\$190	\$1,195
<i>Critiquing</i>	Included	\$70	Not offered	\$20	Included
<i>Mat Cutting</i>	Included	\$75	\$155	Not offered	Not offered
<i>Monthly Field Trips</i>	Included	Not offered	Not offered	\$50 each	\$700-\$5,000
<i>Photoshop Basics</i>	Included	\$325	\$75	\$150	\$1,095
<i>Macro/Close up</i>	Included	Not offered	\$155	Not offered	Not offered
<i>Point &amp; Shoot</i>	Included	\$125	Not offered	Not offered	\$1,020
<i>Book Printing</i>	Included	\$360	Not offered	Not offered	\$345
<i>Composition</i>	Included	Not offered	\$155	Not offered	Not offered
<i>Photojournalism</i>	Included	Not offered	\$350	Not offered	\$995
<b>Total</b>	<b>\$35</b>	<b>\$1,095</b>	<b>\$1,070</b>	<b>\$360</b>	<b>\$4,650</b>
<b>Savings</b>		<b>\$1,060</b>	<b>\$1,035</b>	<b>\$325</b>	<b>\$4,615</b>



Douglas Wolters ~ Botanical Viper

## SSCC Printing Workshop Overview

This article is the overview of printing that I presented at the third of the SSCC “Newbie” workshops. It is not intended to be an advanced tutorial on printing, but to demystify some of the terms and concepts we commonly use.

In printing we often hear of two different concepts: Printers use “Drops Per Inch,” or DPI while cameras and software use “Pixels Per Inch,” or PPI.

Pixels Per Inch NO NOT EQUAL Dots Per Inch

PPI  $\neq$  DPI

Just like Apples  $\neq$  Great Britain

For Printing, as opposed to screen viewing, your camera and software should use the highest number of PPI available, in most cases this will be around 300 PPI.

For Computer Viewing, screens are only capable of showing 72 PPI, so anything more is wasted.

It is fine to *lower* resolution from 300 to 72 ppi.

It is problematic to *raise* resolution from 72 to 300 ppi.

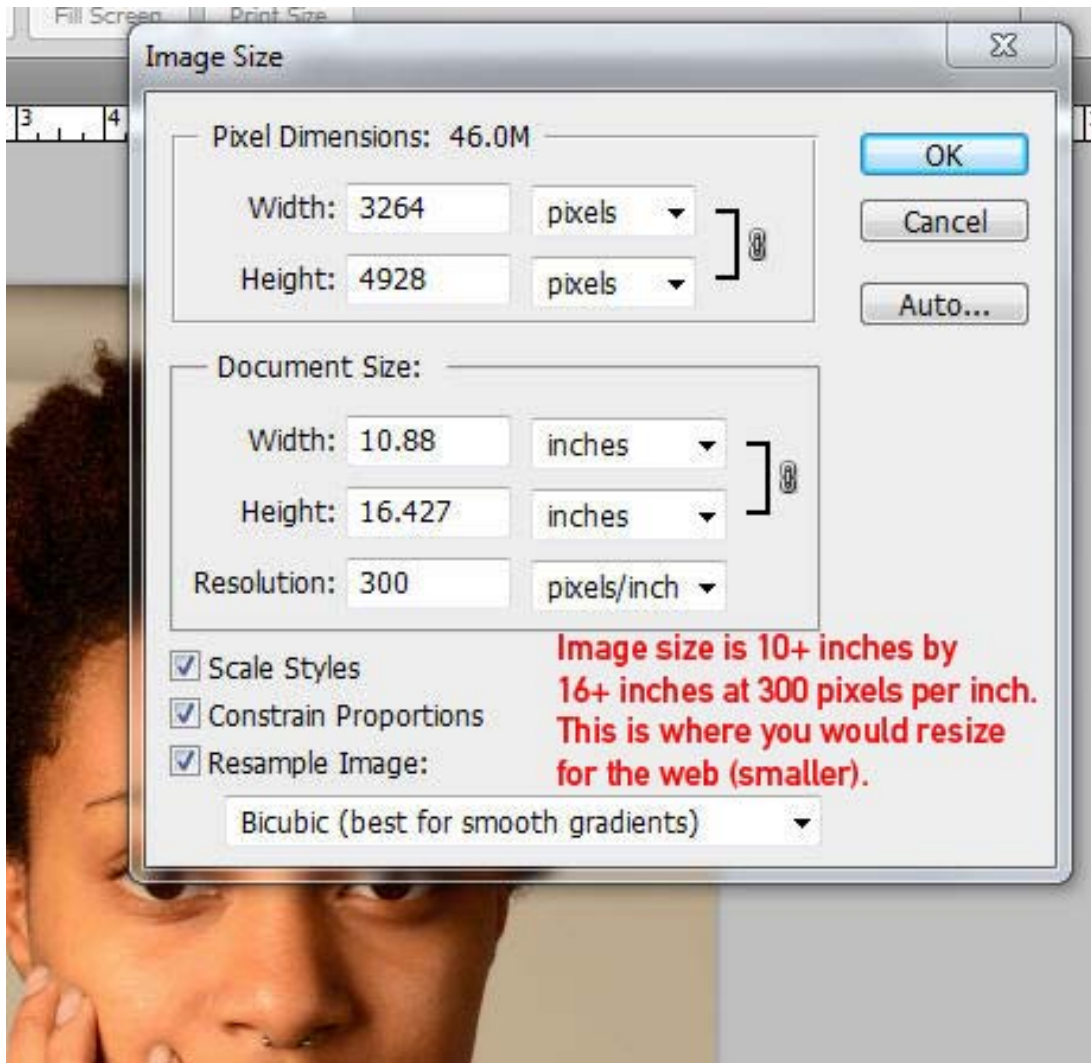
All your editing should be done at the *largest* native size and *highest* resolution until the final product, then saved smaller and with lower resolution with different names!

- 1) **BeachScene23-Master.psd** (the master file, big, fat, and juicy, with high resolution)
- 2) **BeachScene23-Print-16-20.jpg** (saved from the Master as a 16x20 inch jpg at 300ppi with highest quality setting, uploaded to Mpix and printed)
- 3) **BeachScene23-Web.jpg** (saved from the Master as a 4x5 inch JPG at 72ppi with medium quality setting, fine for viewing on the web)
- 4) **Nov~DaveMullen~BeachScene23.jpg** (saved from the Master as a 1024 pixel wide or 768 pixel high image with medium to high quality, smaller than 500K for SSCC Competition).

To see where all these settings live (in Photoshop) go to *Image>Image Size*. This is also where you can change the settings.







Go to *Image>Image Size* to pull up this dialog box. Here is where you can resize the image. In this example, the photo's resolution is 300 pixels per inch at 10.8 x 16.4 inches. The photo can be made smaller for web viewing or competition, in which case the resolution can be lowered to 72 ppi. The size (for competition) would be a maximum of 1024 pixels wide or 768 pixels high. The inches would change automatically. Making the photograph larger is more problematic, as it forces the software to *add* pixels where none exist to fill in empty space. This can be done to some extent, but at some point the print will degrade.

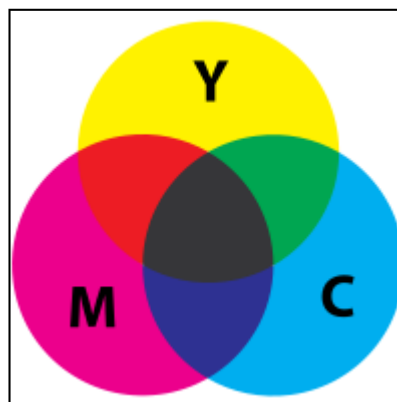
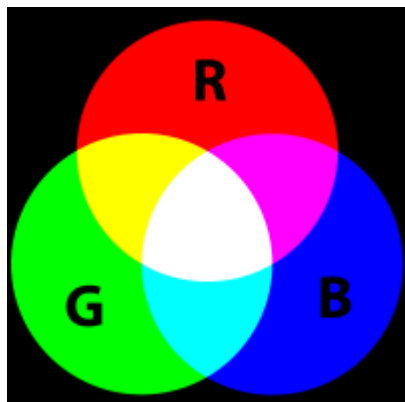
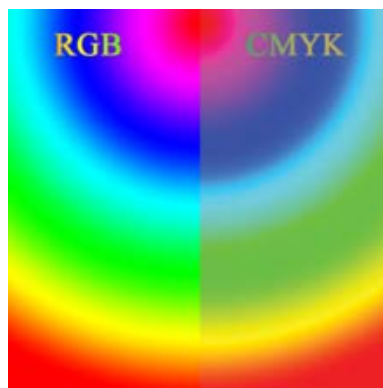
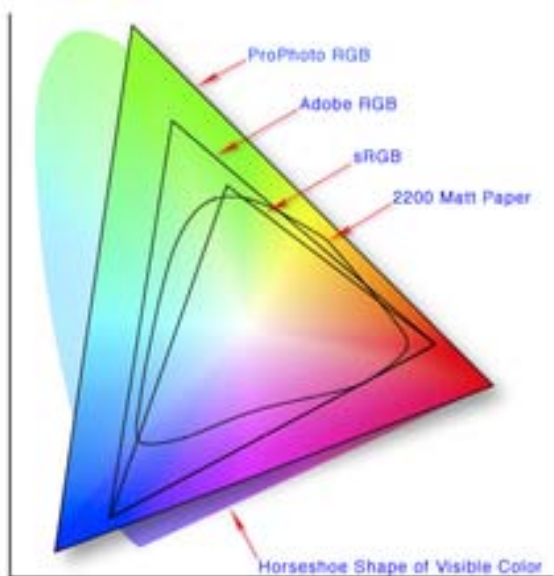
## Color Spaces

