

Silver Spring Camera Club of Maryland • USA

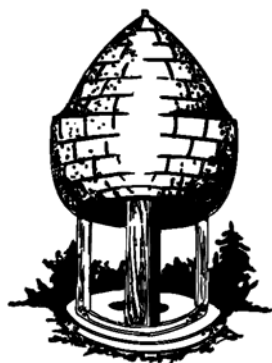
1961 - The Cable Release 50th Anniversary - 2011

FOUNDED 1950

December 2011

• VOLUME 53

• NUMBER 4



Cable Release



Kim Akkarach, Dahlia

Food For Thought

Art does not reproduce the
visible, but makes visible.

-Paul Klee

*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
Norm Bernache
Cable Release: Dave Mullen
Competition: Michael Tran
Mark Ratner
Jim Rogers
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.

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.

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



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

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SSCC Meeting Location

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

Directions:

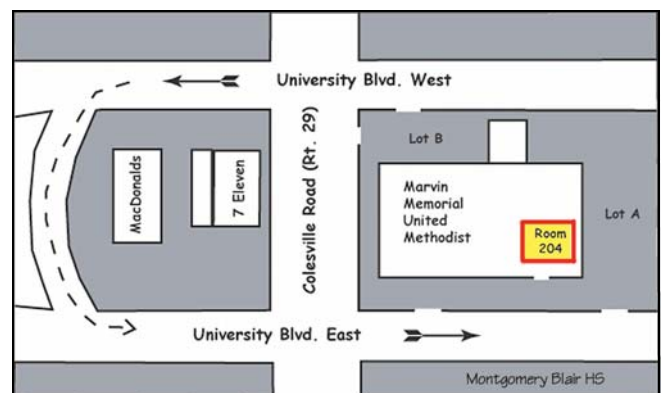
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

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

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

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



All SSCC Meetings begin at 7:30 pm.

This Month at SSCC

December 1 Speaker Night E. David Luria

For December, our speaker is E. David Luria, perhaps best known to local amateur photographers as the founder and director of the Washington Photo Safari. But there's a lot more to David Luria than just "Monuments at Night."



Based in Washington, David specializes in architecture, art / still life, restaurant / food, editorial / event, commercial, and landmark photography. A member of the American Society of Media Photographers, David has had his images appear in over 100 publications, including TIME Magazine, Travel and Leisure Magazine, Prevention, Italian Cooking and Dining, Food and Wine,

Cucina Italiana, in the Washington Post, the Hamburger Abendblatt, and the Tokyo Shinbun newspapers. He is also a contributing photographer to WHERE Magazine, the NOW Guide, Washington Spaces Magazine, the US Capitol Historical Society, the Post's Apartment Showcase Magazine, the Gray Line, Entertainment Cruise Lines, and the National Cherry Blossom Festival.

In addition, David's images have also appeared on the covers of 30 publications, including the weekly American Profile, the Smithsonian Associates Magazine, and WHERE-Washington. Two of his images were selected for a juried competition sponsored by the Washington National Cathedral. Over 80 of his photographs of Washington, DC landmarks appear on postcards, guidebooks, and posters sold throughout the area. The GE Lighting Company selected David to photograph their lighting on the national Christmas tree. His images also appear in a coffee-table book entitled "Washington DC Visions," authored by Austin Kiplinger, and in the book "North American Churches: from Chapels to Cathedrals."

A member of the Association of Independent Architectural Photographers, David has photographed over 1,500 apartment properties. The publisher of the Washington Post's Apartment Showcase Magazine has called him "the best apartment photographer in the Washington area." He has also photographed 200+ restaurants, hotels, and luxury homes in DC, Maryland, and Virginia for the Entertainment Book, Washingtonian Magazine, Washington Flyer, and NOW Magazine. In addition, a 12-page spread of his architectural photographs appeared in the premiere edition of Washington Spaces luxury lifestyle magazine.

A frequent speaker at local camera clubs in the DC area, David describes himself as a photographer of "places and faces." Trained in Paris, France, at the Parsons School of Design by a protégé of famed French photographer Henri Cartier-Bresson, David believes that good pictures can be made with any camera. He has traveled and photographed

extensively in Latin America for CARE, Inc. and the Partners of the Americas organization, and for the City of Hamburg, Germany, his birthplace.

David is also a teacher of photography. A member of the Society of Photographic Education, he is founder and director of the Washington Photo Safari, through which he and his team of 12 professional photographers have trained over 23,000 clients on 3,100+ "photo safaris" since 1999 in the techniques of travel, landmark, portrait, and nature photography. This program is now one of the country's largest providers of photography training field excursions, offering 30-40 photo safaris to 320 clients every month, with special workshops in nighttime photography, interior museum photography, beginner and advanced digital photography, pet photography, nature photography, outdoor portraiture, child photography, and architectural, abstract/still life, event, and real estate photography. This program also offers photo safaris in Prague, Amsterdam, Annapolis, and New York City. In addition, David has helped photographers in 11 other US cities establish their own local photo safaris. The Washington Photo Safari has received extensive press coverage in the Washington Post, the Baltimore Sun, WTOP Radio, AAA Magazine, USA Today, on the Discovery Channel, and on the NBC "Today" Show.

David also serves as a photography instructor for the Smithsonian Resident Associates, Penn Camera, the Corcoran Gallery of Art, the Kreeger Museum, the staffs of National Public Radio and the Embassy of the United Kingdom, as well as contestants of the National Spelling Bee.

Prior to becoming a professional photographer, David had a long career as a senior executive with several international non-profit development aid and citizen exchange organizations, such as CARE, Partners of the Americas, and World Learning. A graduate of Amherst College and a US Army veteran, David is fluent in Spanish, French, and German. His work can be viewed on his website at www.edavidluriaphotography.com. He can be reached at 202-537-0937, at edavidluria@juno.com, or at www.WashingtonPhotoSafari.com.

December 8 Competition Night-Theme: Abstract Judge: Sasha Vasiljev

Our judge for the December competition is award-winning photographer Alexander (Sasha) Vasiljev. Sasha is co-director of Nature & Photo Tours, a boutique tour company specializing in nature, culture, and photography eco-travel in Central and South America. In addition, he is on the faculty of



The Washington School of Photography and also offers private classes and workshops for individuals and groups.

Sasha's education was unusual. He began studying fine art, but ultimately received his degree in biology with a major in botany. He went on to curate major tropical orchid collections in Ukraine, Russia, and the United States. While living in Moscow, he had the opportunity to study photography under the mentorship of distinguished Russian landscape photographer, Boris Mashkov.

Since immigrating to the US in 1992, Sasha's work has been exhibited in galleries and is part of many private collections worldwide. Several of his photographs are now part of the permanent collection at the Embassy of the Republic of Costa Rica in Washington, DC. His work has also been exhibited at the Smithsonian National Museum of Natural History and has been published in the following magazines: Home & Décor, Nature's Best Photography Magazine, Fine Gardening, Washingtonian, Orchids Magazine, Ecuador Infinito Magazine.

Sasha works in conceptual, fine art, portraiture, wildlife, and commercial photography. His studio is located in Dupont Circle, Washington DC, and his work can be seen at www.naturephotographytours.com and www.alexandervasiljev.com.

December 15
Education Night
Michael Koren
Working with ProShow Gold

Education Night will be a demonstration of ProShow Gold. This is one of the best software programs available to assemble your digital images into an interesting slide show, complete with narration and/or music. You will see all the steps necessary as I walk you through the process of assembling a

short slide show. What you learn this evening will give you enough information to start building your own show. Later in the year we will have a night to play the shows you create. So, come learn the ins and outs of ProShow Gold and learn about another creative output for your photography. As an added bonus attending members will get a discount code to save 20% off their purchase of ProShow.

