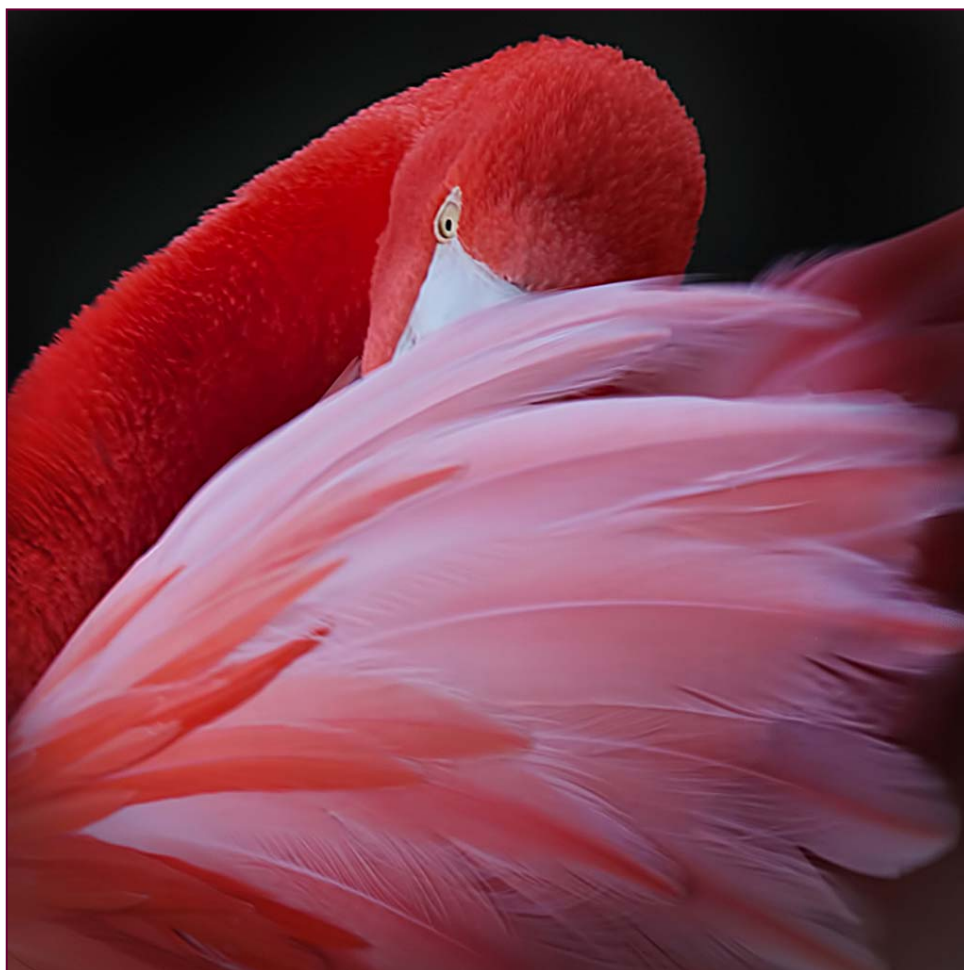## Cable Release

MyPhuong Nguyen, Pink Feather

Food For Thought

If a photographer cares about the people before the lens and is compassionate, much is given.

It is the photographer, not the camera, that is the instrument.

-Eve Arnold

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.ssccphotography.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.

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.
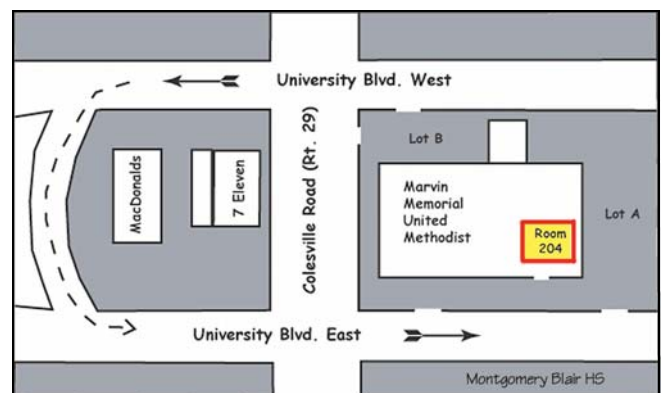
All SSCC Meetings begin at 7:30 pm.

This Month at SSCC

February 2
Speaker Night
Mary Louise Ravese

For this month, our speaker is Mary Louise Ravese, founder and owner of Bella Vista Photography in Waterford, VA. You may recall that she judged one of our competitions last year. Mary Louise specializes in fine art nature and travel photography from locations across the world. Her favorite subject matter includes country landscapes and nature close-ups. She draws inspiration from a variety of visual arts to produce photographs often described as "painterly."

Mary Louise's fine art photography is in private, university, and corporate collections in over 30 states and is exhibited nationally through art shows, galleries, and shops. Her images have been used in calendars, magazines, books, and websites including various projects with National Geographic maps.

Mary Louise studied photography through the University of California, Berkeley and Santa Cruz extension programs, the Washington School of Photography, and with such noted photographers as Barbara Brundege, Mark Citret, and Harold "Doc" Edgerton. She is a member of the North American Nature Photography Association, the American Society of Picture Professionals, the Equine Photographer's Network, and the Loudoun Arts Council.

Mary Louise is a regular speaker and competition judge for photography clubs in the Mid Atlantic. She also enjoys teaching on a wide range of topics related to nature, travel, and creative photography. She leads classes and field workshops in the Mid Atlantic region and at a variety of locations across the US and abroad. Locally, her work is available for sale at the Applegate Gallery in Vienna, VA.

You can view Mary Louise's images and learn more about her work and her workshops at www.BellaVistaPhotography.com.

February 9
Competition Night-Theme: Portraits
Judge: Leo Heppner

Our judge for February's competition (Portraits) is Leo P. Heppner, who has specialized in portraiture, but has many other areas of photographic interest. A native of Havre de Grace, Leo is a professional freelance photographer with over 30 years' experience. He has photographed thousands of weddings, family and individual portraits, headshots and model portfolios, as well as business and special events.

His photographs appear regularly in numerous publications, for example *Nor'easter Magazine*, a popular boating publication, where he serves as staff photographer. For other publications and newspapers, Leo is contributing photographer. For business publications such as the newsletter of Cecil County Chamber of Commerce, he serves as the official photographer. His images have also appeared on the cover and inside of various publications of chambers of commerce, on tourism guidebooks for Harford County and Havre de Grace, on the official map of Harford County, as well as in *The Canvasback*, the magazine of Havre de Grace Decoy Museum.

Leo also creates images for the corporate world, many of which are Fortune 50 companies. In addition, he produces work for annual reports, brochures, calendars, record albums, and the Internet. Leo is much sought after as a portrait, publicity, and special event photographer. Besides serving as official photographer for numerous local governments, Leo creates the official portraits of many notables, both public and private. In fact, he has photographed nearly every politician, business, and social leader in his region. This includes Oriole Hall-of-Famer Cal Ripken, Jr., Governor Martin O'Malley, Senators Barbara Mikulski, Paul Sarbanes, and Ben Cardin, political icon William

Donald Schaefer, movie director John Waters, smooth jazz saxophonist Kim Waters, Celtic folk singer and musician Christina Harrison, jazz musicians Roy Battle and The Altones, and Megan Gunning, Miss Maryland USA 2001.