A color model is an abstract mathematical model describing the way colors can be represented as tuples of numbers, typically as three or four values or *color components* (e.g. RGB and CMYK are color models). However, a color model with no associated mapping function to an absolute color space is a more or less arbitrary color system with no connection to any globally understood system of color interpretation.

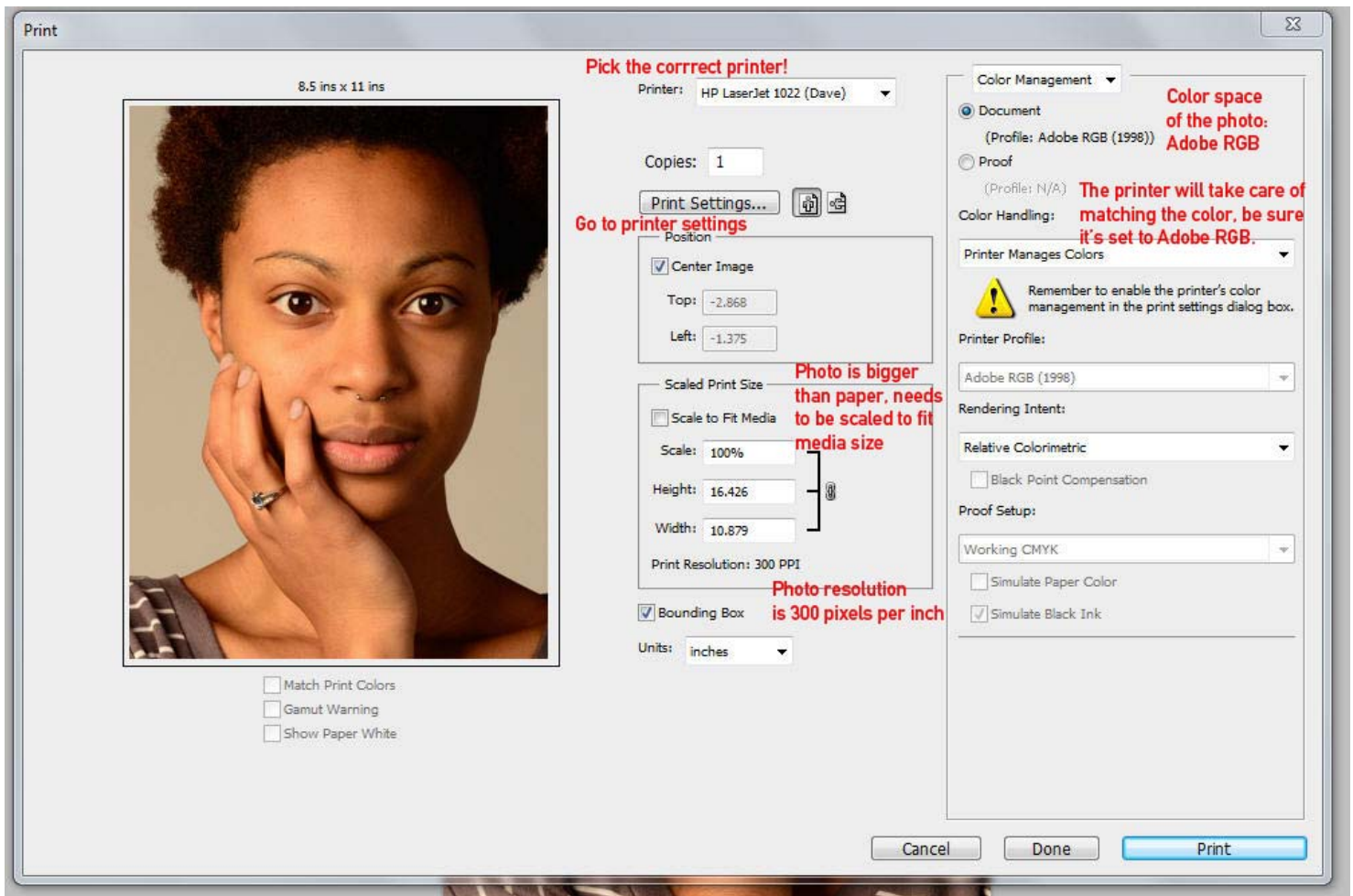
Adding a certain mapping function between the color model and a certain reference color space results in a definite "footprint" within the reference color space. This "footprint" is known as a gamut, and, in combination with the color model, defines a new **color space**. For example, Adobe RGB and sRGB are two different absolute color spaces, both based on the RGB model.

For our purposes, we always work in RGB. The printer makes the conversion to print with CMYK inks. The two main color spaces are sRGB and Adobe RGB. Computer screens only show the sRGB color space, while most printers can print in the wider gamut of the Adobe RGB color space. Note that if you are working in Adobe RGB and print to sRGB, your colors will shift strangely. The color space you work in and your printer **must** match, and you need to check this when you print.

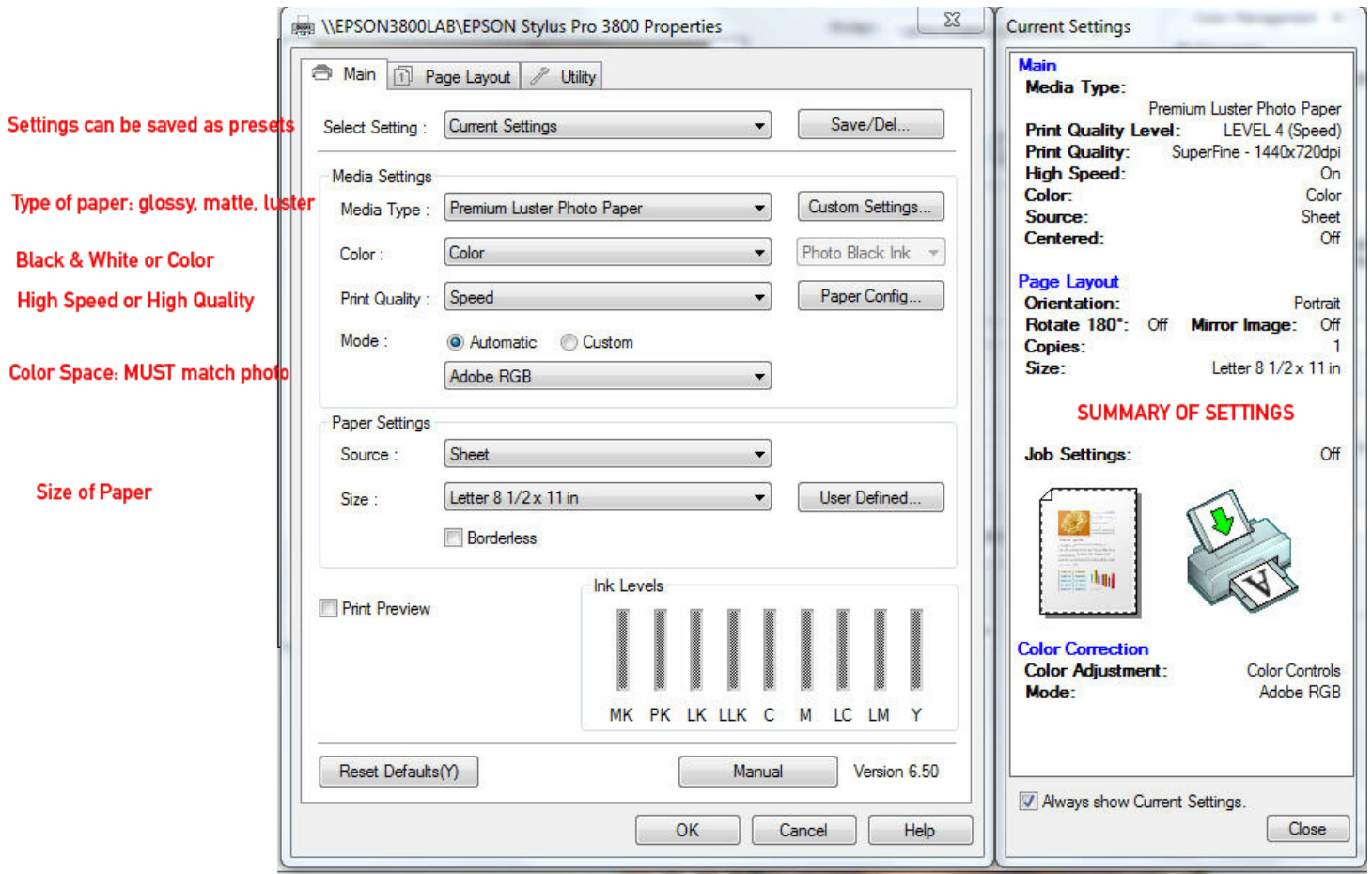
Here we saw a demo of sRGB printed to Adobe RGB, and vice-versa. You can try this on your own to see the color shift!