December 17
Field Trip
Laurel Raceway
(reservation required by December 8)

Dave Mullen will arrange for photo credentials to all those who reserve via email to dave@nora-school.org by December 8 at noon. This is the final race program of the season. The first race begins at noon, and the races run until after 4pm. Specifics on meeting and car pooling will be emailed to those with reservations.



Dave Mullen



Mark Rattner, Parrot

President's Column

Michael Lux



At Yellowstone, the earth speaks to you like an extroverted showoff, and lovely waterfalls overflow, even in late October. Steam rises lazily to dizzying heights, at all hours, and in all directions. Psychedelic hues dot the landscape. Buffalo graze on river banks while nearby, fly-fishers wade knee deep into cold rushing streams. Early morning mist meanders up and down river beds, con-

trasting lovingly with red dawn skies. Bull elk suddenly appear around bends accompanied by their obedient harems.

And, the highlight of a park of non-stop highlights, the most exquisite landscape, I have ever seen: "The Grand Canyon of the Yellowstone," a combination of awesomeness and grace that can bring tears and religion.

At Yellowstone, just a few weeks ago, after all the lodges and restaurants had already closed, for the season, and just before all the roads were to do likewise, I enjoyed my most enjoyable photographic trip, ever. But, for me, the trip was far more than capturing satisfying images. It lifted my spirits to new heights and forged a calming connection between my restlessness and my surroundings, like never before.

I traveled slowly and solo through the near empty park, spending as much time as I needed, at overlooks, geysers, and thermal areas: absorbing, contemplating, listening. And, the photographic travel gods were with me all the way: great weather, no road closing snowstorms, changing, often spectacular light, aspens at peak color along the way, cooperative geysers!

On pages 6 and 7, you can view some of my Yellowstone images. "Climbing Aspens" was photographed in Little Cottonwood Canyon in Salt Lake City (which I flew to and from), and "West Thumb Dawn," was photographed on an earlier trip to Yellowstone, ten years ago.

El Presidente



Koren's Komments

PSA News and Other Thoughts Michael Koren, PSA Representative

*I read the news today, oh boy
About a lucky man who made the grade
And though the news was rather sad
Well I just had to laugh
I saw the photograph*

"A Day In The Life" Lennon/McCartney



"Rheine II" Image from Christies.com

Similar to the opening lyrics to this Beatles song, I read an article about a photo that recently set a record for "most expensive photograph sold at auction." The photo, titled "Rheine II," a view of the Rhine by Andreas Gursky, sold for about \$4.3 million dollars. Actually, exactly \$4,328,500 ! The framed image is 6'9" x 12'7", that's \$50,923.53 per square foot.

I am very happy for Mr. Gursky, if someone feels that strongly about an image he produced he should be rewarded. Although it does make me wonder, what moved this anonymous buyer to part with that much money? Is it the size, the pedigree the image itself? I have a feeling we'll never know.

There are many talented photographers out there, many are members of SSCC. You'll never know how your photography is interpreted by others until you either enter a competition or exhibit in a show. The Club offers many opportunities to enter exhibitions by posting openings in the Cable Release. I encourage you to exhibit some of your images, print it large and slap a price on it. You never know what'll happen. According to Francis Outred, Head of Post War and Contemporary Art Europe of Christie's, "artistic photography is evolving as an art form, and because of all the innovations, we'll see more multi-million dollar photographs sold at auction." Outred also said, "In my opinion, this price will come to be seen as extremely reasonable in the future."

PSA News

PSA members receive a 20% discount on ProShow Gold or Producer.

This month there is an article in the PSA Journal about using Lightroom to catalog images on an external hard drive. This is a good follow up to last Octobers Education Night. That evening we learned about digital asset management and its importance in safeguarding your digital images. Articles like this are published monthly. If you want to read these articles you need to be a member of PSA. Membership starts at \$45 for an individual or \$40 for Senior 72 and older. Questions? Ask me at any meeting!

Call For Submissions

January Cable Release Special Edition Annual "Worth A Thousand Words" Issue

Our January issue features our annual Words and Pictures section, with *any* of your photographs (not necessarily award winners) paired with poems, stories, quotes, aphorisms, sayings or other appropriate words by you or by others. Stretch your creativity beyond the visual with this unique opportunity.

Deadline is the usual: December 24th by midnight.

Scenes From Yellowstone Mike Lux



Canyon Abstract



West Thumb Dawn



Aspens Climbing

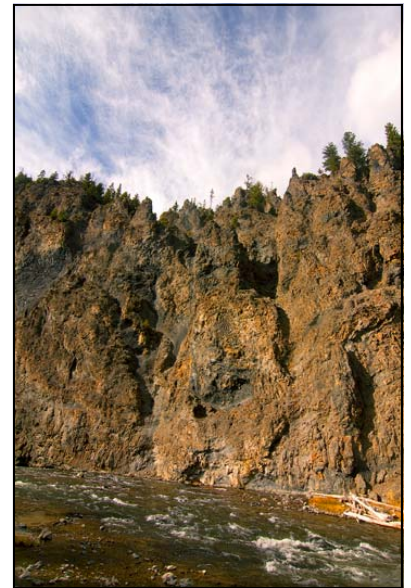
Previous Page, Bull Elk Crossing



Clepsydra Geyser



Great Fountain Geyser



Firehole Canyon



Geyser People



Gibbon Falls



Madison River Mist



End of Day



Yellowstone Canyon

Member News

A Sad Loss

Pat Bress

Longtime member and past club President Pat Bress passed away on November 6. As many members know, Pat had been suffering from ALS (Lou Gehrig disease) for many years, yet she still attended competition nights with the marvelous support of her husband and fellow photographer Chuck. Please keep the Bress family in your thoughts.

A Well Deserved Award

Second Place: Visions 11/11/11 Doug Wolters

For someone so new to photography, it's pretty amazing that Doug Wolters seems to be walking off with so many prizes. Last year, Doug was named Photographer of the Year in the Projected / Novice category. Now he's accumulated enough competition points to move up to Advanced. His latest coup is winning 2nd place in the Vision 11/11/11 exhibition at the Washington School of Photography. This show, part of the celebration of WSP's 35th anniversary, represents the work of camera club members from the entire mid-Atlantic region. Congratulations, Doug!

Members in Exhibitions

As I See It MyPhuong Nguyen

MyPhuong and seven other photographers, including past SSCC speaker Chris Hanessian, are presenting at the Rattner Museum, 10001 Old Georgetown Road, Bethesda from December 29 through January 29. Museum hours are Monday-Thursday from Noon-4pm and Sundays from 10am-4:30pm. An artists' reception will be held on January 8 from 1:30-3:30pm.

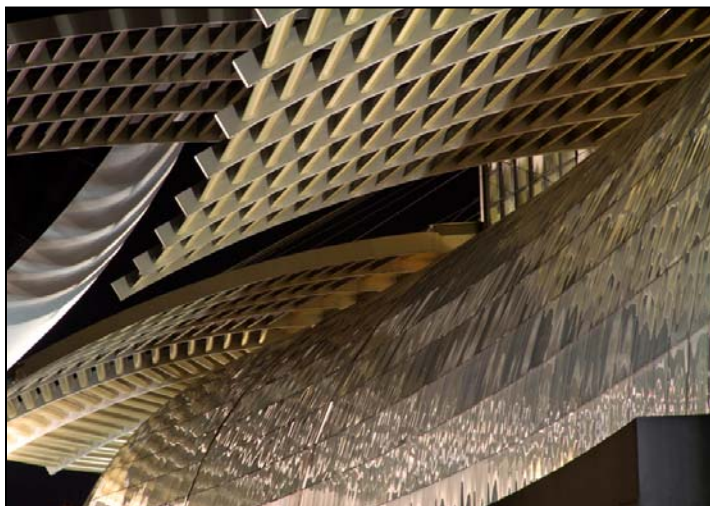
Smithsonian American History Museum Chuck and Pat Bress

Pat and Chuck Bress have had their jazz photos placed in the Smithsonian's permanent collection. A selection of these photos is on display through February 29, 2012, as part of an exhibit at the Archives Center entrance of Smithsonian National Museum of American History.