Leo writes articles for publications such as *Shutterbug* and *People in Camera*. He is now a contributing editor with *Digital Camera Magazine,* where he writes a monthly column titled "Photo Gadgetry," in which he focuses on the most interesting new accessories for the digital imager to complement the magazine's camera reviews.

For his nature-inspired wall decor images, Leo has received numerous awards. His 1996 "*Carved Art*" decoy calendar was recognized as "Calendar of the Year" by *Shutterbug* magazine. His photograph of decoy carver Patrick Vincenti was made into a special event commemorative Postal Service stamp dedicated at the 2002 Havre de Grace Decoy and Wildlife Art Festival. It was also the event's logo. For 2005, Leo created a full color poster, "The Ladies of the Chesapeake," featuring twelve swimsuit models who appeared in *Nor'easter Magazine*. Leo has been resident artist at a Havre de Grace gallery; he has gallery representation and has held numerous one-man exhibits of his work.

At the Washington School of Photography in Bethesda (where he also serves as a member of the Board of Directors), Leo teaches photographic techniques. He also teaches at the college level at CCBC-Essex Campus, Cecil Community College-Elkton Station and offers workshops and independent classes on digital photography and model photography.

In 2006 and 2007, Leo was awarded the largest project thus far in his career when Upper Chesapeake Heath Systems purchased 65 framed pieces and three large wall murals of his local images as permanent wall decor for the remodeling of Harford Memorial Hospital in Havre de Grace. In 2008, Leo received two more orders for their permanent collection.

As a departure from the fast paced world of commercial photography, Leo enjoys photographing nature, landscapes, decoys, still life, and on-location portraits.

February 11
Field Trip
Baltimore Conservatory and Botanical Gardens

We'll be heading back up Route 95 to Baltimore to shoot at the Baltimore Conservatory and Botanical Gardens. Bring your tripod and close-up lens.

The carpool brigade will meet at 9:30am at the Giant Food parking lot at the corner of Arlis and Flower Streets in Silver Spring.

February 16
Education Night
Michael Koren
Intro to Photoshop

Now that we are in the thick of winter and the holidays are over, this is the best time to start working on all those images you shot the past year. You know some images need a bit of tweaking in Photoshop, but you don't really understand all the different things that can be done. Well, this is your night! We will present an Introduction to Photoshop. You will learn about image enhancement tools, selections, layers and brushes. Your questions and helpful hints will guide us through the evening so you come away with a better understanding of how you can make your images better using Photoshop.

Words From Your President
Michael Lux
The May "Body of Work" Print Competition

In May we will be holding our most beautiful and most challenging print competition. The purpose of this column is to help you to prepare for, and to understand what this wonderful competition is all about.

Competition Rules:

You can enter any combination of three to five new prints, or prints which have won (or lost), in previous competitions. You cannot enter any prints which have been entered in a previous "Body of Work" competition. They can be displayed in any combination of horizontal (landscape), or vertical (portrait) positions, as you desire.

A while back, the Board decided that the definition of "Body of Work" for purposes of the May competition is flexible, limited only by the imagination and objectives of each photographer. Thus, there are no absolute requirements that the images tell a story, make a statement, or support a theme. This decision was reached because the interpretation of what qualifies as a "Body of Work" will often be debatable, and we prefer to avoid unnecessary and debilitating disputes about it at the Competition itself!

Recommendations For Preparing For The Competition:

The competition goal of the photographer is probably best served by presenting an obvious or loosely "themed" combination which, in the words of one of our Board of Directors, will "wow the judge and the audience." More than any of our other competitions the "Body of Work" vividly displays the beauty and the potency of image-making in the hands of a creative and skillful photographer.

It should also be stressed that perhaps the title, "Body of Work," is misleading. It does not mean that one has to have been a photographer for many years who has accumulated a large "Body of Work" covering a variety of subjects. Instead, think of this competition as a mini portfolio of three to five prints – presented for maximum impact.

If one desires to submit prints on totally unrelated subjects, he or she is free to do so. However, I believe that it is more likely that images displayed together which support a common (or related) theme, or make a statement, or tell a story, stand a better chance of winning. This is so because they tend to be more commanding and impressive in a grouping.

Below is a listing of just some (of the endless 201) potential themes you may want to consider in preparing for the competition.

Some Potential "Body of Work" Themes:

Lines, Shapes, Colors, Patterns, Textures, Designs, Diagonals, Angles, Edges, Corners, Light, Darkness. Reflections, Geographical Location(s), Doors, Windows, Buildings, Vehicles, Trees, Flowers, Seasons, Water, Rivers, Clouds, Weather, Heat, Cold, Joy, Loneliness, Shyness, Anguish, Sharing, Affection, Caring, Love, Hate, Anger, Fear, Longing, Smiling, Laughing, Giving, Grieving, Hurting, Praying, Talking, Eating, Drinking, Playing, Working, Worshiping, Dancing, Singing, Traveling, Commuting, Reading, Listening, Competing, Birth, Death, Growing, Generations, Family, Ceremonies, Partying, Festivities, Affluence, Hunger, Sickness, Music, Food, Friendship, Old, Young, Hands, Feet, Faces, Expressions, Eyes.

Be aware that the Projected Images competition, in May will be "Open" as usual, and NOT a "Body of Work."

I encourage you to commit to the challenge of this competition as soon as you can, so that you'll be ready in May. If you do, I predict that it will turn into a "labor of love" which will surely rev up your photographic, creative and artistic juices!

El Presidente

Kernels of Koren
PSA News and Other Thoughts
Michael Koren, PSA Representative

So now that I have this iPhone I find myself constantly shopping the app store in iTunes. One app I came across intrigued me a little more than others. It's an app that sorts your images in the phone by month, in a calendar format. What got me thinking after seeing this app was the thought of shooting an image a day. Trolling the app store, I found plenty of apps that will send you reminders to shoot a picture every day. I don't need an app to do that, just the time and thoughtfulness to "find" photo worthy pictures. I don't know about you, but I lead a boring life, and I'm not sure I could find something to shoot every day. So a challenge is born! I will be starting a project that will have me shoot at least one image every day. I'm going to set up a Flickr account or a blog, or something, not sure yet... and upload these pictures weekly. At the end of the year I'll see what I have. I have no excuse about a camera; the phone is always with me, so I just need to condition myself to see images when I don't usually look for them.

I'd like for some other members in the Club to join me. We *are* a camera club after all! Take the challenge with me, upload and share. If you're interested, talk to me at a meeting or send an email. Let's work out when we'll start and what medium is best to display the pictures.

PSA News

This month's issue of PSA Journal has a section devoted to opportunities for individual members. There are two major sections highlighted.

Nondivisional Opportunities: These are honors, awards and recognition an individual can earn ranging from gaining acceptances to PSA sponsored exhibitions to working as a volunteer for PSA. Another opportunity available to members is the ability to submit works for publication in the PSA Journal.

Opportunities by Division: There are seven Divisions, or specialties, within PSA. Each division has its own unique set of competitions and awards, galleries and study groups. Members can join any number of divisions to hone their photography skills. The divisions are as follows:

3D (Stereo) Division – specializes in information and images in 3D photography.