Here is the printer dialog box (*File>Print*). The first trick is to pick the correct printer if you have more than one. The default printer may not be your photo printer, so here I need to change printers from the HP LaserJet to the Epson 3800. Once the correct printer is selected, I would go to the Printer Settings (next page). Since the photo (at 10x16) is larger than the paper (8.5x11) it gets cropped unless I check the *Scale to Fit Media* box. Note that the Print Resolution of the photo as it's now set up to be printed is 300 pixels per inch. In the upper right is where I begin to deal with Color Management. The dialog box tells me that the photograph is in the Adobe RGB color space, so I need to be sure that I print in the Adobe RGB color space. I also choose to let the printer manage the color matching. The alternative is to let Photoshop manage the color matching, in which case I need to turn OFF color management in the printer dialog box. True color management gurus will manage the color through Photoshop by using paper profiles (ICC profiles), but that is an article for another person to write!



The printer dialog box is where many of the critical settings are managed. Since this box is created by the printer company, and not by Adobe, it will look different for every printer. The basic concepts apply, however, and you should be able to find most of these settings for any Epson, Canon, HP, or other printer.

With the Epson 3800, I can save all my settings as a preset, such as *Dave's Epson Photo Glossy 4x6*. Depending on the printer, you may need to change the type of paper, as the ink will be laid down differently for matte, glossy, or luster paper.

Some printers have different settings for Black & White or Color.

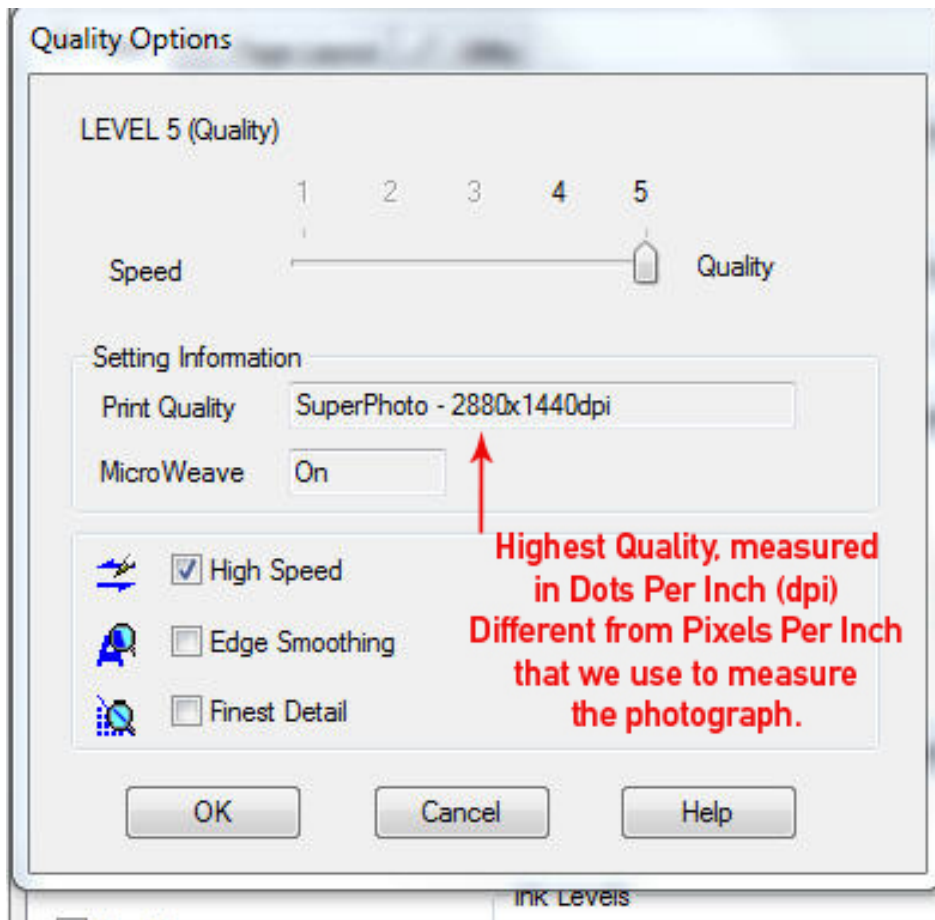
The Print Quality can range from Draft to Fine Art, with more ink used for the higher settings. Draft, or lower quality, prints will print faster and use less ink, while High Quality will print more slowly and use more ink.

Matching the Color Space is CRITICAL... since the photograph is in the Adobe RGB color space, and I'm allowing the printer to manage color, the printer must ALSO be in the Adobe RGB color space. Likewise, if the photo were in sRGB color space, I'd need to change this to have the printer be in the sRGB color space.

Paper size is self explanatory, and on the right side is a summary of the current print settings.

At the top of this box are two more tabs, one for Page Layout (portrait or landscape) and Utility (cleaning the printer heads).





Choosing Quality Options from the previous dialog box brings up this one, where we, for the first time, see Dots Per Inch (DPI). This tells you how many drops of ink will be laid down within each one inch of length and width of paper. A higher number is better, as the ink drops will be smaller and this appear to be of higher resolution. *Note: this is unrelated to the 300 pixels per inch that the photograph has as its resolution.*

The examples at the beginning of this article at 72ppi and 300ppi can both be *printed* at 2880x1440dpi, but because one photograph has higher ppi it will look better. High DPI won't make up for low PPI, but it will allow high PPI to appear at its best.

High Speed on this printer means that the print head prints in both directions (left to right, right to left) as it crosses over the paper, unchecking this box it would only print in one direction.

Edge Smoothing and Finest Detail on this printer are only necessary for Vector graphics, but since photographs are Bitmapped graphics these are unnecessary. Clearly I had to read the manual!

How do you learn to do this?

- Read your printer manual
- Purchase some 4x6 photo paper made expressly for your printer (ie, Canon paper for Canon printer)
- Dive in and try different settings
- Examine your results and try again
- Repeat with larger paper

## Walking Tours of Montreal

Coriolana Simon and Doug Wolters

If Toronto is a comfortable, easy city with an almost-but-not-quite American feel, Montreal is definitely a foreign city. When Doug and I take the train up from Toronto (about 4 ½ hours), the slow transition from Ontario to Québec province is palpable. It's not just the switch from English to French. The rallying cry of separatism has died down in Québec, but the province seems to have little in common with the rest of the country. Perhaps it's the layers of history that lie exposed, where actions and reactions have shaped the city's contemporary character.

Montreal is a great adventure city with a special excitement. Maybe because the winters are so harsh, Montrealers explode into summer, reveling in the heat and sunshine. (Then again, summer temperatures can reach the 90s, often with plenty of humidity, and air conditioning isn't widely used.) Cafes are always busy and noisy. Windowsill planters everywhere overflow with flowers. The huge farmers' markets show off gorgeous local fruits and vegetables. And endless festivals all over the city guarantee crowds of natives and tourists.

In fact, Montreal is a perfect tourist destination: rich and imaginative art museums, the "old port" district with narrow cobbled streets, glorious cathedrals, an outlandish Latin quarter, top notch restaurants, an award-winning metro system, and even an island with a full scale amusement park. In the photo-tour below, Doug and I introduce you to some of the city's icons, hot spots, and really cool spots.