Journeys Jim Auerbach and Dave Mullen

Jim and Dave, along with photographer Ted Schroll and three mixed media artists, have an exhibit currently on display through January 1 at the Oakland Mills Interfaith Meeting Gallery, 5885 Robert Oliver Place, Columbia, MD.





Bill Rau, Singapore Hotel



Doug Wolters, Still Life



Doug Wolters, Leafscape No. 2 (2nd Place in Visions 11/11/11 Show)



My Phuong, Mountain on fire



Lenore Boulet, Leaf In Water



Coriolana Simon, Scarlatti

Silver Spring Camera Club Board Meeting Minutes

October 27, 2011

Present – Mike Lux; Michael Koren; Jerry Fath; Dave Mullen; Carl Brandt; Coco Simon; Doug Wolters; Bob Catlett; Ted Ringger

Treasurer's Report - Jerry Fath summarized the member and account information. We have 54 paid members and \$3540 in the bank. Some members will need to be reminded that they owe dues. It was noted that the contest judge stipends have increased to \$50.

Dave Mullen was congratulated for winning PSA recognition for the *Cable Release* as the best PSA newsletter, regardless of the size of the organization.

Speakers and Judges – Coco's fine efforts were acknowledged. We still need speakers for March and May and judges for January, February, March and May. We prefer judges who fit the monthly competition categories but also want each to explain their criteria and approach. Bob suggested looking at judges that are identified in other club's newsletters.

Recruiting and Retaining Members – Mike encouraged us to contact members we know who have not been seen in a while. Coco suggested we make an effort to engage our new members at each meeting. She also promoted more outreach at public places. There was talk of working with area camera stores to inform their customers of our existence. We could produce a stand-up display and/or take-away flyers that would inform and direct new members to the club. Doug suggested a coordinated effort with other clubs in the region so that a common flyer on all the clubs could be produced.

Other ideas mentioned –

- set up a membership table at other events [labor intensive and we should be selective about the events]
- media outreach through the free publicity sources like the Silver Spring Gazette
- make [free] VistaPrint calling cards to distribute
- open the membership responsibility to a new person who has some marketing sense and a desire to promote the club

Club Web Site – It was agreed that the club's web site needs to be managed and we can't find someone to stay with the task. Coco suggested that a student intern could do the job. They are computer savvy and inexpensive...but will require oversight. However, we need to decide what we want the web site to be.

Competition Rules and Requirements – There was extensive discussion of the rule that disallows prints of a member when they are made by others...since the language about

how much direction and influence of the photographer is vague and digital images can be extensively altered by a helpful second party. There was agreement that the rule needed to be changed but no one present was ready to suggest new language.

Action Item – Ask Jim Rogers to propose guidelines and suggested language for the rule.

Education Nights – Michael and Dave were acknowledged for their novice programs this month. There appear to be a few newbies that are appreciating the introductory information. However, Michael wished more people would attend the Third Thursday programs.

Other ideas –

- We should announce certain Education Night events to the other area clubs.
- Karen Messick [October 6 presenter] can give programs on the iPhone and Snap Art.
- An e-mail reminder should be sent to the membership two days before the Third Thursday program.

Membership Information – It was suggested the members provide their mobile phone numbers so we might send important, timely texts, the discussion expanded to how much member information we want to disseminate. Privacy and spam concerns were noted and it was decided not to make the membership list available to all members. Existing contact information in *Cable Release* and the web site will have to suffice. Contacts are often made through Dave, whose email is in the *Cable Release* and on the website.

Other Issues –

- There was an argument against this year's dues deduction, noting that more money would permit us to do more things. One suggestion was to bring in a bigger name speaker. We could invite other clubs to such events. It was noted that some other clubs' dues are lower. Some believe that any proposed increase needs to be justified. As we did with the projector purchase, members should know what will do with the money.
- Should we have an intermediate level competition category? No.

Adjourned to juice and cookies.

Ted Ringger



Genie Sachs, Cheetahs

Tim Grey's Digital Darkroom Questions

I appreciate the value of working non-destructively and the role that smart objects play. With that in mind, I'm setting my Adobe Camera Raw workflow options to open the file as a Smart Object in Photoshop. What is the best way to proceed from the smart object layer when I want to apply adjustments, such as cloning, brushing, etc. that can't be directly applied to a smart object layer?

Tim's Answer: I have to admit I'm actually not a big fan of Smart Objects in Photoshop. I'm hoping someday they'll get smarter, but in the meantime they introduce some problems that make them less than adequate from a workflow perspective.

The key benefit to using Smart Objects when opening a RAW capture via Adobe Camera Raw is that the file you create contains a reference to the RAW capture, rather than producing a result where the RAW capture has been converted to actual pixel values. What that really means is that you aren't committing to a particular RAW conversion for the photo. If you change your mind about the RAW conversion, you can simply double-click on the Smart Object thumbnail to bring up Adobe Camera Raw again.

This seems very cool, and makes for a great demo. But problems start to build in the background as soon as you start adding other image layers. One of the most significant problems occurs, for example, when you use separate image layers to apply image cleanup corrections. Let's assume, for example, that you remove

some blemishes on the face of a portrait by copying pixels to a separate image layer using the Spot Healing Brush. Not a problem, until, for example, you double-click the Smart Object layer to bring up Adobe Camera Raw, and adjust the color temperature. Now you've changed the color in the photo, and the cleanup work you did on a separate layer no longer matches the photo.

This is just one example among many such possibilities. In theory you could limit yourself to adjustment layers that can be easily fine-tuned after returning to Adobe Camera Raw. But that would mean you have to perform all image-cleanup work in Adobe Camera Raw. That's simply not a good solution, because the cleanup tools in Adobe Camera Raw aren't anywhere near as powerful (or flexible) as those in Photoshop.

So, while Smart Objects seem like a good idea at first glance, when it comes to RAW captures I don't open as a Smart Object via Adobe Camera Raw. I simply convert the image to actual pixel values, being very careful of the adjustments I apply in Adobe Camera Raw, and then perform the rest of my work in Photoshop.

It is worth noting, by the way, that the same workflow issue exists if you open images from Lightroom (which is how I actually work). There too, Smart Objects can be a problem in the same way as outlined here.

November Competition Results

Judge: Judy Reisman

Topic: Open

Advanced Color Prints: 18 Entries from 9 Entrants

1 st My Phuong Nguyen	Studying at Night
2 nd Mike Lux	Yellowstone, End of Day
3 rd Mark Ratner	Parrot
HM Mark Ratner	Sea Shell in the Sand
HM My Phuong Nguyen	Glowing

Advanced Mono Prints: 14 Entries from 7 Entrants

1 st Beth Koller	Stack of Chairs
2 nd My Phuong Nguyen	Early Foggy
3 rd Beth Koller	Ross' Baby
HM Mike Lux	Castle Above Rocks

Novice Color Prints: 25 Entries from 15 Entrants

1 st Douglas Wolters	Still Life
2 nd Greg Holden	Serenity
3 rd Sheryl Adams	Sunny
HM Karen Carkhuff	For You
HM Genie Sachs	Red Panda
HM Janet Dunn	Jail Yard

Novice Mono Prints: 12 Entries from 7 Entrants

1 st Sheryl Adams	Sax Man
2 nd Sheryl Adams	Walking into the Light
3 rd Greg Holden	Window to the Past

Advanced Projected: 17 Entries from 9 Entrants

1 st Michael Tran	Lotus Sense
2 nd Michael Tran	Inspection
3 rd Bill Rau	Singapore Hotel
HM Bill Rau	Indian Laborer
HM My Phuong Nguyen	Mountain on Fire

Novice Projected: 25 Entries from 14 Entrants

1 st Judy Saunders	Bursting Forth
2 nd Greg Holden	Roadside America
3 rd Kim Akkarach	Dahlia
HM Coriolana Simon	Scarlatti
HM Dan Sisken	Team Splash
HM Lenore Boulet	Leaf in Water

Congratulations to all who entered!