Color Projected Division – specializes in projection of either digital files or slides with no restrictions on subject matter. This division includes study groups, a variety of photo essays, interclub competitions as well as an image of the year competition.

Electronic Imaging Division - This division includes study groups, a photo essay competition, instructional materials and a Gallery of Nations website to showcase renowned PSA members from other countries.

Nature Division – This division offers an identification service that is open to all PSA members to help identify nature subjects. There is also a commenting service open to all PSA members, to give feedback and help improve the quality of a member's nature photography.

Photojournalism division – This division offers study groups, quarterly competitions as well as a photo story competition. Awards can also be earned for best published photo of the year, and photojournalist of the year.

Photo Travel Division – Helps photographers build their skills by offering educational resources and competition opportunities for travel images. There is a Travelette Competition that's a 5 minute slide show of a destination. There are also study groups and image of the year competitions.

Pictorial Print Division – A division dedicated to the hard copy print regardless of topic or method of capture. They have a variety of study groups, a print workshop, print of the month contest and a print of the year competition.

As you can see PSA offers a lot to an individual member photographer.

Members in Exhibitions

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.

Speaker's Workshops
Mary Louise Ravese

-Feb 11-12, Comprehensive Introduction to Digital Photography, Herndon, VA
-February 25-26, Painterly Still Life Photography, Herndon, VA
-April 30 - May 6, Travel Photography on the French Riviera, on location in La Napoule (near Cannes), France
-October 28 - Nov 3 Fall Color in California's Wine Country with co-instructor Charles Needle, on location in Napa and Sonoma Valleys, California

For more information or to register online see the "classes" page on Mary Louise's website
http://www.bellavistaphotography.com/classes_f1_03.htm

Bob Peters, Cave

Inclement Weather Policy
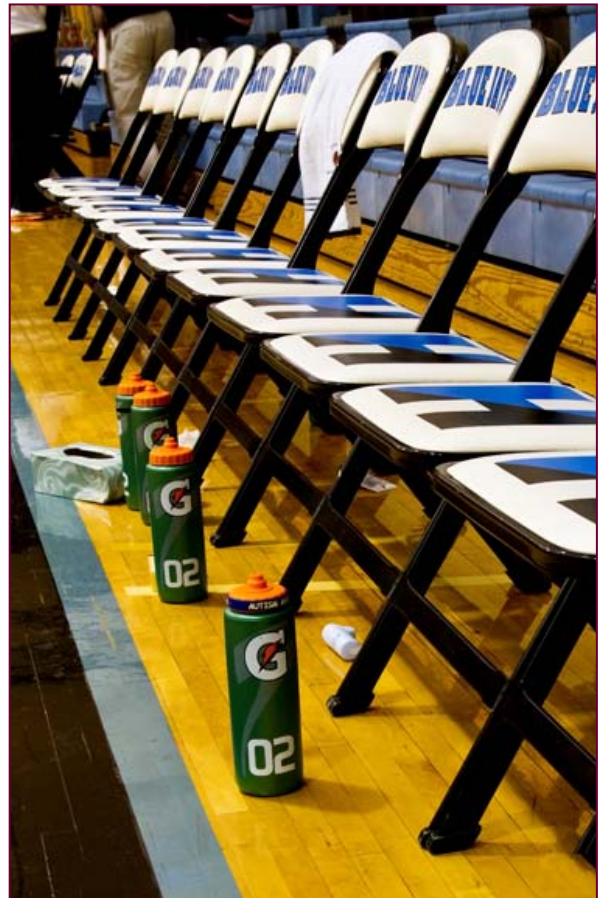If Montgomery County schools close, SSCC is closed.
For up-to-the-minute information
go to **www.montgomeryschoolsmd.org**

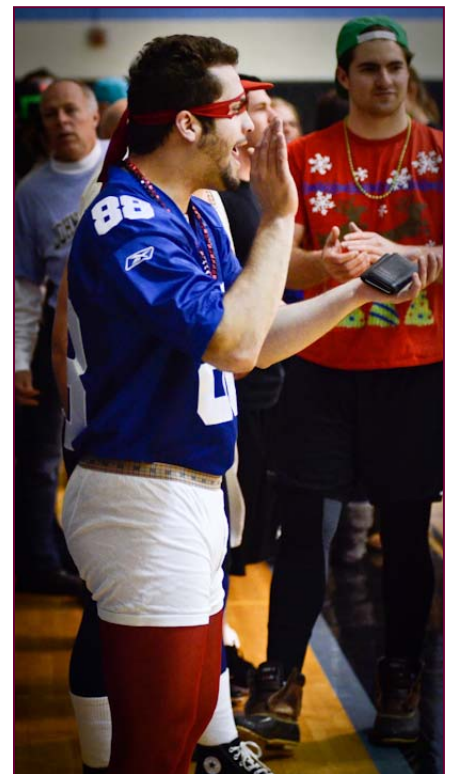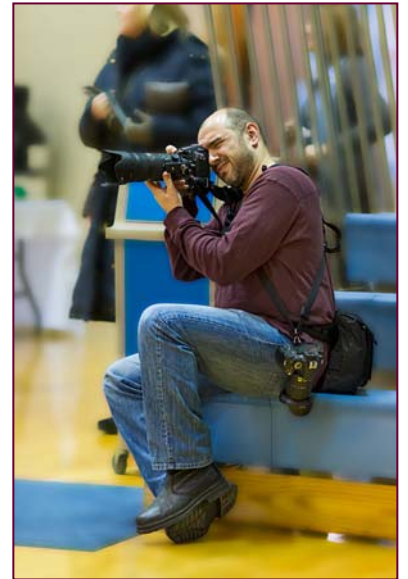# Scenes from the Johns Hopkins Basketball Field Trip
Bob Catlett, Bill Rau, and Dave Mullen

January Competition Results
Topic: Open
Judge: Don Becker

Advanced Color Prints: 22 Entries from 12 Entrants
1st-Jan Morales   Great Falls at Dawn
2nd-Michael Tran   Crossing Sand Dune with Fishing Net
3rd-Beth Koller   Poised For Action
HM-Michael Tran   Colorful at the Sea
HM-Robert Peters   Thien Mu Pagoda

Advanced Mono Prints: 19 Entries from 11 Entrants
1st-Michael Tran   Fishing Overcast Day
2nd-Beth Koller   Rope
3rd-MyPhuong Nguyen   My Grandchild
HM-Michael Koren Turn Four
HM-Mark Ratner   Mom & Baby

Novice Color Prints: 23 Entries from 12 Entrants
1st-Sheryl Adams   1932 Dodge Brothers
2nd-Fred Skolnick   Early Morning Swim
3rd-Coriolana Simon Magenta Majesty
HM-Matt Hnatov   Water Lily
HM-Adam Lowe   Kayak and Shed

Novice Mono Prints: 20 Entries from 11 Entrants
1st-Adam Lowe   Down Escalator
2nd-Dave Mullen   Sunrise
3rd-Matt Hnatov   Past Reflections
HM-Lenore Boulet Cat's Eye
HM-Douglas Wolters Grained Perspective

Advanced Projected: 19 Entries from 10 Entrants
1st-My Phuong Nguyen   Pink Feather
2nd-My Phuong Nguyen Final Twist
3rd-Bob Catlett   Church on a Hill
HM-Bill Rau   Olive tree roots
HM-S. Antonelli   Colorful Buddies

Novice Projected: 19 Entries from 11 Entrants
1st-Lenore Boulet   New Orleans Melody
2nd-Sheryl Adams   Tulip Burst
3rd-Coriolana Simon   Solstice Light
HM-Coriolana Simon Pensive Kestrel
HM-Elise Shurie   Angel's Tendrils

Congratulations to all who entered!