The story of Montreal goes back to 1642, with the founding of Ville-Marie, as it was first called. Like ghosts of history, silhouettes of walls from early buildings can still be seen, incorporated into more modern structures.

Though founded as a "Christian commonwealth," the settlement grew exceptionally prosperous through the fur trade in the 18<sup>th</sup> century and through finance in the 19<sup>th</sup> century. The port of Montreal served as a major



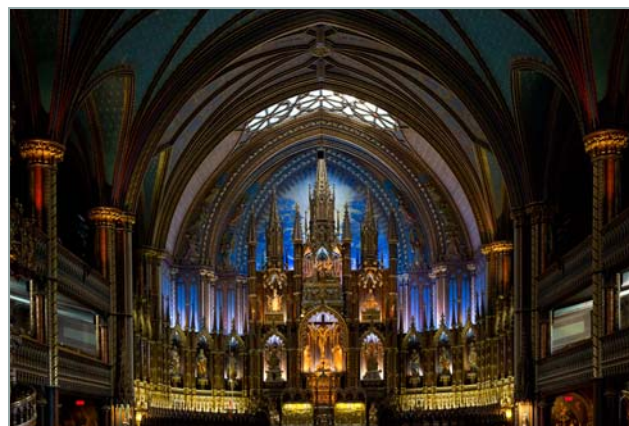
cargo transfer point until the St. Lawrence Seaway opened in 1957, permitting ships to travel non-stop to the Great Lakes from the Atlantic. The 1967 World's Fair and 1976 summer Olympics boosted the city's image, but Montreal declined politically and economically. Only in the last few years has Montreal transformed itself into an upbeat, vibrant hub with massive urban redevelopment and a new character as a center for entertainment and tourism.

A principal icon of the city is the 19<sup>th</sup> century Basilica of Our Lady of Montreal,

which faces a large, picturesque plaza and lets photographers stand back far enough to get good exterior shots. But it's the rich, ornate interior and the characteristic blue of the altar area that take one's breath away. In the ceiling, thousands of stars of 24 karat gold glitter in the dim church light, which adds to the magic. The



pulpit alone, with its carvings of Biblical figures, is detailed enough to warrant an extended photography session. Monopods are fine for long exposures, and tripods may be acceptable when visitors are few. The only problem is avoid-



ing too many tourists' heads in the pictures. Behind the main sanctuary one enters a more modern chapel – a slim rectangular space characterized by blonde wood and gilt decoration, making the light warm and golden.

A short walk from the basilica takes the visitor past blocks of 19<sup>th</sup> century office buildings with elaborate cast iron facades to the heart of historic Montreal. At the archaeological museum at Pointe-à-Callière, visitors can descend into excavations displaying the earliest settlement of the city.

In old Montreal, along Rue St-Jacques with its treacherous





cobblestones, upscale boutique hotels, restaurants, and art galleries lie behind repurposed 19<sup>th</sup> century facades. Closer to the hub of the neighborhood, Place Jacques-Cartier, the shops become tackier, with T-shirts and bumper stickers, and the cafes and ice cream parlors become more raucous. As one looks uphill to the end of the plaza, past the flower vendors and occasional street jugglers, the elegant, well proportioned city hall dominates the view.

Just a few blocks beyond the plaza, we approach the Marché (or Market) Bonsecours, named for a nearby church. An



impressive and very beautiful neoclassical structure, the building initially served the Parliament of Canada, then became Montreal's city hall until completion of the current city hall in 1878. Afterwards, the long façade and Doric portico enclosed the city's central market. Today, the building houses craft shops and galleries as well as restaurants and a pleasant café. The silver dome offers striking views to photographers from the narrow old streets or the waterfront below.

The market gets its name from the diminutive church in the next block, Chapelle de Notre-Dame-de-Bon-Secours (or Our Lady of Perpetual Help Chapel). The original structure dates from 1657, but the chapel we see today was built in 1771. Since the church's earliest days, mariners have come in to pray or give thanks for safe passage. Some left votive lamps designed as little wooden replicas of boats, which now hang from the wide barrel-vaulted ceiling and give the church its quaint character.



Walking north of the sailors' church, through urban development projects to another part of the city, we arrive at the Quartier Latin, or Latin Quarter, dominated by the University of Québec in

Montreal and a student haven since the 1700s. (McGill is in yet a different part of the city.) Scruffy hotels, inexpensive restaurants, rooftop cafes, cinemas, bars, bookstores, and bizarre shops make the neighborhood a lot of fun. Quirky people and quirky buildings can use up space on a memory card fast. A decommissioned church with a tall steeple, now part of the university, punctuates the main intersection at one boundary of the neighborhood. All along Rue St-Denis, the colored cupolas and parapets of the old 4-or 5-storey buildings make great telephoto images.



Just beyond the highest point of the Quartier Latin, the terrain flattens out into the part of the city called Le Plateau. One of the prettiest spots is Square St-Louis, a park about one by two city blocks, with a central fountain,



benches, and a web of paths. Lining the perimeter, the elegant Second Empire houses have brightly painted ornament, which makes each one stand out individually but which gives the Square a unique character.

A 7-stop metro ride takes us to the Olympic Park in Montreal's east-end district. The stadium and tower, built for the 1976 summer Olympics, never worked well, and the bill for the structures wasn't fully paid until 2006.



The retractable roof only operated three times. However, the cable car running up the side of the slanting tower offers terrific views, and the slightly melancholy atmosphere of the whole place can make for interesting photographs.

Across the boulevard from the Olympic Park is one of the jewels of Montreal: the Botanical Garden, with nearly 200 acres of plantings and 10 greenhouses. It's one of the largest in the world. In the Chinese Garden, traditional pavilions with upturned roofs surround a small lake, while the Tower



of the Condensing Clouds stands above a waterfall. At the Japanese Garden, one can watch a tea ceremony or contemplate a Zen stone garden. The Botanical Garden also has an Alpine area, a First Nations Garden, beds of medicinal and of poisonous plants, trial gardens with introductions of new varieties, roses, fountains, cafes, and a fascinating Insectarium. The entire complex could keep a photographer busy for a week.

In the center of the city rises Mont-Royal, a large hill from which Montreal gets its name. The immense Oratory of St. Joseph and its surrounding buildings and gardens dominate one side of the "mountain." Begun as a small chapel in 1904 by Brother André, a humble man who worked as a doorkeeper at a nearby church building, the current structure was completed long after his death in 1937. (He was canonized as a saint in 2010.) The warm, almost homey crypt



chapel on the lower level contrasts dramatically with the stark, stern yet exalted main sanctuary above. Great opportunities for photographs with architectural abstractions! Just beyond the main

church, we visit Brother André's original chapel, a small holy space filled with deep sentiment.

In the more Anglophone downtown part of Montreal, the Museum of Fine Arts shows an architectural split personality. On one side of the street is the original, classical style building. Across the street, and linked by underground galleries, lies the geometric, modern wing of the museum. In the years that we've been visiting this museum, we have



always been impressed by the inventive and innovative exhibitions, far more imaginative than anything ever seen in Washington.

All summer, Montreal hosts festivals of every sort – ethnic food, world dance, jazz, cultural heritage, and even a comedy festival called Just for Laughs (Juste Pour Rire). The month-long event's mascot is a cartoon figure named Victor – a strange, green creature with

two red horns and a big grin. This summer, a huge inflatable Victor was tethered on the roof of the main building overlooking the



Place des Festivals. In the evenings, the street performers – and the audiences watching them – make great candid.

Who doesn't like to end a holiday with a party? The international fireworks competition on Saint Helen Island is just that. Twice a week for about six weeks, countries vie for the championship, each country presenting a 30-minute fireworks extravaganza, designed to a special theme and choreographed to a musical score. The tech teams launch the fireworks from the amusement park over an inlet of the St.



Lawrence. We know where the best seats are, and we reserve them six months in advance. But there's plenty of free seating, first come / first served, on the bridge overlook-

ing the fireworks, or from the port of Montreal and other vantage points around town. Don't forget your tripod!

In the next article, you'll find out what makes urban treasures, old and new, in Toronto and Montreal.





*MyPhuong Nguyen~The Last Drop*

## Website of the Month Adobe TV-Free Videos

<http://tv.adobe.com/channels/>

This is a lovely little site with a huge number of free videos dealing with all of Adobe's software products. Want to learn some basic or sophisticated techniques? Try looking here first.

## Freeman Patterson Workshops

The Joseph Miller Center for the Photographic Arts is pleased to announce that the internationally renowned photographer, Freeman Patterson, will present two programs at the Hylton Center for the Performing Arts at the Manassas Campus of George Mason University. The first presentation will be a Friday evening program November 4, entitled: "The Call of Creativity". The second will be an all-day seminar on Saturday, November 5, entitled: "Seeing and Visual Design".