**December Topic: Abstract
Projected Image Entries
Due December 1
by Midnight!**



Mark Rattner, Sea Shell in the Sand

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 and it will be forwarded to the appropriate authorities.

Exhibits and Events

Ted Ringger

SSCC Member Exhibits

As I See It-MyPhuong Nguyen and seven other photographers, including past SSCC speaker Chris Hanessian, Rattner Museum, 10001 Old Georgetown Road, Bethesda. December 29-January 29. Mon.-Thu. Noon-4pm, Sundays 10am-4:30pm. Artists' Reception January 8, 1:30-3:30pm.

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.

Other Exhibits and Events

Flemish-Bert Shankman Bert, who has presented at SSCC meetings, will exhibit his new photos of flowers in the theme of *Flemish*. December 10 and 11, 3609 Patrick Henry Drive, Olney. 301-774-0655.

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

Earth as Art – Forty Landsat satellite images that focus on the artistic formations and patterns found on the Earth's surface. Library of Congress. www.loc.gov

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

Re-viewing documentary: The Photographic Life of Louise Rosskam – Southwest DC neighborhoods in the 1940's. Through December 14. American University Katzen Arts Center. 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

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

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

Andre Kertesz: On Reading – Reading as a universal pleasure is presented in the images from the Hungarian photographer. Through January 15. Academy Art Museum, Easton, MD. www.academyartmuseum.org

Maritime Photography – Photographs by members of the Digital Photography Club of Annapolis. Through January 15. Annapolis Maritime Museum. www.amaritime.org

Photo Finish: The Sports Photography of Neil Leifer – 50 images of the great moments in sports, produced in cooperation with Sports Illustrated magazine. Through March 18. The Newseum. www.newseum.org

Candida Hofer: Interior Worlds – The German artist specializes in large format images of grand building interior spaces. Baltimore Museum of Art. www.artbma.org

Conversacion – Photography by Muriel Hasbun and Pablo Ortiz Monasterio and **Maremagnum** – photography by Jordi Socas. Through February 4. Mexican Cultural Institute, <http://icm.sre.gob.mx/imw>

The Solemnity of Shadows: Juan Laurent's Vision of Spain 23 albumen photographs depicting 19th century Spanish art and architecture. National Gallery of Art, East Building. www.nga.gov

Big Cats: Vanishing Icons – Photographs of lions, tigers, cheetahs, leopards and jaguars. National Geographic Society. www.nationalgeographic.com

The Black List: Photographs by Timothy Greenfield-Sanders Explores the careers and lives of preeminent African-Americans. National Portrait Gallery. www.npg.si.edu

How to Wrestle the HP Z3200ps Printer and Win

A GearHead Rant by Charles W. Bowers



Okay, the deal was too good to pass up. I got suckered right in. It had nothing to do with the fact that my Epson 7600 was getting long in the tooth – 2004 or so. In the new digital millennia that's ancient. But it still prints great prints, technically that is. No claims on the imagery.

A friend heard about a great sale on the HP Z3200 44 inch printer. Essentially half the price as normal so I figured that there was something wrong with the model or they had too many on hand or they were trying to snatch the market away from Epson. However, the printer was getting rave reviews and a couple of other friends had the Z3100 (the predecessor) and loved it.

Thus I lusted and lunged. The monster (huge crate) arrived at my office in mid-December in a snowstorm if I remember correctly. I had to have a couple of guys help me load the beast onto a pickup truck so I could take it home to install in my studio. It wouldn't fit! So I spent the weekend taking apart the studio and removing enough counters and shelves to make a space for the "Z". Once the big boy was in place it was time to hook it up to my new MacPro Workstation and make some prints. Simple right? After the second weekend of the struggle I was ready to push the bugger out into the snow, and to find out who at HP was in charge of the design of the beast and go after him with a machete. For you who have never been there, the software that comes on the CD with a printer (or any peripheral) is outdated by at least two years. So the first thing you do is throw it away and download the latest software from the manufacturer's website. Then you discover that the latest software and drivers are at

least two operating system versions behind the newest OS from Apple or Microsoft. Double pickle.

For whatever reason the printer came with a Spyder calibrator system. You had to calibrate your monitor first so it could talk to the printer. Since the printer came with PostScript abilities perhaps they threw in the calibrator? Alas, my monitors were already calibrated, and besides the Apple Cinema Displays I use are usually dead on anyway. Next I found out that you CANNOT make prints until you tell the printer what kind of paper you are using. The damn thing is just too smart for it's own good and there is NO work-around that I could find. Of course they shipped the beast with all the HP paper profiles loaded but I had no HP paper and no desire to buy any since I had tons of my favorite papers in stock. I was dead in the water yet again.

Okay, I have to figure out how to calibrate and profile all my papers in order to make a print. I knew about profiling and had it lots of times using an Eye-One system before the intelligent RIPs came onto the market. So no problem right! Wrong. There are two profiling systems, and having used the Eye-One I assumed that you need to use that system to profile the paper and ink. Yes, I did read the manual and it was even more confusing. I'm very sure that they let the engineers write these manuals instead of common folk who have to figure out how to use the monster.

After more weekends of frustration I finally called Rick, my really smart buddy. He said, oh calibrating and profiling are two different things and it sounds like you have to do both

before you can print. Okay. Then I called HP support for the third time and got no further than before. The tech support persons seemed to get progressively dumber with each call. The person couldn't even understand what I was talking about. Arrggh! Then I called Crane, who makes my favorite paper - Museo. I had to leave a message and the lady called me back – a miracle, right! And holy smokes she was a real photographer – I'm saved. She asked me which printer I needed help with and when I told her I could see her turn white right over the phone line! Of course Crane had every printer made on Earth but she swore the 3200 was made on Mars. She empathized and wished me luck and to let her know if I figure it out. There would be a reward, at least in heaven.

We're into July now and I'd been busy during the spring season and had sworn off the beast quest for a while. Finally I threw in and called one a female friend (yes it's a man thing) who also bought the printer and who claimed total success after her IT literate husband had finally conquered the Windows 7 install after several days of frustration. I had never been able to load cut sheets of paper and get them to print in the proper direction – at least for many moons. I saw a lot of angry post about HP not knowing which direction was north! She had never tried sheets and had always used rolls since it kept her life simple. Between the three of us (IT husband included) we spent an entire Saturday morning and we got it figured out. We beat the beast. I had finally figured out sheets and showed her how to make them print properly. And when I saw how she calibrated and profiled I about fainted after throwing a roll of paper through the studio window. There was a second piece of software that you are supposed to use for calibrating and profiling.

Arrggh! Not a single HP tech asked me which software I was using!!!

Sunday I figured I was home free right. Wrong! I didn't realize that you had to stand on your head and turn 6 circle rotations (break dancer style) in order for the beast to cooperate. There was something about those 6 rotations I guess? I gave up again – something was still not right. So the next weekend with a clear head I attacked from the south. At last I won the war after losing every battle so far. It only takes one decisive battle win to win the war!

So as I write this over the Labor Day weekend I have a new appreciation for "labor". Not only is the beast cooperating it is producing incredible prints. And I discovered, from my fellow conqueror, a new flavor of papers from the oldest paper maker in the world – Canson. I ordered a roll of their new Rag Photographique and it rocks. I also ordered a couple of sample packs to try different papers. The best news is that Canson had all the paper profiles ready to download and install for the Z3200. I ran a test image for each of the papers and WOW. The test prints are dead on accurate and beautiful. Canson has two new "darkroom-like" papers that are amazing. It to my amazement I can print color and B&W test images across a 44 inch roll at the same time and the B&W images are dead on neutral. Break out the six pack!

