

# *Cable Release*



*Sheryl Adams, Toni*

## **Food For Thought**

I never, ever crop...  
except when I want to.

*-Frank Diperna*

## 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  
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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](mailto:dave@nora-school.org).

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

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

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



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

## Inside this Issue

- 4 Kernels of Koren
- 8 Field Trip Photos
- 9 Ask the Rules Guy
- 12 Tim Grey's Digital Darkroom
- 18 Creating Mystery
- 22 Fragments of Time: Historical Canada
- 26 Shameless Commerce-The SSCC Store

## 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:

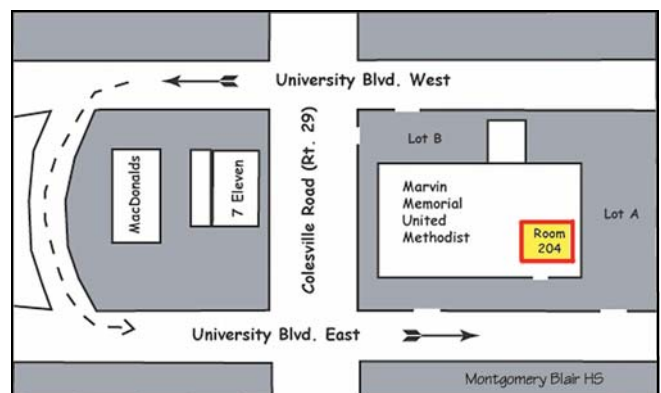
*From downtown Silver Spring:* Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

*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***

### **March 1 Speaker Night Janet Matthews**



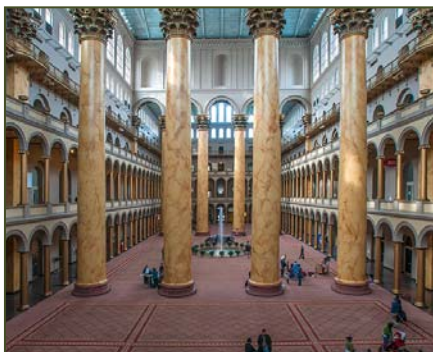
Fine art photographer Janet Matthews is our March speaker and examines alternative techniques, such as using the scanner instead of the camera to produce images. A review of her work during FotoWeek at Multiple Exposures Gallery in the Torpedo Factory described Janet's work as "Beautiful, luxu-

riant images..." Janet says of her work: "The photographic image is a starting point that I can continue to explore through other processes. I use a hybrid approach, combining digital with more traditional methods such as film, wet darkroom and, more recently, processes used in the 19th century. Image capture is achieved through a variety of means including digital cameras, toy cameras that use film, and flatbed scanners. I enjoy using hands-on methods to make many of my final prints."

Janet received bachelor degrees in Studio Art and later Art Education from the University of Maryland. A mid-life career shift to teaching high school art reintroduced her to the practice of photography. In order to teach photography she needed to relearn it, and in the process discovered an affinity to using photography as way of making images. Her background in drawing and painting has influenced her approach to photography, a reflection of her hands-on preferences. She is currently working with 19th century processes such as gum bichromate and cyanotype as well as with digital processes.

### **March 8 Competition Night-Theme: Open Judge: Fernando Castillo**

Fernando Castillo, our old friend from Penn Camera and Calumet will be judging the March Open competition. He judged for us last year. We will ask him to do an update on Penn's status before the competition begins.



### **March 15 Education Night Extreme Nature Photography presented by Tamron**

During this seminar we will talk about intermediate to advanced tips for shooting nature and wildlife photography. You will learn about composition, technique, and how to set the camera to create the best image. Gain insight on how professionals choose lenses, filters and other accessories to fine tune images and deal with difficult situations. Learn to shoot grand landscapes, reflections, waterfalls, and macro and wildlife images. Topics will include composition, white balance, filters, lens choice, and more.

### **ProShow Gold Presentations**

In December we learned the features of ProShow Gold, the premier photo slide show creation program. This month we will see the results of what you learned. Members will bring their shows for projection and commentary. Bring your show on either a USB drive or a CD. Shows should be no longer than 10 minutes and should include music and/or narration. ProShow is not a requirement! If you have a show built in any other program, BRING IT!

### **March 17 Field Trip National Building Museum**

Having spent the past couple of months in Baltimore, we're headed back into DC this month to the National Building Museum. Bring your tripod and a wide-angle lens. Depending on the group's decision, we'll likely head out to lunch as usual, with Ben's Chili

Bowl or Mangilardo's Deli as possible destinations.

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. Directions to the Giant parking lot can be found at the link on the front page of the club website.

## Words From Your President

### Michael Lux Board Meeting



Our next Board Meeting will be at 7:30pm, on Thursday night, March 22nd, at my house: 4436 Haverford Drive, Rockville 20853.

Board meetings and discussions are open to all members, but only Board members, Club officers and Chairpersons can vote on issues. If you are interested in the “behind the scenes” work of the club I urge you to attend, and better yet, volunteer!