Mr. Patterson last addressed members of the Greater Washington photographic community in March 2002, when he presented an all-day seminar at the International Monetary Fund Auditorium hosted by the International Photographic Society.

Notes on the Friday evening, November 4, program, "The Call of Creativity":

This is a presentation for everybody and not limited to just photographers. It should be equally promoted to other visual and performing artists, educators, university and high-school students, designers of every sort, spiritual care workers, and everybody interested in a visually and intellectually stimulating evening.

During the two and a half hours (including an intermission), Freeman will combine talking, projected images and music to examine the sources and nature of creativity, essential facts about creativity and ways of accessing the creativity that we all possess.

Freeman has given this program to large groups of photographers, university students and as a keynote address

to national conferences of university educators across Canada, in South Africa and New Zealand, and will be presenting it in Israel in December. This will be his first presentation of the program in the United States.

Time: 8:00 pm - 10:30 pm. Registration fee: \$30.00

Saturday November 5, all-day seminar: "Seeing and Visual Design".

Freeman's "Seeing and Visual Design" seminar has evolved over the years. (Because the growing process just never ends, there will always be new ways of looking at and discussing visual design).

This seminar is about seeing and visual design. Visual design is the craft of visual expression and communication.

During the morning, Freeman will be speaking about and illustrating (with projected images) the building blocks of visual design and, during the afternoon, principles for arranging them in picture space (composition). He will not be talking about the hardware and software of film or digital photography, except in passing.

Time: 9:00 am - 5:00 pm. Registration fee: \$75.00

For additional information or to register contact Joseph Miller Center, e-mail: [furnfoto@aol.com](mailto:furnfoto@aol.com). Phone: 703-754-7598. Please make registration checks payable to JMCENTER, 4811 Catharpin Road, Gainesville, VA 20155.



## FotoWeekDC 2011

FotoWeekDC, now in its fourth year, hosts a variety of activities at different venues around the city. Registration is free at [fotoweekdc.org](http://fotoweekdc.org). The main events run from November 5 through 12.

### Venue Addresses

FotoWeekDC Central  
1800 L Street, NW

Pulitzer Center  
805 21st Street, NW

Artisphere Dome Theater  
Arlington, Virginia

Busboys and Poets  
2021 14th Street, NW

ASMP-DC  
701 Pennsylvania Avenue, NW

Watergate Gallery  
2552 Virginia Avenue NW

Corcoran Gallery of Art and College of Art + Design  
500 17th Street, NW

Apple Store Georgetown  
1229 Wisconsin Ave. NW

Torpedo Factory Art Center  
105 N Union Street, Alexandria, Virginia

Montpelier Arts Center  
9652 Muirkirk Road, Laurel, Maryland

### Lectures at FotoWeek Central

*Saturday, November 5th*

11am: Bill Crandall. DC-based photographer Bill Crandall discusses his new photography and book involving *The Waiting Room*, a ten-year documentary photos series on the former Soviet republic of Belarus

12pm: Annie Griffiths. One of the first women photographers to work for National Geographic, Annie Griffiths has photographed in more than 100 countries during her illustrious career. She has worked on dozens of magazine and book projects for the Society, including stories on Lawrence of Arabia, Baja California, Galilee, Petra, Sydney, New Zealand, and Jerusalem. Join Annie as she discusses her work as Executive Director of Ripple Effect Images, a collective of photojournalists who are documenting the programs that help poor women deal with the effects of climate change

1pm: Paul Stanek and Craig Oppenheimer with *Wonderful Machine*

2pm: Bob Krist. A lively, non-technical look at the trials and tribulations faced by a travel photographer...from dealing with angry headhunters to overzealous security guards, the life of a travel photographer is never easy. See how a veteran travel shooter, and contributing photographer/editor at *National Geographic Traveler*, has dealt with a myriad of unexpected problems and tight situations

3pm: Deborah Weiss. Join Creative Consultant Debra Weiss for what promises to be an informative and entertaining program that will inspire and empower. Understanding how to put copyright to work for you is crucial to your success as a photographer. Predatory image rights demands and widespread image theft can leave a photographer's business in jeopardy. Don't let this happen to you. Learn what you need to succeed. Knowledge is power.

4pm: Nancy Farese

*Sunday, November 6th*

11am - Peter Krogh. Peter discusses his travels to South Africa's central Karoo region to document the work of a small Maryland-based non-profit. His travels have resulted in a prolific, breathtaking set of images, as well as a short film. The material outlines the challenges that HIV and AIDs presents to this sparsely populated agricultural community, and how those challenges are being addressed through a total community effort.

12pm - Mark Chester. How does a photographer find a subject that will not only be meaningful to himself or herself, but also generate interest from viewers? It is a multi-dimensional process. It is a soul-searching, self-analysis about discovering what makes you tick. For photographer Mark Chester, photography is a medium that best expresses his observations and travel experiences. In Chester's current body of work that makes up *Twosomes*, the photographer re-examined all of his images taken over a 40-year period. They are pictures of people, places, and things that have touched him in some emotional, intellectual, or whimsical way.

Pulitzer Center

November 7, 5:30-7:00pm

A discussion featuring photographers Dominic Bracco II, Sean Gallagher, Andre Lambertson, Richard Mosse, David Rochkind, Stephanie Sinclair and James Whitlow-Delano as they discuss the various ways they approach covering crises.

The Power of Photography  
ASPP DC/South Chapter, Artisphere Dome Theater  
November 7, 6:30-9:30pm \$15

*The Passion to Create and Connect* with Ira Block and David Doubilet, an evening of Illumination and Underexposure with two world-renowned photographers sharing their passion for photography. Ira will share a few of his myriad lighting experiences, demonstrate the types of setups he uses, and show you creative ways to shed light on your subject. David will illustrate how he connects people to the sea to expose the incredible beauty and wrenching devastation happening in the invisible world below.

Facing Change: Documenting America- Debbie Fleming Caffery, Alan Chin, Stanley Greene, Lucian Perkins. November 7, 8:30-10pm

Busboys and Poets

Fundraiser for Facing Change: Documenting America, a non-profit collective of dedicated photojournalists and writers documenting the critical issues facing this country.

Lunchtime Lecture Series, Corcoran Gallery of Art

November 7-11, Noon-1:00pm

Monday November 7th - Stephanie Sinclair, Tuesday November 8th - Amy Yenkin, Wednesday November 9th - Muriel Hasbun and Pablo Ortiz Monasterio, Thursday November 10th - Trevor Paglen, Friday November 11th - Doug Dubois.

Stephanie Sinclair: Reflections.

Acclaimed American photojournalist Stephanie Sinclair presents a selection of images from her portfolio from the last decade. Sinclair will reveal how she got her start in photography and how her work has evolved over the past decade covering conflict and global social issues.

Amy Yenkin, Intent and Image: Documentary Photography and Advocacy

Amy Yenkin, the Director of the Open Society Foundations' Documentary Photography Project, will provide an overview of the Foundation's involvement with documentary photography. The presentation explores the intersection of photography and advocacy and examines strategies for using visual narrative to influence individual choices, change institutional policy, change a field's practices, combat stigma on a community level, and reveal silenced narratives.

An Evening with Abelardo Morell, ASMP-DC

November 8, 6:30-9:00pm

Artist/photographer Abelardo Morell uses a concept embraced by Aristotle and incorporated into an optical device that began to be described during the Renaissance – the camera obscura. The resulting images “refresh how people see the world,” Morell says. Based on the most basic common denominator of the imaging process, the camera obscura takes on new life in Morell's hands, where his imaginative and creative use of the simple device simultaneously nods to the past and catapults us into the future. He was

most recently featured in the May 2011 issue of National Geographic, where author Tim O'Neill wrote, “Morell has gone on to produce with his camera obscura one of the most original and enthralling bodies of work in contemporary photography.” Born in Cuba in 1948, Morell came to the United States in 1962. Since earning an undergraduate degree from Bowdoin College and an MFA from Yale University School of Art, he has been honored with a Cintas grant, a Guggenheim fellowship, a Rappaport Prize, and an Altunas Foundation grant. Morell's work has been featured in more than 70 museums worldwide, including MOMA, the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Victoria and Albert Museum. He has published a photographic illustration of Alice's Adventures in Wonderland and his books include *A Camera in a Room*, *A Book of Books*, *Camera Obscura*, and a monograph, *Abelardo Morell*.