Jan Morales, Great Falls at Dawn

February Topic: Portraits
Projected Image Entries Due February 2 by Midnight!
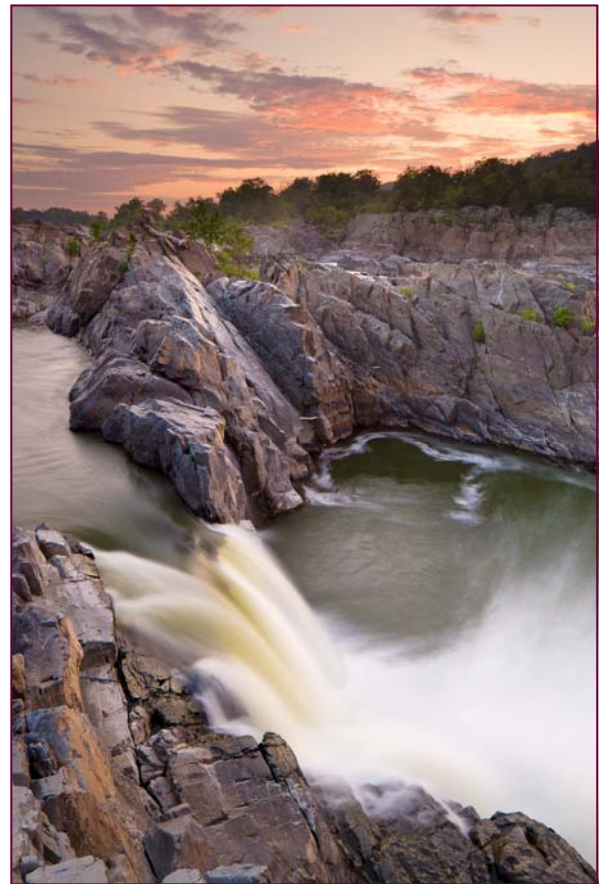
Coriolana Simon, Solstice Light

Character & Presence: New Architecture in Montreal and Toronto
Coriolana Simon and Doug Wolters

Though Montreal and Toronto have rich traditions of historic architecture in many styles, both cities also boast dazzling examples of contemporary structures. In this visit, we'll explore the Museum of Fine Arts in Montreal, then the Art Gallery of Ontario, the Sharp Centre for Design, and the Royal Ontario Museum in Toronto. In each case, the new structures are additions – one free-standing, one integral, one floating, and one contiguous. All four buildings pose interesting challenges to photograph but can yield surprising narratives as well as abstractions.

MONTREAL MUSEUM OF FINE ARTS
The early building for what is now the Musée des beaux-arts de Montréal was constructed in 1912. On the exterior, its neoclassical and symmetrical white

marble façade, soaring colonnaded portico, and monumental staircase announced the seriousness of the institution. It looked like many other museums we're all familiar with. Over time, the museum's collections and international importance grew and outgrew their space.

By the 1980s, a major expansion was in order. The museum chose the world famous architect Moshe Safdie to design a new structure across the street from the 1912 building. Safdie intended the new building to blend with other nearby contemporary structures. He also wanted it to reflect the monumentality of the

original museum, but to communicate a different idea of what a museum is all about. The entrance to the original building is as solid and protective as the gateway to a central bank or even a temple. Safdie, instead, wanted the entrance and façade
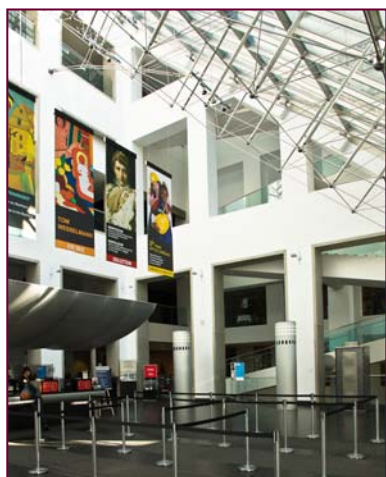
of the new structure to be transparent, to invite the public in at sidewalk level. The monumental white marble arch at the entrance brings visitors directly

into a high-ceilinged entrance hall, brilliant with natural light flooding through an angled roof of glass panels. Broad, open staircases to the galleries reinforce the feeling of lightness, permitting simultaneous views of upper and lower levels. The new structure doubles the space of the original museum. While free-standing, it connects to its older companion by means of vaulted underground passageways.

From the opposite side of wide Sherbrooke Street, photographers can get a reasonably good vantage point for the building's exterior, seen from an angle. A good view of the entrance is harder to catch. In the main hall and circulation spaces in the interior, fascinating vistas from every angle offer white-on-white geometric abstracts.

ART GALLERY OF ONTARIO
Frank Gehry, the extraordinary architect known for

the billowing curves of his buildings, is actually a native son of Toronto, though he has lived in Los Angeles for many years. It seemed natural, then, for Toronto's primary art museum to invite Gehry to design the building's most recent make-over and expansion. From its beginnings around 1911, the museum added galleries and wings over the decades. In 2005, construction began on the AGO "Transformation" project, with Gehry International Architects in charge. When it opened to the public in November

2008, the new project gave AGO 75,000 square feet of additional gallery and program space, increasing exhibit space by nearly 50 percent.

Unlike most of Gehry's other well known buildings, the new façade of AGO does not undulate and swirl into dramatic curved volumes. Rather, the block-long mirrored glass façade swells like the back of one monumental wave. Inside, a new gallery stretches behind the length of the whole façade. Tall, golden-toned vertical wood ribs give the space its character. Elsewhere in the building, Gehry has designed a dynamic curve of a wide spiral staircase that punctuates a neo-traditional hall and its classical arches. A broad, shallow walkway curves upward from just inside the entrance to the admission desks.

Photographers can enjoy capturing not only the forms of Gehry's AGO but also the staccato reflections on the glass façade, especially at dusk. Inside, the late afternoon light in the grand gallery gives the space an orange glow and warms the wood to the color of maple syrup.

SHARP CENTRE FOR DESIGN
Around the corner from AGO stands the Sharp Centre for Design of the Ontario College of Art and Design University. Its eye-popping form and intense, bold colors made it an instant landmark in Toronto when it was completed in 2004. Essentially, it's a box on stilts, constructed above the

primary campus building and linked to it by an elevator core and stairs. British architect Will Alsop with his Toronto joint-venture partner, Robie/Young + Wright, created this brilliant "table-top" design scheme.