After 8 months of war I am savoring the victory and look forward to making my first 40 x 60 canvas print as soon as I can find a worthy image. Translation: One that my wife will let me hang in the living room!



Charles Bowers, Silk Mill

Classes and Workshops

David Blass

Karen Messnick (October SSCC Speaker)

Longwood Gardens Holiday, Dec. 2, 9am-1pm
I Love New York Street Shoot, April 19, 2012
Sherwood Gardens, Baltimore, April 21, 2012, 6:30-9:30am
DelMarVa Beach Weekend, April 27 - 29, 2012
New Mexico, Sept. 9-16, 2012

karenmessick@aol.com or

www.Karen.L.Messick.Photography.com

Corey Hilz

Photoshop, Vienna VA, Dec. 3
Aperture Software, Vienna VA, Dec. 4
Nikon D7000: Functions and Features, Dec. 10
Intro to Aperture, Shutter Speed and Exposure, Jan. 14
corevhilz.com or corey@corevhilz.com or 703-473-4618

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 or www.experienceumbria.com

Washington School of Photography

Success as an Artist, Sun. Dec. 4, 10am-4:30pm
Food Photography, Sat. Dec. 10, 10am-4:30pm
Metering and Exposure, Mon. Dec. 12, 10am-1pm
Camera Primer, Mon. Dec. 19, 10am-1pm
And many more at www.wsp-photo.com

Penn Camera

Longwood Gardens Holiday Shoot, Fri. Dec. 2, 9am-1pm
Studio Lighting for Portraits, Sun. Dec. 4 10:30am-5:30pm
Photo Safari: Union Station, Sat. Dec. 10 /17, 2:30-5:30pm
Lightroom Develop, Sun. Dec. 11, 11am-6pm
Many other workshops at various store locations.
<http://penncamera.wildapricot.org/>

Horizon Workshops

Critiquing Images & Next Steps, Sat. Dec. 3, 10am-6pm
Creating a Photo Book, Sun. Dec. 4, 10am-6pm
Montana Adventure, May 7-13 2012
Ireland: Landscapes and Locals, Aug. 6-12, 2012
And many more at www.horizonworkshops.com

Joseph Van Ost Photo Safaris

Ultimate Yellowstone, Jan. 14-21, 2012
Mountain Gorillas, Rwanda, March 17-29, 2012
Holland at Tulip Time, Apr. 14-25, 2012
Spitsbergen: The Pack Ice Voyage, June 27-July 10 2012
Kenya Wildlife, Aug. 24-Sep. 8, 2012

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

Photography with Point & Shoots, Tue. Jan. 10 6:30pm
Introduction to Darkroom Photography, Sat. Jan. 14, 10am
Documentary Photography, Thu. Feb. 2, 7pm
Contemporary Ideas in Photography, Sat. Feb. 4, 4pm
Intro to Large Format Photography, Thu. Feb. 9, 7pm
And others at <http://register.glenechopark.org/class/classclassIndex.aspx?ctlgID=39&ctgyID=32&typeID=2>

Nikhil Bahl Workshops

Private Instruction and Custom Workshops available
Florida Avian Photography Workshop, May 6-11, 2012
www.nikhilbahl.com

Art Wolfe

Olympic Peninsula, May 31-June 3, 2012
Moab, UT, June 7-10, 2012
India, Feb. 26-March 9, 2012
Australia, March 2012
The Pantanal, Brazil, July 10-20, 2012
And more at <http://www.artwolfeworkshops.com>

Smithsonian Resident Associates Program

Intro to Black and White, Sun. Jan. 22, 10am or
Mon. Jan. 23, 6:30pm (8 session course)
Digital Camera Basics, Sun. Jan. 22 or Sun. Feb. 12 or
Sun. Mar. 11, 10am
Intro to Studio Portraiture, begins Tue. Jan 24, 6:30pm
Fine Printing, Wed. Jan 25, 10am (8 session course)
http://residentassociates.org/ticketing/tickets/search_photography.aspx?keyword=C-Photography

Q&A

Dave Mullen

Question: I know the dimension restriction for Projected Competition entries is 1024 width and 768 height. Is it required to be under BOTH of these figures? What if the image is 1024 by 896? I seem to remember Dave saying something like “take the longest measurement and make it 1024” in the last mini-session.

*Answer: The maximum measurement of 1024x768 pixels is the size of the “box” into which the picture must fit. The maximum width (horizontal, or left to right) is 1024 pixels. Anything beyond 1024 pixels will get cut off on the screen. Likewise, the maximum height (vertical, or top to bottom) is 768 pixels. Any pixels beyond 768 will be cut off. Therefore, your image needs to be resized (in Photoshop, *Image>Image Size*) so that the picture height is 768 pixels. Be sure to check the “Constrain Proportions” box, and when the height is resized to 768 the width will be resized to 878 pixels, less than 1024, and thus fitting inside the “box.” At this setting, nothing in the photograph will be cut off on the screen and it is ready to submit.*

Question: I shoot in RAW, transfer to Photoshop, make edits and save as a PSD. When I reopen the image, downsize it (to send to the Cable Release), and then try to Save As a JPG, I can't because my menu no longer lists JPG as an option. Does this make sense to you?

*Answer: I've had this same problem, and it seems to be due to working in a 16-bit space. When you open your file in RAW, you're probably working in 16-bit, then opening in Photoshop in 16-bit. While this retains the most information from the file, it is not compatible with the JPG format. To save as a JPG, at the end of your workflow go to *Image>Mode>8-bits/Channel*. You should now have JPG as a file option when you save, and you can send it to the *Cable Release*.*



Judy Saunders, Bursting Forth

Websites of the Month

Bad Holiday Photography

[*www.failblog.org*](http://www.failblog.org)

Almost as funny as Awkward Family Photos, this site collects amusing photographs from a variety of sources. For your holiday amusement, one is reproduced on this page.

Greg Holden's NY City Photography

[*http://imagesunderfoot.com/Home/Recent_Photos/Pages/Streets_of_New_York.html*](http://imagesunderfoot.com/Home/Recent_Photos/Pages/Streets_of_New_York.html)

Greg attended Karen Messnick's NY City shoot back in the fall, and added these shots to his website. Karen is offering this workshop again next spring, see the Workshops section for details on registering.

Massachusetts Audubon Society Contest

[*www.boston.com/yourtown/natick/gallery/massaudubon_photo_contest/*](http://www.boston.com/yourtown/natick/gallery/massaudubon_photo_contest/)

Mass Audubon recently held its second annual photo contest, which drew more than 2,700 images from 700 photographers, professional and amateur alike.

What Not To Do With Your Holiday Photos



Ask the Rules Guy

Jim Rogers



Dear Rules Guy,

I took this lovely snapshot at the zoo. I showed it to one of my fellow club members and I told him I'd like it to be more dramatic and in black and white. He opened it in Photoshop and came up with the second version, of which I approve. Can I enter this photo in an SSCC competition?

New Member

Dear New Member,

Please have your friend contact Michael Koren about volunteering to teach Photoshop techniques at a future "Education Night." I'm sure many club members would be interested in learning how the changes were made. However, the new version **cannot** be entered in an SSCC competition.

"Silver Spring Camera Club Competition Rules and Awards (August 2009)" clearly state, "Any image retouching or manipulation of digital images must be done by the entrant." That includes images shot on film and later scanned.

Rules Guy



Have a question for the Rules Guy? Send it to dave@nora-school.org and we'll get you an answer.

To see the rules for yourself, refer to the most recent September edition of the Cable Release, where this year's rules are published.