MYSTIFY

Watergate Gallery

November 9, 6-8pm

Artist talk: "Rainforest Photography"

Apple Store Georgetown

November 9, 7-8pm

Photography serves as the visual connector to any newsworthy text, often being the reader's gateway into places less traveled. Join leading U.S. photographer Kay Chernush as she discusses her work within journalism and finding the “extraordinary in the ordinary”.

Conversación: Photo Works by Muriel Hasbun and Pablo Ortiz Monasterio

Corcoran Gallery of Art and College of Art + Design

November 9, Noon-1pm

Co-sponsored with the Mexican Cultural Institute. Conversación represents a yearlong visual exchange between artists Muriel Hasbun and Pablo Ortiz Monasterio. In a game of looking and response, Hasbun, based in Washington, D.C., and Ortiz Monasterio, residing in Mexico City, allow us into their conversation about Mexico, about photographic discourse, and about friendship. The artists discuss the process of shaping this dialogue into a body of work, which will be exhibited at the Mexican Cultural Institute in Washington, D.C. November 9th, 2011 to February 2012.

Corcoran Gallery of Art and College of Art + Design

November 10, Noon-1:00pm

The rise of Google Image search, flickr, and the ubiquity of digital photography have created a pervasive angst among photographers. What's the point of creating new images when there are already so many out there? When everything, it seems, has been documented? When every image seems disposable? In this talk, Paglen suggests that a geographical approach to photography allows us to reconceive the role of photographers at this historical moment, and allows us to develop some alternatives to the notion of photography as image-making.

Transferred Alternative Processes in Photography  
November 10, 7-8pm  
Multiple Exposures Gallery in the Torpedo Factory  
'Transferred Alternative Processes in Photography,' in partnership with Multiple Exposures Gallery (MEG) and FotoWeekDC, presents a lecture by Regina Deluise, a photography professor with Maryland Institute College of Art in the Target Gallery. Following there will be a demonstration on "How to transfer your images using Super Sauce" by MEG members Colleen Henderson and Danny Conant and in Multiple Exposures immediately after a free demonstration on "How to transfer your images by simply using hand sanitizer" by Louise Noakes and Sandy Lebrun-Evens. On November 17th, there will be another free demonstration by Janet Matthews on "How to make a Cyanotype."

Doug Dubois: All the Days and Nights  
Corcoran Gallery of Art and College of Art + Design  
November 11, Noon-1pm  
Doug DuBois, whose work has been collected by the Museum of Modern Art in NY, SFMOMA in San Francisco, J. Paul Getty Museum in Los Angeles, and The Museum of Fine Art in Houston performs a reading from his recent monograph, *All the Days and Nights*, published by Aperture in 2009, and discusses his most recent project about coming of age in Ireland during the current economic downturn, entitled *My Last Day at Seventeen*. A book signing follows the lecture.

What's Next: Panel Discussion and Seminar  
Artisphere, Spectrum Theatre  
November 12, 9am-1pm \$15  
With assistance from The American Society of Picture Professionals DC/South Chapter and American University, learn about the issues relevant to the photography business and profession through a series of concise prepared talks and demonstrations given by industry leaders and innovators. More info [www.asppdcsouth.com](http://www.asppdcsouth.com)

Gallery Talk by Nate Larson  
Montpelier Arts Center  
November 2, 7-9pm  
In conjunction with the exhibition, *Geolocation* by Nate Larson & Marni Shindelman, Nate Larson will discuss the works in the exhibition and his collaborative process with Ms Shindelman. By Monitoring Twitter tweets and associated geotag information, the artists seek out the location when the tweet is particularly compelling, tragic, poetic, political, or personal, They travel to the GPS coordinates and make a photograph to mark the location in the real world.

#### Events

Photoworks PhotoSlam 2011  
November 6, 8-10pm  
Busboys and Poets  
The Slam is back! After drawing a capacity crowd to Bus-

boys and Poets during last year's Fotoweeek DC, the Photoworks Photography Slam returns for year two. Photographers vie for slots in the Photoworks FotoWeek 2012 gallery show. Modeled on the global poetry slam phenomenon, this high-energy event features on-the-edge photo artists in an on-the-spot face-off of projected portfolios plus a "best shot" final round, with winners selected by celebrity and audience-rep judges. Order a drink or dessert, zero in on the big screen, and add your voice to the buzz as we check out some great photography and pick the winners! Registration - To enter the Slam, visit [www.glenechophotoworks.org/photo-slam/](http://www.glenechophotoworks.org/photo-slam/) Arrive early to assure yourself a spot. Free. Suggested donation \$10.

A Cooperative Approach to Photojournalism: LUCEO Images. November 9, 6:30-8:30pm  
Weschler Theater, American University  
In 2010, The New York Times LENS Blog highlighted LUCEO Images as a new model for photojournalism. Matt Eich, a founding member of LUCEO Images, will speak about the cooperative and present photographs from LUCEO's archives as well his personal work. His clients include National Geographic, GQ, Esquire, Newsweek, Mother Jones, TIME, Harper's, The FADER, Smithsonian, More, The New York Times, New York Magazine, Businessweek, US News and World Report, The Wall Street Journal, Apple and others. In 2009 Matt won POYi's Community Awareness Award, The Magenta Foundation's Bright Spark Award, was a finalist for the W. Eugene Smith Grant and was selected for the 16th World Press Photo Joop Swart Masterclass. In 2010 he was awarded the HCP Juried Fellowship at the Houston Center For Photography, a 2nd place in POYi 67, was named one of PDN's 30 Emerging Photographers to Watch and received the F25 Award for Concerned Photography and the National Geographic Innovation in Storytelling Grant.

2nd Thursday Art Night - Snap: Fotoweeek DC  
Torpedo Factory  
November 10, 6-9pm  
Browse open studios, interact with artists, and enjoy refreshments at this free monthly event! This month's photo-centric Art Night includes the reception for *Transferred* in the Target Gallery from 6-8pm, alternative process demonstrations at 7pm, DIY Button Making, & Fotoweeek Photo-booth.

#### Exhibitions

Thumbnail Gallery  
FotoWeekDC  
November 4-13  
Didn't win the International Awards Competition this year? Join the 5000 other non-winners at our 2011 Thumbnail Gallery! Every image entered in the competition will be displayed in all of their tiny glory in the FotoCentral location throughout the festival.



2011 FotoDC Youth Contest Winners

FotoWeekDC

November 4-13

An exhibition of winning images from the FotoWeekDC 4th Annual Youth Contest. Features student awards winners in three age levels from categories including people, animals, landscape, school life and social change. \*\*\*All FotoWeekDC exhibitions are FREE. However, registration is required to obtain a Free Festival Pass. Please follow admission link.

2011 FotoDC Cherry Blossom Award Winners

Cherry Blossom Photos

FotoWeekDC

FotoDC in conjunction with the National Cherry Blossom Festival, presented the first annual Cherry Blossom Photography Contest in April 2011. The contest focused exclusively on the beauty of DC's beloved "state" flower. Photographs were selected by a distinguished panel of judges and the awarding winning images make up this stunning exhibition.

Some Account of Lacock Abbey photographs by Lisa McCarty

Honfleur Gallery & The Gallery at Vivid Solutions

2208 MLK Jr Ave SE

November 5, 2-5pm

Reception and Artist Talk: November 5th, 2-5pm. Exhibit Dates: October 15- December 16 The Gallery at Vivid Solution's current exhibit, Some Account of Lacock Abbey consists of twelve exquisite photographs taken with a Holga camera by Lisa McCarty. Lacock Abbey is best known as the home of William Henry Fox Talbot. Tucked away in rural Wiltshire, England, the Abbey and surrounding woodland grounds became both site and subject of Talbot's wondrous photographic experiments. It was within the Abbey walls, in front of the now famous oriel window in the South Gallery, that Talbot created the first surviving photographic negative. This exhibit explores McCarty's own pilgrimage of this historic photographic site.

YUM3: A Visual Feast

1820 Gallery @ The Art Institute of Washington

1820 North Ft. Myer Drive

Arlington, Virginia

November 5-December 30.

YUM3: *A Visual Feast* is the third installment of contemporary food photography in the Washington DC area. Hosted at 1820 Gallery located in the Art Institute of Washington, the exhibition highlights current trends in food photography. From breakfast dishes, to beverages, to entrees, to desserts, there is bound to be an image that will appeal to the most fickle gastronome.