The table-top structure is held up mainly by the central core on which it rests. Seeming to float more than 75 feet above the sidewalk, the superstructure is supported by six pairs of brightly colored hollow steel legs. Behind the striking black and white "pixelated" skin are two levels of studios, offices, and teaching space. On the underside of the structure, large metal halide lights with blue bulbs create an unusual night ambience. For a photographer, the Sharp Centre presents interesting frustrations and rewards. The tight urban context prevents moving back far enough to get a good overall shot, even with a shift lens. However, the unique design of the building offers opportunities for almost Mondrian-like abstracts, day or night.

ROYAL ONTARIO MUSEUM
By far the most striking and complex new structure in Toronto, the addition to the Royal Ontario Museum is a love-it-or-hate-it architectural tour de force. It opened in June 2007 to literal and figurative fireworks. Known as the Michael Lee-Chin Crystal, in honor of

the generous and visionary donor who made it possible, the addition has become a cultural symbol not just for Toronto but for all of Canada.

From the time of its first building in 1914, the ROM gained renown for its vast collection of natural history and world culture artifacts. Expansions and additions – galleries, library, research and curatorial space – were constructed over time as the museum's collections and staff exceeded the institution's capacity. By the millennium, the

"Renaissance ROM" project of renovation and expansion was taking shape. In 2002, following an international architectural competition, the Berlin-based Studio Daniel Libeskind was selected as lead designer.
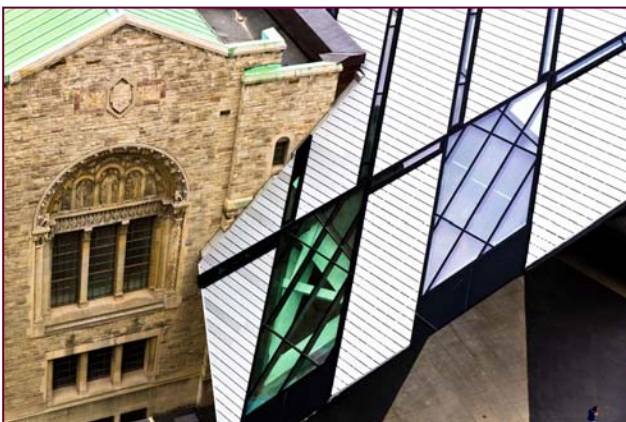
Libeskind himself was already acknowledged as a masterful and sensitive architect, famous for his Jewish Museum in Berlin, the Danish Jewish Museum, and the Imperial War Museum in the UK.
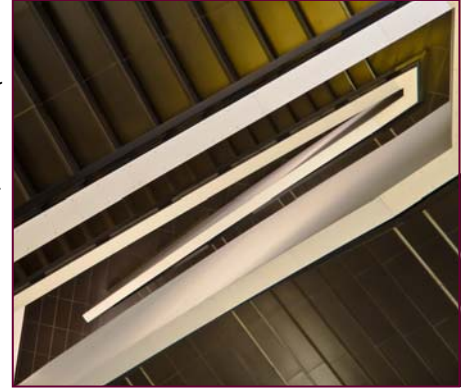
Libeskind claims his original concept sketch for the structure was inspired by the ROM's collection of gems and minerals, hence the name Lee-Chin Crystal. While the completed building has less glass than initially envisioned, the structure retains its crystalline shape. An immensely challenging and complex construction project, the addition comprises five prism-shaped structures that interlock but are not actually attached to the ROM's original stone building. Internally, bridges link the new to old spaces. However, to the visitor's eye, on the exterior, the prisms seem to be gobbling the old stone walls. And inside, fragments of the old structure suddenly emerge at odd angles, piercing the new spaces.

The Lee-Chin Crystal is a photographer's paradise. By day, the exterior's brushed silver aluminum cladding strips take on the color of the sky. Detail shots produce strong black and white geometric abstracts. By night, the interior lights define the angled openings through which one can see suspended dinosaur skeletons or a giant turtle. Within the Crystal, subtle lighting turns the white walls in the public spaces a faint pink,

peach, gold, or coral. Staircases give extraordinary views of concentric polygons. Odd-shaped windows show unexpected slices of the Toronto streetscape. Everywhere one points the camera, the images are magic.

For more information about these four amazing buildings, just ask us or visit their Web sites for histories, virtual tours, and publicity photos.

Tim Grey's Digital Darkroom Questions

Could you clear up some confusion I have with dots per inch and pixels per inch when printing? I understand that high quality inkjet prints should be printed at between 240 and 360 pixels per inch, which is a rough maximum resolution capability for inkjet printers. When outputting an image to print, I ensure that the resolution in the Image Size dialogue box is within those parameters. However in the Print dialogue box under Printer Settings, the output resolution can be up to 2880 dots per inch and there isn't even an option for 240 - 360 DPI. Since I presume that a pixel ultimately gets translated to a dot of ink in the printer, why is there such a discrepancy between the two ways of describing resolution? And just to ensure that I am on track, what are the optimum PPI and DPI settings to ensure maximum print resolution?

Tim's Answer: This is a very common source of confusion, but I think I can provide you with a simple way of clarifying the issue.

First, when it comes to your image, just think in terms of pixels per inch. Whenever you hear the phrase "dots per inch" or "dpi", just think "pixels per inch" or "ppi" in your mind. We're dealing with pixels, plain and simple. And in the context of pixel per inch resolution, what we're trying to think about is how we're going to spread the pixels out on the page. Most photo inkjet printers "think" about the original pixel information based on a resolution of 360 pixels per inch (there are plenty of exceptions, but this is a common value). So as long as the pixel per inch resolution of your image is reasonably close to that value (figure around 200 to 400 ppi) and the image looks good resized at that resolution, you should be in good shape.

After you've prepared the image for printing (for example, after resizing to the intended output size at an appropriate pixel per inch resolution), stop thinking about resolution. Don't think about pixels per inch or dots per inch or anything else related to the pixel distribution in the image. You've already established the

"resolution" for the image, so now the only thing you need to think about is proper printer settings, and in this context that means image quality. The "dpi" resolution values shown in the Printer Settings refers not to your image resolution, but rather to the droplet placement for the printer. In other words, that setting relates to how small the smallest droplet of ink will be. Part of me wishes the printer manufacturers would do away with the term resolution in the context of print quality, and just use meaningful words. The problem is, without a number associated with this quality setting it is difficult to compare one value to the next. So we're stuck with numbers, and worse we're stuck with numbers that are confusing in the context of resolution. Just keep in mind that we're talking about two different resolutions.

The first resolution is the pixel density (and dimensions) of the image you're printing. The second resolution is the ink droplet density of the printer. They are two completely different measurements that obviously work together but also have significant difference. In terms of establishing a setting for the output quality, anything at 1440 dpi or higher will produce great results. In most cases, values above 1440 dpi won't provide a difference you can actually see in the final print (sometimes it makes a difference, but it is subtle). I generally use 2880 dpi simply because it makes me feel better that I'm getting the best quality possible. But you can save a little ink and still get excellent results using the 1440 dpi setting.