Gargoyles, Sacred and Secular

Coriolana Simon and Doug Wolters

As Doug and I saw this past summer while we were in Toronto and Montreal, Canada has its share of gargoyles. We tend to associate gargoyles and related hybrid monsters with the medieval churches of Europe, but stonemasons used them earlier – in ancient Greece, for example – and later, especially in the 19th century Gothic revival in North America as well as Europe. Strictly speaking, gargoyles served to divert water away from roofs and walls of large buildings when gutters and downspouts were not used. The fanciful and usually monstrous carved creatures were designed with a trough or small water conduit behind and through them, to throw the water off the building through their open mouths. In medieval church architecture, the creatures themselves, worthy of Hieronymus Bosch, represented evil. Significantly, they stayed on the outside of the church. In a double role, they were also believed to protect parishioners from evil.

Similar to gargoyles are grotesques, also strange and scary carved stone creatures. But in common usage, the term “gargoyle” now applies to grotesques as well. However, grotesques are purely decorative, with no opening through which water can flow. Like gargoyles, grotesques can represent real or imaginary animals, composite creatures, and occasionally humans.

In the center of Toronto, the 19th century Romanesque Revival old City Hall sports an incredible richness of ornament with masses of grotesques. The building, Toronto's third city hall, took three years to design and 11 more to construct, for a cost of over \$2.5 million when it opened in 1899. (Today, it operates only as a courthouse, with other city hall functions in the new complex across the street.) Massive and complicated, the structure was the largest in Toronto when completed – and also the largest municipal building in North America. To give an idea of its scale, the stonework at the base of the tower measures 7 ft. 9 in. in thickness, and some of the footings of the basement walls are 12 ft. 9 in. thick.



Originally, the building's master stonemason called for many more gargoyles and grotesques than we see today. Though some have disappeared, we're lucky that the entire building was saved from demolition by Friends of Old City Hall and has been named a National Historic Site. At the monumental Queen Street main entrance, grotesques cluster on column capitals and in the angles between arches.



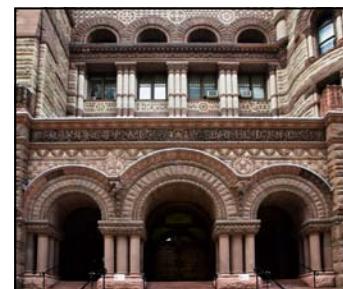
While the master stonemason, Arthur Tennison, determined where the gargoyles would perch, the building's architect, Edward James Lennox, made sure his own face was immortalized in stone. He appears, with his distinctive handlebar moustache, on the west side of the center arch. Other faces – more like caricatures – may be city councilors and politicians.



Because of urban redevelopment, construction of the nearby new City Hall, and complicated street / traffic patterns, it's very difficult to get meaningful overall shots of the historic City Hall building. The best views are from the large plaza in front of new City Hall, but one sees only the



long side of the old structure, and events in the plaza end up in the frame. Even capturing the gargoyles and grotesques up close is tricky, as one must aim the camera upward, resulting in awkward perspectives. Our Canon 70-300mm DO lenses, which are relatively compact, were immensely helpful and could easily be hand-held. They let us see



not only the variety of intriguing faces but also the effects of weathering, time, and pigeons on the masonry.

In Montreal, on the wide, busy, noisy, eclectic rue Sainte-Catherine sits Christ Church Cathedral, the seat of the Anglican bishop. It is not large, and it is not grand. In fact, it is modeled on a 14th century parish church in Norfolk, England. Built in 1859 in the Gothic Revival style, the church offers a sharp visual counterpoint to the glass-walled skyscrapers that surround it. On summer Sundays, the contrast is especially poignant, when rue Ste-Catherine becomes a pedestrians-only flea market (which is great for another

kind of photography). The stone steps from the street up to the church's entrance reflect in a microcosm the transition from commerce to religion, with red LED signs announcing



vespers and other services. As with any other tight urban context, it's hard to get a good overall photo of the church, even standing on the other side of the street with a shift lens. So we settled on details with our 70-300mm lenses and, in spite of poor light and a blank sky, focused on the gargoyles.

Christ Church Cathedral's exterior has gargoyles indeed, functioning water spouts where the small metal trough leading to the monster's mouth is quite visible. A large dog-

headed pair flanks the main entrance, with smaller ones just above them. Around the tops of the towers, compact, squarish gargoyles are mounted on the parapets and below them on pointed pinnacles. At the stained glass windows, on either side where the arches spring to the characteristic Gothic form, a small gargoyle



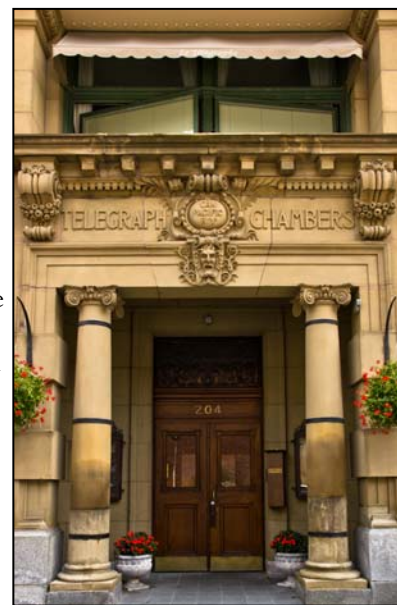
clings somewhat sadly to the masonry. On the interior of the church, four monumental stone faces, on either side of the altar and on either side of the main doors, stare out

from the base of large columns. Reminiscent of statues of the emperor Constantine, these stylized faces are neither gargoyles nor grotesques, but haunting carved decorations.

Between Montreal's magnificent basilica and the historic part of the city near the waterfront now called the Old Port lies what used to be the financial district. Buildings as tall as 10 stories were constructed in the last half of the 19th century through the first quarter of the 20th. Elaborate cast iron or masonry facades dress up large buildings that housed insurance companies, banks and trust companies, and even some manufacturing. In addition, major Canadian industries such as the railways, public utilities, and canal companies also ran headquarters operations in this district. Now renovated on the interior, the buildings today serve as main offices for shipping firms, stockbrokers, and telecommunications companies.

One such office building, with the title "Telegraph Chambers" and "Canadian Pacific R Y" over the entrance, must have been the railway's main offices for communications services. The railroad's original charter gave it the right to set up electric telegraph and telephone service and charge

for their use. The Telegraph Department opened in 1882. Oddly, the blocky and rather uninteresting building boasts four different gargoyles – or grotesques – in a repeating parade around its main façade and the side of the structure. One holds a ledger book and looks down his nose at the balance sheets. One wears a judge's wig and holds a thick book, presumably a legal text. The third wears what looks like a monk's robe and grasps a sack full of coins – perhaps a comment on money as the new religion. The fourth figure has a wild-eyed, open-mouthed expression, as he extends his right hand with a clutching gesture. The faces all resemble real people, and one wonders what the building owner, architect, and stonemason had in mind.



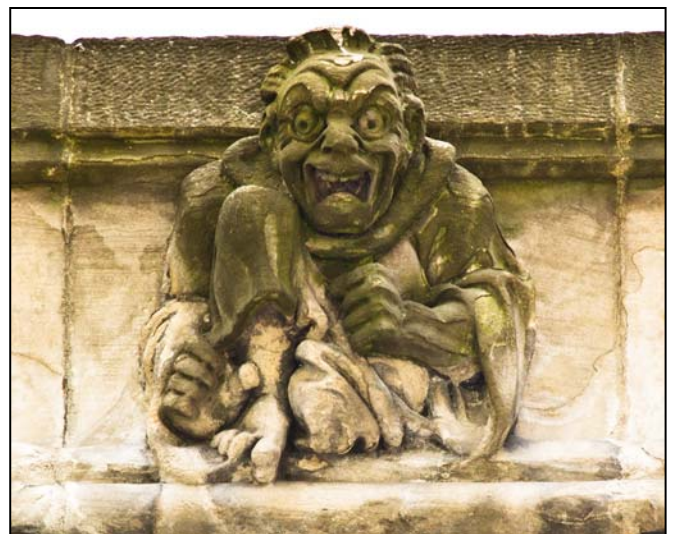


For the Telegraph Chambers building, we were lucky to have more space to shoot, as an open lot lies across the street, waiting redevelopment. Of course, from across the street, we'd have been too far from the gargoyles, and the rest of the building was not architecturally interesting. So again, we moved in close, aimed the cameras upward, and focused on the "commerce gargoyles," somewhat green with age.