Through Time, microWave project

116 S. Alfred St, Alexandria, Virginia

November 5-27.

microWave project presents "Through Time" by F11, a DC women's photography collective, on exhibit at the unique Morrison House, a Kimpton Hotel in historic Old Town Alexandria. The work on display examines a forgotten town in North River, WV, just 100 miles outside of Washington, DC. This series of photographs walks the viewer through this abandoned town, providing both context and close-up details of these abandoned structures through the creative eyes of these skilled photographers. Join us for the lecture and reception on November 9th from 7-9pm, and learn more about the stories, experiences, and the artists' behind the scene details surrounding this series of photographs that have captured a frozen moment in time.

2011 Annual Photo Exhibition

FotoWeekDC

Women Photojournalists of Washington

November 5-13.

WPOW's Annual Juried 2011 Photography Exhibition showcasing the amazing photography of our members. The images by photographers Juana Arias, Dana Rene, Andrea Bruce, Gabriela Bulisova, Linda Davidson, Michelle Frankfurter, Katherine Frey, Alison Harbaugh, Leslie Kossoff Nordby, Amanda Lucidon, Jacquelyn Martin, Crystaline Kline Randazzo, Erin M. Scott, and Allison Shelley were selected by a jury composed of: Documentary Photographer Maggie Steber, Reuters Photographer Lucy Nicholson and Sr. Photo Editor for LA Times Alan Hagman.

Transferred: Alternative Processes in Photography  
Torpedo Factory Art Center, November 5-27.

Transferred: Alternative Processes in Photography is a juried photography exhibition that focuses specifically on artists using alternative photography processes. The juror, Regina Deluise, is a photography professor with Maryland Institute College of Art. Deluise is considered an expert in the field of alternative processes in photography. She is represented by Bonni Benrubi Gallery in NYC, a Guggenheim Fellow and has shown extensively worldwide. Join us on November 10th from 6-8pm for a reception to meet some of the artists and an alternative processes in photography demonstration led by Multiple Exposures Gallery at 7pm.

Children in Development: From Distress to Hope

November 5-12.

The Edison Place Gallery

View this evocative anthology of images of children from throughout the world. Work by the 30 finalist photographers of the Colors of Life 2011 International Photo Contest to benefit Every Child Matters. Prize winning images selected by Ann Shumard, Curator of Photographs at the National Portrait Gallery.

Critical Exposure

November 8-February 1

Busboys & Poets, Shirlington

4251 South Campbell Ave

Arlington, Virginia

Critical Exposure will be exhibiting the work of student documentary photographers at the Busboys & Poets @ Shirlington. The exhibit will feature work from Critical Exposure's 2010-2011 program year.

"Everything is Alternative"

November 8-December 4.

Multiple Exposures Gallery in the Torpedo Factory Studio #312

"Everything is Alternative" a MEG all member show will be juried by Sara Yousefnejad, Director of Development and photographer from the Arlington Arts Center.

Mobile Photography Exhibit

November 9, 6-9pm. \$25

InstantDC, 1233 20th Street NW

Emerging artists and cutting edge technology come together to create an amazing display of mobile photography. Come to experience innovative works of art, meet the iPhoneographers, and network with local advertising and photography professionals. Hors d'oeuvres and cash bar. Food by Bread and Brew.

On the Lakeshore...and Other Stories

November 10, 6-8pm

Goethe-Institut, 812 7th St. NW

Photographer Iris Janke in Dialogue with Corcoran School of Art Alumnus Sara J. Winston and Student Kaitlin Jencso

Iris Janke has made her own life the subject of her photography, offering it up to public view. From innumerable scenes and events she daily records in her visual diary, she must select those images that have the strongest narrative power, that reveal underlying structures and establish connections. On display through February 3, 2012.

Jordi Socías Maremágnum

Embassy of Spain

November 10-February 4

Mexican Cultural Institute, 2829 16th Street, NW

A visual journey through the last four decades in Spain and

Europe guided by an icon of photojournalism. Jordi Socías (Barcelona, 1945) is one of the key names of the evolution of Spanish photojournalism in the last decades. Its personal style is also an essential element of the layout of the history of Spanish photography, a style that moves away from the objectivity deemed inherent in photography and which becomes aware of its own subjective representation nature. The most important figures and events of the country's modern history have posed for him, building, through images, a fascinating tale of life since the '70's, when he started his career, until now. At the Mexican Cultural Institute FREE ADMISSION Gallery Hours: 10:00 am - 6:00 pm Monday to Friday | 12:00 - 4:00 pm Saturday

Conversación: Photo Works by Muriel Hasbun and Pablo Ortiz Monasterio

Mexican Cultural Institute

November 10-February 4.

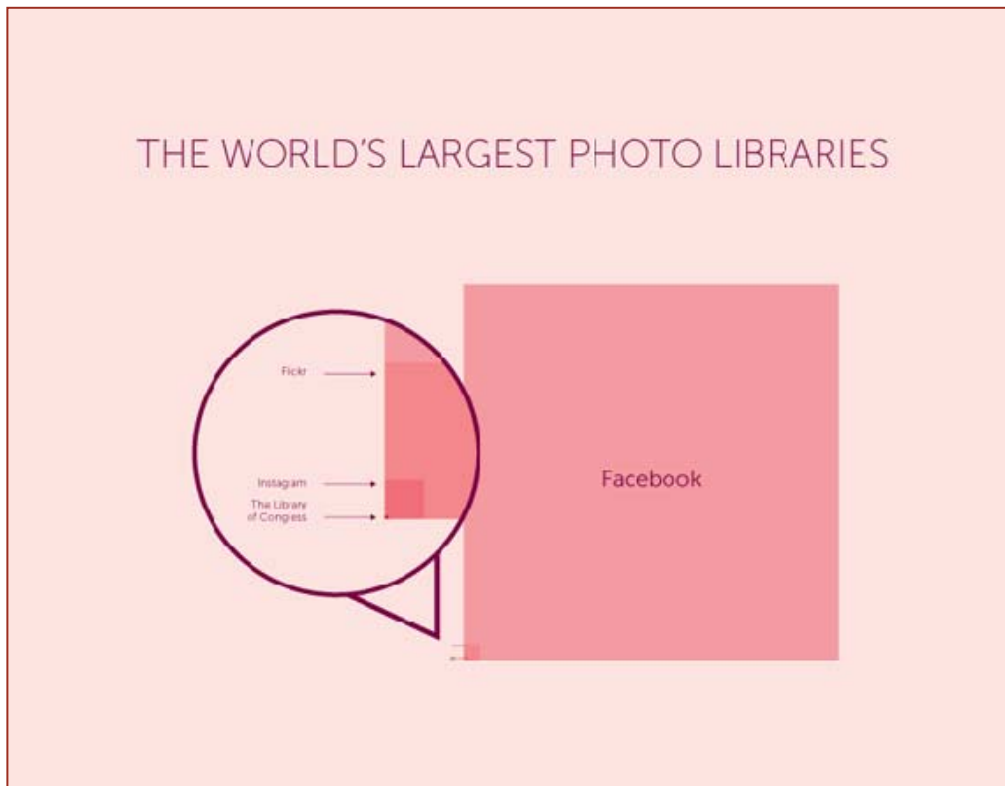
"This exhibition represents a year-long collaboration between the two artists, one from Mexico and one an annual visitor to Mexico which with a single photograph sent by Pablo Ortiz Monasterio as a digital file to Muriel Hasbun, who replied by sending back one of her own. This exchange went on for months. Each responded to the next image in his or her own way, not knowing where the accumulating sequence was leading or what its narrative content ultimately might be. Other than agreeing on the ground rules, they did not discuss what they were doing while the exchange was taking place. Conversación is ultimately about how art is made and how meaning is constructed. Every move the artists make is smart in an intellectual sense but also deeply intuitive, a gesture of not knowing more than it is of knowing. To trust each other in this process, to collaborate in the territory of risk and uncertainty where one can feel vulnerable and even foolish, is as much an accomplishment for these artists as is the beauty of the individual images and the mystery of their sequencing." - Excerpt from an essay on the exhibition by writer, curator and teacher Andy Grundberg Galleries open 10am to 6pm Monday to Friday, 12 to 4pm on Saturday.

### Who to Ask? SSCC Mentors Available

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



S Antonelli~Optimistic



It is estimated that 2.5 billion people in the world today have a digital camera (1). If the average person snaps 150 photos this year that would be a staggering 375 billion photos. That might sound implausible but this year people will upload over 70 billion photos to Facebook, suggesting around 20% of all photos this year will end up there[2]. Already Facebook's photo collection has a staggering 140 billion photos, that's over 10,000 times larger than the Library of Congress.[3]

1. Tomi Ahonen reports there are 2.5 billion camera phones. Almost all people who own dedicated digital cameras also own a phone with a camera.
2. Facebook reported that photo uploads were running at 6 billion per month. Estimating the average number of photos taken is difficult given the broad user base - from photo fanatics snapping hundreds of photos per week on their SLRs to the vast mass of camera owners in developing nations with just a simple camera phone.
3. Instagram reported they have 150 million photos to TechCrunch. Flickr claims a 6 billion strong collection.