I suppose the most important reason to keep in mind that the pixel per inch resolution of the image and the print quality resolution of the printer are different is so you'll be sure not to try to resize your image to the output quality resolution setting of the printer. Resizing a photo to the output dimensions intended but with a 2880 ppi resolution would result in a huge file that stands a very good chance of crashing your computer.
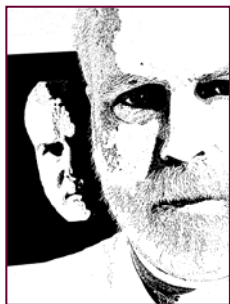
In December I participated in the national service project known as Help-Portrait, along with members of the NIH Camera Club in conjunction with Gaithersburg Family Services. The premise of Help-Portrait is that in our society there are many individuals and families for whom a formal portrait is beyond their means, and there are many photographers with the time and talent to make portraits for these folks.

Shooting at Family Services, the Help-Portrait volunteers consisted of a dozen photographers shooting at four studio stations. There was one make-up artist helping families get ready, and one backup station where each photographer had their cards backed up. At each of the four stations there was a complete studio lighting setup, so the three photographers at each studio station took turns shooting families.

After the shoot, each photographer was responsible for post-production on the photos they shot. Each family or person received one 5x7 and one 8x10 photo of two different poses. The HP-Gaithersburg coordinator got Meridian Photo Lab to donate free prints, so all the photographers had to do was email the final product. Some HP venues in other parts of the country printed on-site, which worked better with homeless subjects. This past December the Help-Portrait project gave out 169,523 portraits worldwide, shot by 15,558 photographers at 1,520 locations in 56 countries.

I think that SSCC has the expertise and resources to be a Help-Portrait venue next year. I would be happy to volunteer The Nora School as a shooting venue, and I have one set of studio lights. We would need three more sets of studio lights, volunteer photographers, and other volunteers to help. The date is December 8, 2012. Please send an email to dave@nora-school.org if you are interested in helping. You can see more information at http://help-portrait.com.

The Fields Project
Bill Rau

The 14th year of the Fields Project is now being planned. The event kicks off June 16 and runs through June 24. Details and application forms are available at www.Fieldsproject.com and are due April 13.

Recharge your artistic "batteries" with this unique experience!
   -Paint and photograph the beautiful Rock River panorama
   -Enjoy social and enrichment activities of the week
   -Experience the fellowship of living with farm families
   -Participate in the Art Festival show and sale on June 24.

Bill Rau, Olive tree roots

Ask the Rules Guy

Dear Rules Guy,

I'm a new member of the club and really enjoy the speakers and competitions. I can't resist commenting aloud (sometimes, to no one in particular) in reaction to funny, unusual or particularly outstanding images. To me, that seems like a normal/natural reaction. Long-time members, even club officers, comment sometimes. What can we do to stop whoever the "old grouch" is who frequently tries to "shhh" everyone? He/she even does that after the judge asks a question. Why can't we simply enjoy the photography without being hassled to keep quiet?

Rowdy

Dear Rowdy,

That is an understandable question from someone unfamiliar with the etiquette of photo contests. Even the most conscientious judges are human and, therefore, vulnerable to outside influences, no matter how subtle. The club's goal is to eliminate as many "outside" stimuli, both physical (sight and sound) and psychological, as possible. That's why we aren't allowed to even answer a judge's questions.

 That even means that a competitor should refrain from discussing __ALL__ his/her entries with the judge until __ALL__ *CATEGORIES* of judging are completed. Experienced photographers (i.e. judges) can often see subtle similarities/traits in other photographers' work; sometimes in very different images. That subtle, subconscious influence might tilt the "level playing field."

 Sometimes, even "old grouches" have valid intensions!

The Rules Guy

Cable Release Article Submissions

Members of SSCC can submit articles for the *Cable Release* on any photography related topic. It may run the month following submission, or may run in a later issue depending on space availability. Topics might include your member profile, a gear review, a magazine review, a camera, flash, or Photoshop technique, places you've shot, why you like (or dislike) it, and how to get there, exhibits you've seen, upcoming exhibits that others might like to see, calls for entries, photolabs (online or local), what you like/dislike , classes and/or workshops you've taken. Please submit in Word, WordPerfect, or raw text format without font or other formatting. Photographs are always welcome. You can see samples of what others have done in this issue.

Photoshop Tip of the Month
Glossy Lips

Just in time for Portrait Month, and following up on last month's Brilliant Eyes, you can make a shiny highlight on your subject's lips even glossier. First, duplicate the Background layer, then change the blend mode to Screen, which will brighten the entire image. Second, Option-click (PC: Alt-click) the *Add Layer Mask* icon to hide the new brighter layer behind a black mask. Third, press the letter D to set your colors to Default (foreground color to white) and choose a small, soft-edged Brush (B). Paint over the white highlight areas on the lips to make them glossier.

Classes and Workshops
David Blass

<u>Sasha Vasiljev Workshops</u>
  Portrait Photography. Feb.4, 10am-1pm
  Intro to Digital Photography. Feb.5, 6-9pm;
    Feb.12, 2-5pm; Feb.18, 6-9pm
http://alexandervasiljev.com/workshops.html

Karen Messnick (October SSCC Speaker)
  I Love New York Street Shoot, April 19
  Sherwood Gardens, Baltimore, April 21, 6:30-9:30am
  DelMarVa Beach Weekend, April 27 - 29
  New Mexico, Sept. 9-16
http://www.karenlmessickphotography.com

Washington School of Photography
  Digital SLR Camera Primer, Feb. 3, 10am-1pm
  Focus on Composition, Sat. Feb.4, 10am-1pm
  Point and Shoot, Wed. Feb. 8, 7-10pm
  Utilizing Light and Color, Fri. Feb. 10, 10am-1pm
  Metering and Exposure, Thu. Feb. 23, 7-10pm
  Introduction to Digital Photography, Sun. Mar. 4, 2-5pm
And many more at *www.wsp-photo.com*

Capital Photography Center
  The Art of Seeing, Hunt Valley, Wed. Feb. 29
  I Love New York Street Shoot, Thu. Apr. 19
  Sherwood Gardens, Sat. Apr. 21 6:30-9:30am
  DelMarVa Beach Weekend, Apr, 27-29
  New Mexico Photo Tour, Sep. 9-15
http://capitalphotographycenter.wildapricot.org

Horizon Workshops
  iPhone Shooting, March 10 or June 9, 10am-4:30pm
  Flash Magic: Indoors and Out, March 17-18
  Creative Vision: 2 Day, Sat. March 31-April 1
  Glamour and Beauty, April 14 or June 14, 10am-3pm
  Montana Adventure, May 7-13 2012
  Ireland: Landscapes and Locals, Aug. 6-12
And many more at *www.horizonworkshops.com*

National Geographic
  Creativity with Light, New York, Sun. Feb. 26
  A Passion for Travel, Philadelphia, Mar. 18
  Putting the Wow in Your Photography, Washington DC,
    Sun. Mar. 25
  New York City, May 13-14, May 31-June 3, June 7-10
  Rome, Feb. 22-28, March 28-April 3
http://photography.nationalgeographic.com/photography
http://ngtravelerseminars.com

Glen Echo Park
  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
  Flowers and Close-ups, Sat. Apr. 14, 6:30-9:30am
  Macro Boot Camp, Sat. Apr. 21, 12pm-Sun. Apr. 22, 7pm
  Florida Avian Photography Workshop, May 6-11, 2012
www.nikhilbahl.com