In future articles, we'll examine historic buildings as well as churches of both Toronto and Montreal. Meanwhile, for more views close to home of gargoyles, take your 300mm lens – or longer

– and visit Washington's National Cathedral. The Cathedral brilliantly illustrates the use of gargoyles and grotesques, with its frogs, dragons, rabbits, dogs, monks, the businessman with briefcase, the church administrator, and even Darth Vader.



Dealing With Criticism

Not sure where I saw this, but I sure like it. Here are four ways to consider judges', and others', criticism of your photos.

- 1) Useful and constructive criticism (positive or negative) that you can learn from.
- 2) Useful and constructive criticism (positive or negative) that you can learn from but you disagree with and essentially ignore (at your peril).
- 3) Useless positive commentary that comes from your mother or your friends on Facebook/Instagram (etc.), which can safely be ignored because it has nothing to do with your art.
- 4) Crap from yobs, which you absolutely must ignore.

John Paul Caponigro Seminar in Baltimore

The Baltimore Camera Club is sponsoring a one-day photography seminar by the nationally acclaimed photographer and speaker, John Paul Caponigro titled "Illuminating Creativity - A Photography Seminar." Here's the description:

Want to think outside the box? Want to use skills you already possess in new ways? Want to uncover your authentic voice? This workshop is for you!

Turbo-charge your creative life. Learn to see and make discoveries in many ways. Create a dynamic synergy using skills you already have in new ways - photograph, sketch, write, speak, move, and more.

- Identify and expand your comfort zone.
- Learn to get out of ruts and into the groove more quickly.
- Find and strengthen your authentic voice.
- Exercises designed to unlock new possibilities.
- Find inspiration in the works of others.
- Choose when to collaborate and when to go solo.
- Learn classic ways to find new ideas - a lot of ideas!

- Make sure that no idea is forgotten or lost.
- Sort your ideas with a variety of strategies that will quickly help find the gold and identify next steps.
- Focus on the things that will have the most impact on your personal goals. Set missions, goals, projects, next actions, and timelines to increase your productivity.

You're unique. Your creative process should grow and evolve with you. Don't just let it happen. Make a commitment to it. Get creative with your creativity!

The seminar will be held on Saturday March 3, 2012 from 8am-5pm at Kelley Hall on the Goucher College Campus in Towson, MD, and costs \$75 in advance.

You can find more information by visiting the club's web site, www.baltimorecameraclub.org and following the link, or at www.johnpaulcaponigro.com.

The Baltimore Camera Club is the oldest photographic society in the US, incorporated in 1884.

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
Aperture Software	Greg Holden	gholden@imagesunderfoot.com
Silver EFX Plugin	Greg Holden	gholden@imagesunderfoot.com
Macro	Greg Holden	gholden@imagesunderfoot.com

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>

Washington School of Photography

All Montgomery County High School Show
Deadline: December 5. www.wsp-photo.com

Center for Fine Art Photography

Home: Deadline November 16
www.c4fap.org

Vermont PhotoWorkplace

The Four Seasons: Deadline December 12
www.vtphotoworkplace.com

Focal Press Photography Contest

December Theme: Food. Deadline December 31
January Theme: Black & White: Deadline January 31
Color. Deadline February 29, 2012
<http://focalpressphotographycontest.com/>

The Kiernan Gallery

Family Dynamics: Deadline Dec. 27
iSpy: Camera Phone Photography: Deadline January 26 2012
<http://www.kiernangallery.com/3/artist.asp?ArtistID=34813&Akey=8JMSW35S>

"I Am An Entrepreneur" Photo Competition

The Seven Fund
Deadline: December 15.
www.sevenfund.org/entrepreneur-image-2011/

Mpls Photo Center

Black & White, The Absence of Color: Deadline January 21
www.mplsphotocenter.com/exhibits/exhibit-competitions.php

Lexington Art League

Right Here Over There: Place and Memory
Deadline January 31, 2012
www.lexingtonartleague.org

Popular Photography

American Photo Glamour Photo: Deadline December 31
www.popphoto.com/contests



Michael Tran, *Inspection*



Greg Holden, Roadside America



Bill Rau, Indian laborer



Koller, Stack of Chairs



Greg Holden, Window to the Past

PhotoPlus Expo, aka Snowtober, in New York City

Michael Koren

Dave Mullen and I headed north to NYC to attend PhotoPlus Expo in the heart of Manhattan. Loaded with coffee, camera gear, winter clothing and anticipation, Dave and I jumped in my car (the rolling sardine can) and left at 6am under a light rain mixed with snow flurries. The weather cleared, traffic was calm and we arrived as the doors opened at 10am. Before us waited the largest photography show on the East Coast!

The show is an exposition of all products photography related. You'll see a range of products from albums to zooms. The best part is, this show is designed to market to the photographer that will be using the products. Other shows like PMA held in Las Vegas and Photokina in Germany are for the retail industry, not the photographer.

Some of the more interesting new things I saw were the Nikon 1 system, Moab's slickrock metallic paper, and Lensbaby lenses.

Nikon 1: Nikon's new mirrorless interchangeable lens camera (ILC) system. Nikon follows Olympus and Sony to market with this new system. The ILC systems advantages include a sensor the same size as most DSLR cameras, very small camera size, lenses made specifically for the sensor in the digital camera body as well as 1080 HD video capabilities. Nikon accessories available are additional lenses from



very wide angle to telephoto and a lens specifically made for video. Flash, GPS modules for geo-tagging and a stereo microphone rounds out the accessories available immediately.

Moab Paper: Well known inkjet paper manufacturer Moab introduced their new paper. This is a paper with a metallic sheen but with a pearl surface. The resulting prints look incredible. The blacks are deep, colors vibrant and seem to glow from within the paper. The pearl finish still allows bright whites while still seeming to glow. This paper is similar to the Kodak silver based paper available from professional printing labs. But now all photographers with an inkjet printer can get the metallic look at home.

Lensbaby: These quirky lenses are favorites among creative amateurs and professionals alike. Their new Composer Pro upgrades the existing Composer with a newer swivel ball and focus mechanism for smoother focus and tilt control.

There were plenty more accessories and cameras on display I could write about, but these three were my highlights. But quickly, there were portable solar battery chargers, clever belt camera holders, a new version of a photographer's jacket and much much more.

Since Dave and I were in New York we brought our cameras to walk the streets and get a little shooting in. We stepped out of the Javits Center



into a snowstorm! The snow was wet and mixed with a cold rain. Undeterred we headed up to Times Square in search





of authentic NY pizza with street photography along the way.

One of my other missions for this trip was a visit to the Carnegie Deli and Junior's for cheesecake. On the way to Carnegie we got lost. It was my fault; we zigged when we should have zagged! Dave was a trooper and kept along with me with no complaints. Sorry for the detour Dave, I hope the sandwich was worth it.