*Judy Saunders~Peachy Keen*

## Call For Mid-Atlantic Camera Club Entries from the Washington School of Photography

In honor of the Washington School of Photography's 35th Anniversary, we've got big plans for our November Art Walk. We're planning a mass recognition of the mid-Atlantic region's many camera clubs, and your club absolutely **MUST** be a part! It won't feel complete without you!

The November exhibit, "**Vision**," will be a juried exhibition. This exhibit will coincide with FotoWeekDC and a special 11:11:11 / 11-11-11 exhibit in the Gallery Annex. More information about 11:11:11 / 11-11-11 is forthcoming - but it's certain to be unique and fun!

The "Vision" entry form is located at <http://wsp-photo.com/pdf/Vision%20Entry%20Form%20Nov%202011.pdf>. Please complete the form online, print and deliver with your images.

WSP will also host a silent auction fundraiser. We're currently seeking donated goods and services. Anyone with items of value is encouraged to contact Ben Anderson at the Washington School of Photography at 301-654-1998.

The Washington School of Photography is grateful to serve you and the multitude of camera club members throughout the mid-Atlantic region. We're incredibly excited about these two great opportunities to exhibit your photography, and we hope you'll join us for these and the many other opportunities to learn and grow at WSP!

WSP has been developing photographers since 1976 - and there's not a stop bath tub big enough to slow us down for the next 35!

## Calls for Entries David Blass

### **Hope, Survival, Renewal**

Howard Avenue Arts Incubator, Kensington  
Deadlines: Survival-Feb. 24, 2012; Renewal-April 14, 2012  
<http://artincubator.org/hopesurvivalrenewal.html>

### **Photoworks Exhibit Committee Proposals 2012**

Deadline: November 15, 2011

Exhibition Dates:

1. March 2 - April 9, 2012

2. June 15 - July 23, 2012

3. September 7 - October 15, 2012

4. November 16, 2012 - January 17, 2013

All Submissions Must Include a Cover Letter, and  
10-15 Photographs

[www.glenechophotoworks.org](http://www.glenechophotoworks.org) or [kwkeating@comcast.net](mailto:kwkeating@comcast.net)

### **Washington School of Photography**

All Montgomery County High School Show

Deadline: December 5. [www.wsp-photo.com](http://www.wsp-photo.com)

### **Center for Fine Art Photography**

Home: Deadline November 16

[www.c4fap.org](http://www.c4fap.org)

### **Vermont PhotoWorkplace**

Uncanny: Surreal Photography. Deadline October 17  
On the Road: Travel Photography. Deadline November 14  
The Four Seasons: Deadline December 12  
[www.vtphotoworkplace.com](http://www.vtphotoworkplace.com)

### **Focal Press Photography Contest**

November Theme: Light. Deadline November 20  
December Theme: Food. Deadline December 31  
January Theme: Black & White: Deadline January 31  
<http://focalpressphotographycontest.com/>

### **"I Am An Entrepreneur" Photo Competition**

The Seven Fund

Deadline December 15.

[www.sevenfund.org/entrepreneur-image-2011/](http://www.sevenfund.org/entrepreneur-image-2011/)

### **The Kiernan Gallery**

Family Dynamics: Deadline Dec. 27

[http://www.kiernangallery.com/3/artist.asp?](http://www.kiernangallery.com/3/artist.asp?ArtistID=34813&Akey=8JMSW35S)

[ArtistID=34813&Akey=8JMSW35S](http://www.kiernangallery.com/3/artist.asp?ArtistID=34813&Akey=8JMSW35S)



George DeBuchanne-Blue Heron Stalking



*Lenore Boulet~Working Bee*

## Photoshop Tip of the Month Smart Sharpen Can Be Really Smart

Once you have setting in Smart Sharpen that you like, you can save them for future use. Go to *Filter>Sharpen>Smart Sharpen*. Click on the small disk icon next to the Settings pop-up menu. Type a descriptive name for this setting and click OK, then it's easy to find the newly created settings in the Settings pop-up menu.



*Judy Saunders~Survivor 3*



## News You Can Use

### Full Moons

Date	Moonrise	Moonset
November 10	4:46 pm	6:35 am
December 10	4:59 pm	7:15 am



### Sunrise and Sunset

Date	Sunrise	Sunset
November 1	7:35 am	6:08 pm
November 15	6:50 am	4:55 pm
November 30	7:06 am	4:47 pm



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

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

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

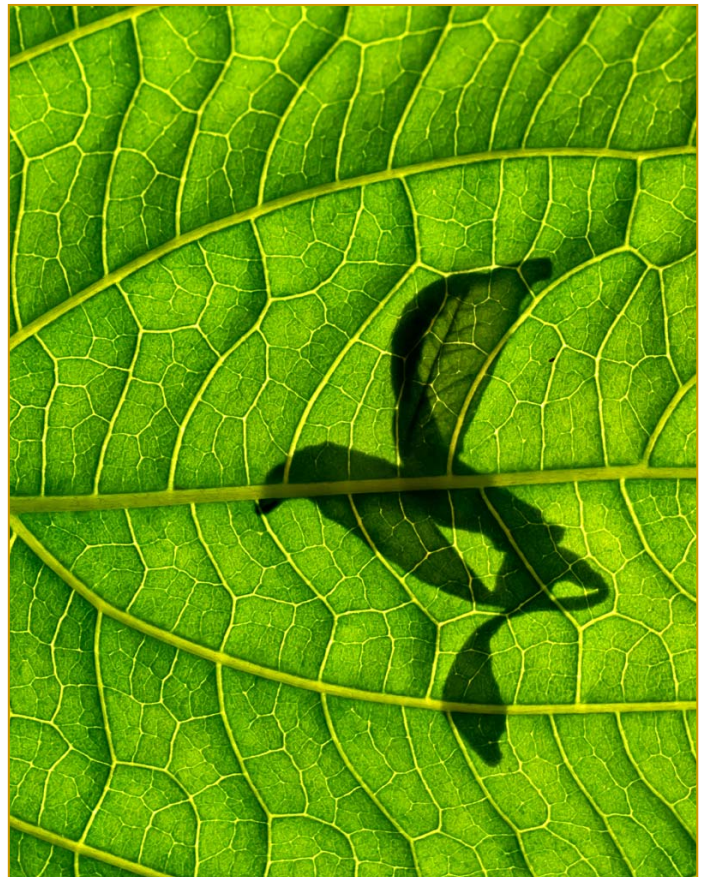
[www.twitter.com/ssccphoto](http://www.twitter.com/ssccphoto)



*Bob Catlett~Water over the Dam*



*MyPhuong Nguyen~Silly Monkey*



*Bob Catlett~Leaf on Leaf*

## 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.

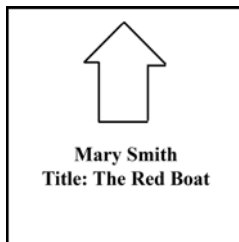
**Image Title** – spaces allowed, no commas.

Submissions by e-mail only to:

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

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

### For Prints



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

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<b>Plan Your Shooting!</b>	
<b>2011 –2012</b>	
<b>Competition Topics</b>	
November	Open
December	Abstract
January	Open
February	Portraits
March	Open
April	Macro/Close Up
May	Print: Portfolio
	Digital: Open
June	Year-End

For full details and tutorials on Competition Rules, see the September issue of the Cable Release.

## Silver Spring Camera Club Membership Form 2011-2012

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

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

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

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

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

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

Dues cover the club year from September through May. After January 31, dues for the remainder of the club year for new members are \$35; dues for spouses and students remain at \$35.

Make checks payable to the *Silver Spring Camera Club*, and mail to:

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

For all questions about the club, contact Membership Chair MyPhuong Nguyen at [mpnguyenfoto@yahoo.com](mailto:mpnguyenfoto@yahoo.com)



## SSCC Calendar Upcoming Events

### November 2011

- 3 Speaker Meeting: Robb Hill
- 5 Field Trip: Eastern Penitentiary
- 10 Competition Night: Open
- 17 Education Night: Gadgets
- 24 Cable Release Deadline

### December 2011

- 1 Speaker Meeting
- 8 Competition Night
- 15 Education Night
- 24 Cable Release Deadline

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



Bob Catlett~Leaf Jewels

***Digital Entries  
Due November 3  
By Midnight!***



Founded 1950



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

First Class Mail