Art Wolfe
  India, Feb. 26-March 9
  Australia, March
  The Art of Composition, New York City, May 13
  Vietnam, May 25-June 4
  Olympic Peninsula, May 31-June 3
  Moab, UT, June 7-10
  The Pantanal, Brazil, July 10-20
And more at *http://www.artwolfeworkshops.com*

Smithsonian Resident Associates Program
  Digital Camera Basics, Sun. Feb. 12 or Sun. Mar. 11, 10am
  Digital Camera Basics, 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)
  The Joy of Photography (8 session course),
    Mon. Jan. 23- Mar. 19. Also Thu. Jan. 26-Mar. 22
http://residentassociates.org/ticketing/tickets/
search_photography.aspx?keyword=C-Photography

Corey Hilz
  Nik Software: Silver Efex Pro, February 4
  Luckett's Antiques, Mar. 10, 7-10am
  Charleston, SC, Mar. 28-Apr. 1
  Bluebells at Manassas National Battlefield Park, Apr. 7, 7-11am
  Argentina Photo Tour, June 13-24
  White Mountains of New Hampshire, Oct. 1-5,
coreyhilz.com

Joseph Van Ost Photo Safaris
  Japan's Winter Wildlife, Feb. 4-19
  Mountain Gorillas, Rwanda, March 17-29
  Holland at Tulip Time, Apr. 14-25
  Yosemite in Spring, May 13-19
  Spitsbergen: The Pack Ice Voyage, June 27-July 10
  Jaguars & Wildlife of Brazil's Pantanal, Jul. 31- Aug. 15
  Kenya Wildlife, Aug. 24-Sep. 8. *www.photosafaris.com*

Frank Van Riper and Judith Goodman
  Lubec, Maine Photo Workshops, July 9-13, July 23-27,
    August 6-10, or August 20-24.
  Umbria Italy Photo Workshop, May 5-12, or
    Oct. 13-20.
www.gvrphoto.com or *www.experienceumbria.com*

Ghost Town Safari
China, An Adventure in Culture, May 21- June 6
Venice, Oct. 4-18
http://ghosttownsafari.com/category/workshops-and-safaris

John Paul Caponigro at the Baltimore Camera Club. Saturday March 3, 8am-5pm, Kelley Hall, Goucher College, Towson. *www.baltimorecameraclub.org* or *www.johnpaulcaponigro.com*.

Coriolana Simon, Magenta Majesty

Fred Skolnick, Early Morning Swim

Sheryl Adams, Tulip Burst

Website of the Month
Weekly Photo Tips
http://weeklyphototips.blogspot.com

Umm… a blog of photo tips, published weekly.

SSCC Member Exhibits

Jazz Photography by **Chuck and Pat Bress**, on display at the Smithsonian National Museum of American History through February 29, as part of an exhibit at the Archives Center entrance.

Other Exhibits and Events

Mirror To The World Documentary Photography 2012, Photoworks Gallery at Glen Echo Park Curator Frank Van Riper and a group of talented, not-yet-famous documentary photographers. Through February 27. www.glenechophotoworks.org

Annie Leibowitz: Pilgrimage – Famed portraitist leaves studio to capture sites from Niagara Falls to Yosemite. Through May 20. Smithsonian American Art Museum. www.americanart.si.edu

The Beautiful Time: Photography by Sammy Baloji – Congolese photographer explores the meaning of memory and documents the copper mine industry before and after independence. National Museum of Natural History. www.mnh.si.edu

Walking Tel Aviv: Photographs by David Bergholz – Through April 6. DC Jewish Community Center. 1529 16th Street, NW, Washington, DC

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

Lost Worlds: Ruins of the Americas – Photographs by Arthur Drooker. Through February 24. Organization of the American States General Secretariat Building, Terrace Level Gallery. 1889 F Street, NW, Washington, DC. 202-458-6016

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

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, Washington, DC http://wilderness.org/anseladams.

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. Through February 26. Baltimore Museum of Art. www.artbma.org

Conversacion – Photography by Muriel Hasbun and Pablo Ortiz Monasterio and *Maremagnum* – photography by Jordi Socias. 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. Through April 8. National Geographic Society. www.nationalgeographic.com

The Black List: Photographs by Timothy Greenfield-Sanders Explores the careers and lives of preeminent African-Americans. Through April 22. National Portrait Gallery. www.npg.si.edu

Faces of Ghana: A Photography Exhibit by Jay L. Baker – Pictures documenting the lifestyles of Ghana, the first sub-Saharan African country to gain independence. Through June 2. Banneker-Douglass Museum, Annapolis. www.bdmuseum.com

Photographs of the Civil Rights Movement and *March on Washington: 45th Anniversary* – Open indefinitely. Historical Society of Washington. www.historydc.org

Photoshop World Comes to DC!
March 24-26, DC Convention Center

A massive Photoshop class is coming to DC for the first time! The Photoshop World Convention includes portfolio reviews, classes by Scott Kelby, Matt Kloskowski, Joe McNally, Jay Maisel, Terry White, John Paul Caponigro, Vincent Versace, and dozens more. Topics include Lightroom, Photoshop, Creative Suite, photography, lighting, portraits, marketing, and dozens more. This is the first time Photoshop World has been in DC, and there's far too much to list here, so check it out at *www.photoshopworld.com*.

Doug Wolters, Grained Perspective

S Antonelli, Colorful Buddies

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.

Doug Wolters, Abstract Tubes

Doug Wolters, Blue Tread

From Competition Chair Michael Tran: *What is a Portrait?*

Portrait photography or **portraiture** is the capture by means of photography of the likeness of a person or a small group of people (a group portrait), in which the face and expression is predominant. The objective is to display the likeness, personality, and even the mood of the subject. Like other types of portraiture, the focus of the photograph is the person's face, although the entire body and the background may be included. A portrait is generally not a snapshot, but a composed image of a person in a still position. A portrait often shows a person looking directly at the camera. Storytelling photography conveys emotion, mood and ideas in which expressions are captured and the person will not need to be looking directly into camera. Unlike many other photography styles, the subjects of portrait photography are often non-professional models. Family portraits commemorating special occasions, such as graduations or weddings, may be professionally produced or may be vernacular and are most often intended for private viewing rather than for public exhibition.