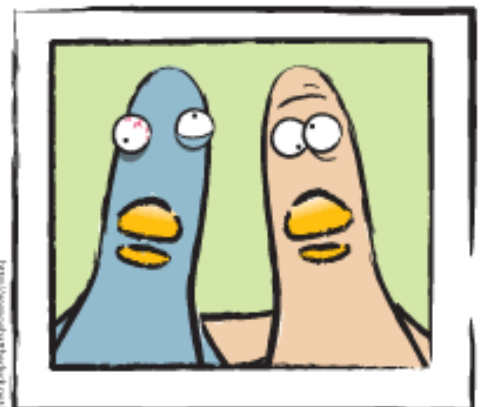
Cold, soggy and loaded with corned beef sandwiches and cheesecake we climbed back in to the rolling sardine can and left NYC around 3:30 to head home. Dave and I had a good time. I encourage others to attend next year.



Photoshop Tip of the Month Puppet Warp For Lens Correction in CS5

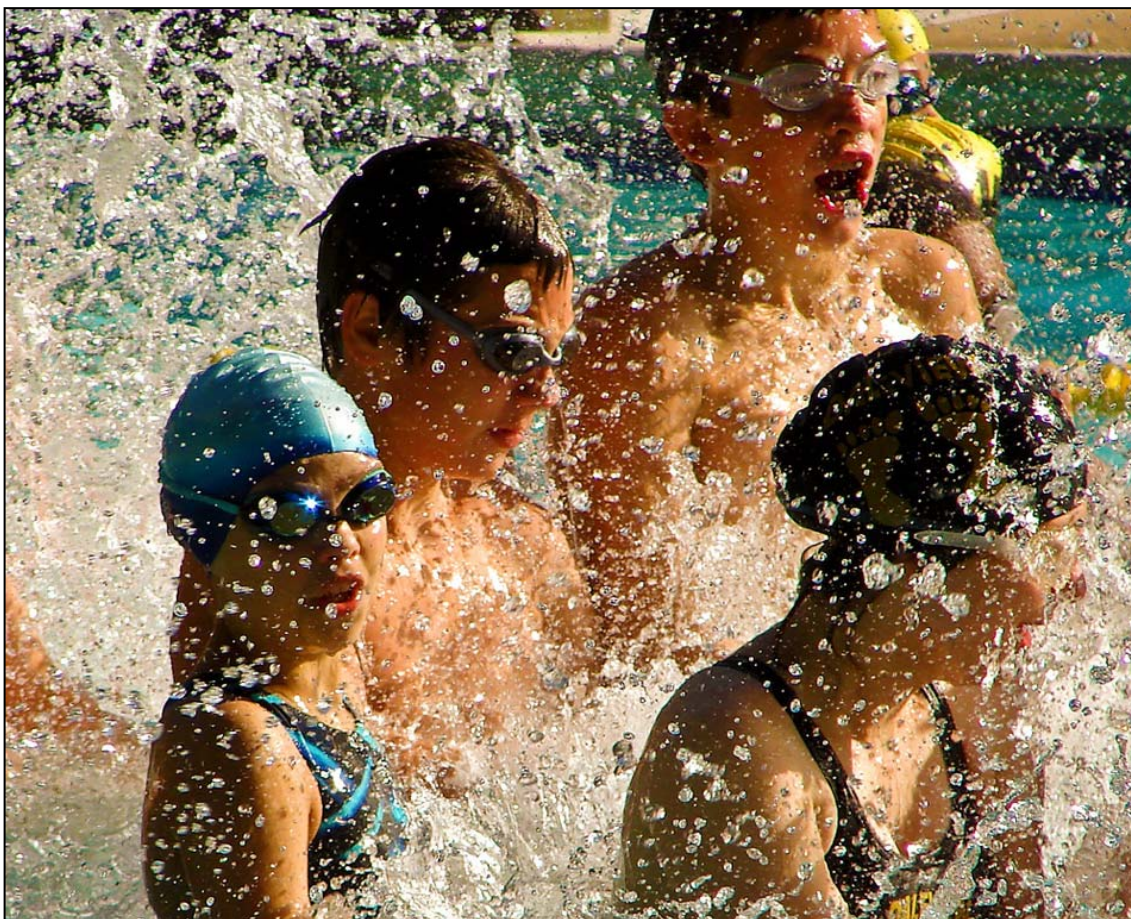
To turn your regular lens into a tilt-shift lens, you need to perform some "lens correction" in Photoshop CS5. First, duplicate the layer, (Command/Ctrl-J) and go to *Edit>Puppet Warp*. Click on the image to drop a pin in each corner to "lock" the image in place. Now you can lift horizon lines, straighten leaning buildings, and so forth.

What The Duck



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

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Dan Siskin, Team-Splash



Greg Holden, Serenity

News You Can Use

Full Moons

Date	Moonrise	Moonset
December 10	4:59 pm	7:15 am
January 9	5:47 pm	7:26 am



Sunrise and Sunset

Date	Sunrise	Sunset
December 1	7:07 am	4:47 pm
December 15	7:19 am	4:47 pm
December 31	7:27 am	4:56 pm



Times are for Washington DC. www.timeanddate.com

www.scccphotography.org

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Stay In Touch with SSCC

www.scccphotography.org

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www.twitter.com/ssccphoto

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.

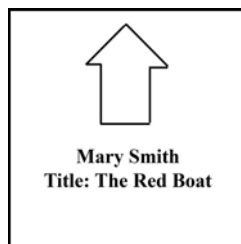
Image Title – spaces allowed, no commas.

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! 2011 –2012 Competition Topics

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 the Competition Rules, please 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

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To order this issue and back issues,
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<http://magcloud.com/browse/Magazine/11476>

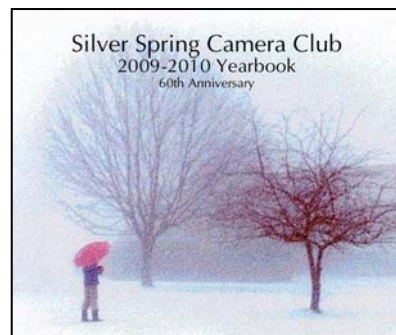
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SSCC Yearbooks

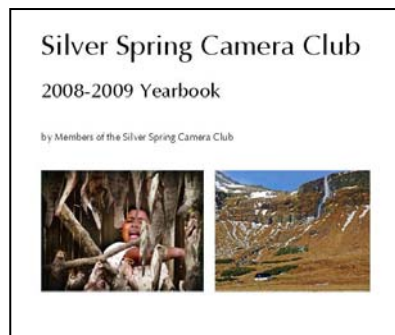
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SSCC Calendar Upcoming Events

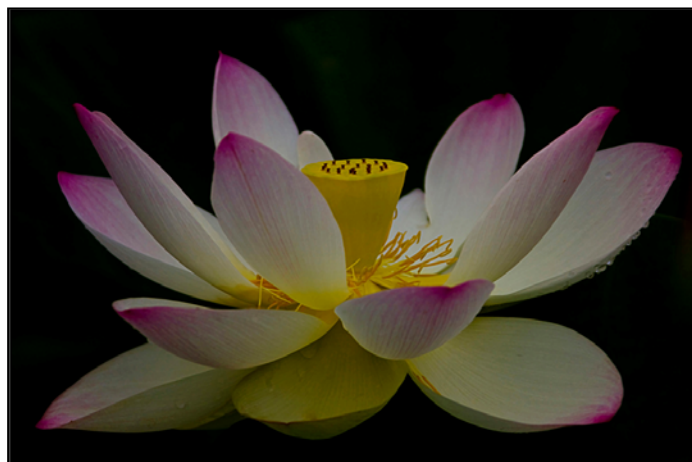
December 2011

- 1 Speaker Meeting: E. David Luria
- 8 Competition Night: Abstract
- 15 Education Night: ProShow Gold
- 17 Field Trip: Laurel Raceway
- 24 Cable Release Deadline

January 2012

- 5 Speaker Meeting
- 12 Competition Night: Open
- 19 Education Night
- 21 Field Trip: Johns Hopkins Basketball
- 24 Cable Release Deadline

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



Michael Tran, Lotus Sense

***Digital Entries
Due December 1
By Midnight!***



First Class Mail



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