Calls for Entries
David Blass

Linus Galleries (Signal Hill, CA)
Portraits, Deadline: Feb. 6
Abstracts, Deadline: Feb. 20
The Great Landscape, Deadline: March 5
Nude But Not Rude, Deadline: March 19
www.linusgallery.com/call-for-entries.html

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

SlowArt Productions/Limner Gallery (Hudson, NY)
Arte Natura, Deadline: Feb. 29
Direct Art Magazine, Deadline March 31
www.slowart.com/prospectus/index.htm

Vermont PhotoWorkplace
In Your Dreams, Deadline: February 6
Abstract Expressions, Deadline: March 5
Photoplace Open, Deadline April 9
www.vtphotoworkplace.com

Focal Press Photography Contest
Color, Deadline: February 29
The Elements, Deadline: March 31
Landscape, Deadline: April 30
http://focalpressphotographycontest.com/

The Kiernan Gallery
Both Sides of the Lens: Self-Portraiture, Deadline: March 2
Between Dusk and Dawn, Deadline: March 30
http://www.kiernangallery.com/3/artist.asp?
ArtistID=34813&Akey=8JMSW35S

International Taste and Quality Institute
Great Taste in Food, Deadline: Feb. 29
http://www.facebook.com/superiortaste?
sk=app_137541772984354

Arts and Design Society (Fort Walton Beach, FL)
20th Southeast Regional Juried Fine Arts Exhibition
Deadline: Feb. 14
http://artsdesignsociety.org/?page_id=2

Smithtown NY Township Arts Council
32nd Annual Juried Photography Exhibition
The Hand-Made Photograph
Deadline: March 23
www.stacarts.org/exhibits/show/57

1650 Gallery (Los Angeles)
What's New Pussycat? Deadline: Feb. 13
http://1650gallery.com

Caladan Gallery (Cambridge)
Isolation, Deadline: Feb. 15
www.caladangallery.com/v2/blog/

Brooklyn Waterfront Artists Coalition
Wide Open 3 Juried Art Show. Deadline January 23
http://wideopenartshow.com/

Mlps 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
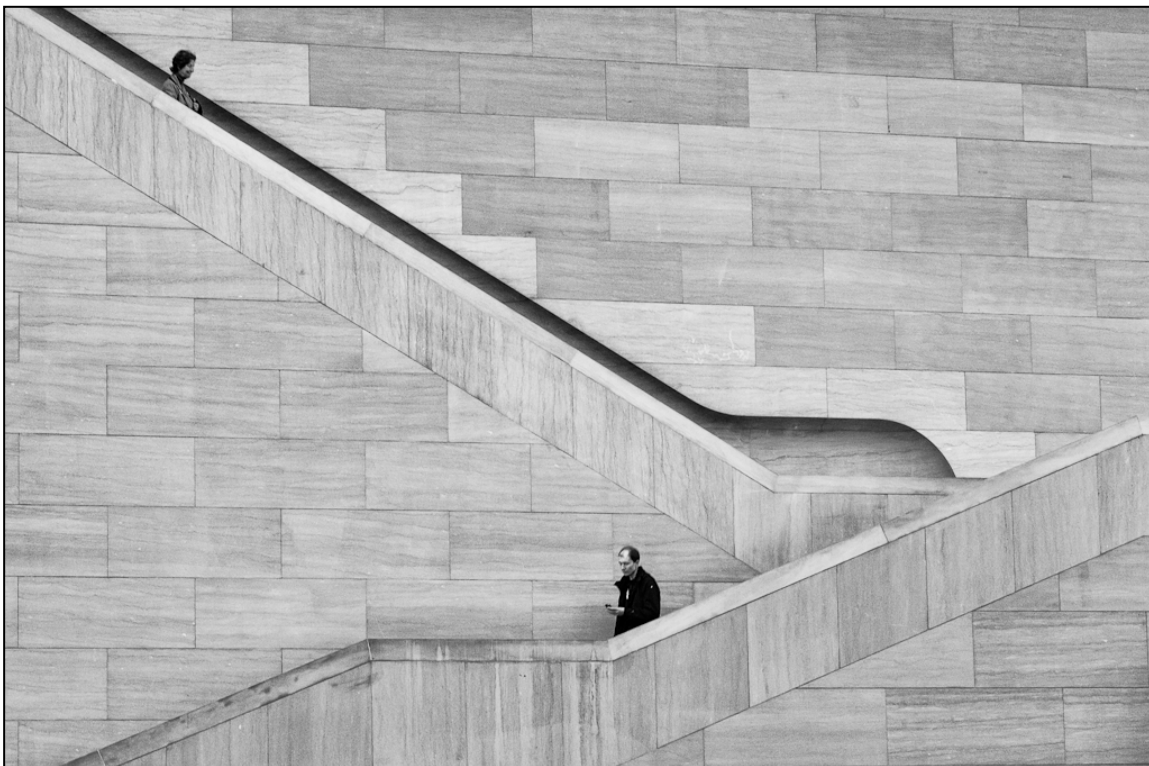www.lexingtonartleague.org

My Phuong Nguyen, Final Twist
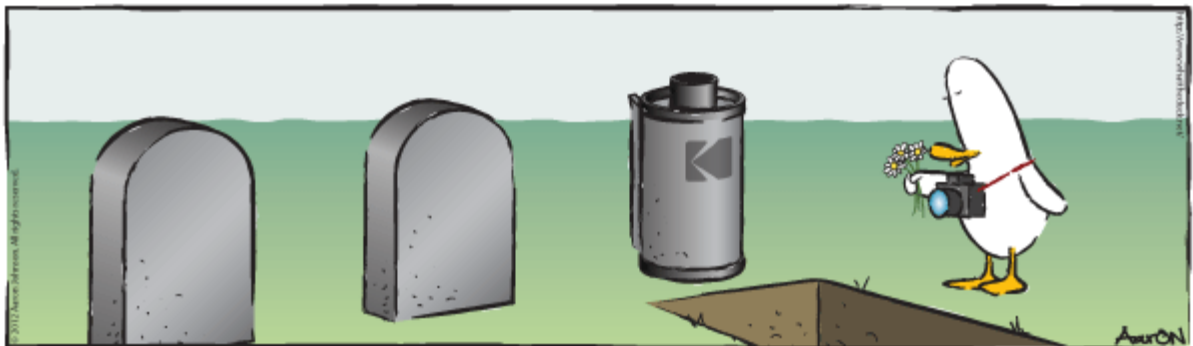
Lenore Boulet, Cat's Eye

Koller, Rope

Adam Lowe, Down Escalators

What The Duck

http://www.whattheduck.net/

Full Moons

Date	Moonrise	Moonset
February 7	5:44 pm	6:37 am
March 8	6:52 pm	6:13 am

Sunrise and Sunset

Date	Sunrise	Sunset
February 1	7:15 am	5:29 pm
February 15	7:00 am	5:145pm
February 29	6:41 am	6:00 pm

Times are for Washington DC. *www.timeanddate.com*

Coriolana Simon, Pensive Kestrel

www.ssccphotography.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.ssccphotography.org

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

www.twitter.com/ssccphoto

Koller, Poised for Action

Lenore Boulet, New Orleans Melody

Adam Lowe, Kayak and Shed

Elise Shurie, Angel's Tendrils

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
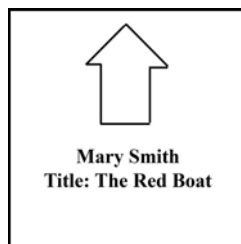**Maker's Name** – spaces allowed, use the same name throughout the year.
Image Title – spaces allowed, no commas.
Submissions by **e-mail only** to:
 SSCCphotography@Yahoo.com

Deadline: Midnight <u>**1-week**</u> <u>**before**</u> <u>**competition**</u>

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

Mary Smith
Title: The Red Boat

Plan Your Shooting! 2011 –2012 Competition Topics

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*

SSCC Calendar
Upcoming Events

February 2012
- 2   Speaker Meeting
- 9   Competition Night: Portraits
- 11 Field Trip
- 16 Education Night
- 24 Cable Release Deadline

March 2012
- 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, Church on a hill

Digital Entries Due February 2 By Midnight!

Founded 1950

First Class Mail

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