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



I encourage all members to participate in the new **SSCC Picture a Day Project**. This will be a fun and interesting way to improve our photographic skills and give us the motivation to shoot more pictures. This project is also a great way to interact and share ideas with other SSCC members by commenting on photos.

We will be using [Flickr.com](http://Flickr.com) as the online area for SSCC members to post a photo a day in a Flickr group. Everyone in the world, as well as all members of the club, will be able to view the images and have the opportunity to leave comments. However, only approved members like you will have the ability to upload images to the photo a day group pool. A volunteer or two, along with me, will act as moderators.

Here are the two steps to join the picture a day group and some guidelines for using Flickr:

First: you must have a Flickr account. Joining is free and easy to do, just go to [www.flickr.com](http://www.flickr.com). After creating an account you will post images to your

“Photostream.” This is the bucket where all your images are stored. From this bucket, images can be associated with up to ten groups on a free account. In our case, some or all of your images can be associated with the SSCC picture a day group. One thing to note, if you create and maintain a free account then only the most recent 200 images are displayed in your Photostream. When you upload the 201<sup>st</sup> image the first image you uploaded will disappear from your personal Photostream. However it will remain in the associated groups. Flickr does not delete the images; they are just not displayed in your Photostream. If you choose to upgrade to a Pro (\$25/year) account the images will re-appear because there’s no limit to the number of images in a pro Photostream.

Second: find the group. The name of the group for this project is **SSCC Picture a Day**. From your main Flickr page look for a link to Groups (top of the screen) and search for the name. Once you find the group, join by clicking the appropriate button. Once you are a member of the group you will have permission to post images.

Here are some guidelines for posting images and things to keep in mind about Flickr.

Images will display in the group pool in the order posted, not taken. So someone who posts at 6pm a photo taken at 3pm will display before a photo posted at 9pm but taken at 2pm. This is not a big deal overall, but you should be aware of why it may seem like some of the pictures are out of order.

Flickr offers the ability to “tag” images. This helps the Flickr search engine find your photos in a search. Tags can be any words you want and you can apply as many tags as you want to an image. Examples of tags are flower, bird, iphoneography, etc. One of the tags you should apply to images associated with the picture a day group is the date the picture was taken. Please try to keep this format: (mm-dd-yyyy). Example: 01-01-2012, and include the leading zeros. This way we can search within the group all photos taken on a specific day. Please remember, the date tag should be date taken, not the date posted.

This picture a day project is meant to motivate us to shoot more pictures and to be creative. Pictures posted should be taken on different days. This is not a post a picture a day project! With that in mind a limit of one picture taken and posted per day is allowed. This will force you to pick the best picture and it will



keep the group pool interesting. If someone wants to see more of your images they can easily click a link from the group to your personal Photostream. If you can't post daily we'll understand. Life happens and it is what it is. So if you go four or five days with no posting, but have taken pictures, then post all the "missing" days (one photo per day!) when you can. Just tag them with the date taken and remember that they will appear out of order in the group pool. If I am away from home on vacation with no Internet access, I will not be posting daily. Everything will have to wait until I get back.

Speaking of uploading pictures to Flickr, it's been suggested by someone much wiser than me that the upload resolution should be 768 x 578, or similar. Your dimensions will vary depending on your camera sensors aspect ratio and whether you crop your photo. But stay in that ballpark for a few reasons. The time to upload will be reduced; a smaller file size will not take as long. The image displayed on a computer screen will look fine at this resolution. You can set your privacy controls so that Flickr has some restrictions on downloading images. Carefully read the section about *Privacy & Permissions* when setting up your account. All settings can be changed later. If you are worried about someone "stealing" your images then a lower resolution image is less appealing. A print at this resolution would only look good up to about 2 inches by 1 inch! Your Photostream and this project is not a way to archive your original images. This is only a medium to display images.

Your Photostream photos can be marked as public or private. Please note images marked as private and associated with a group will be seen in that group. They will be visible in the group, but not made "public." I encourage you to read the Flickr FAQ and help sections to learn about content restrictions and the different private/public restrictions available. Also, please familiarize yourself with the Flickr terms of service and upload policies.

### Summary

- Become familiar with Flickr policies
- Join Flickr ([www.Flickr.com](http://www.Flickr.com))
- Join **SSCC Picture a Day** group  
[www.flickr.com/groups/sscc\\_picture\\_a\\_day](http://www.flickr.com/groups/sscc_picture_a_day)
- Shoot at least one picture a day
- Upload one image a day, as often as possible
- Tag images in the date format of mm-dd-yyyy
- Upload at 768 x 578 or similar resolution

- Visit the group as often as possible and post comments to other's photos.
- HAVE FUN!

More questions? Email me at  
**middlingsort-ssccthirdthursday@yahoo.com**

For more information you can scan this QR Code with your smart phone app.



### PSA News

Thanks to MyPhuong for this PSA tip. Right under our nose is the Mid-Atlantic Chapter of the PSA. This chapter is for individual PSA members within a 150 mile radius of Washington DC. This area includes Maryland, Virginia, Pennsylvania, West Virginia, DC, New Jersey and Delaware. The Chapter tries to have two program meetings, one Annual Competition, one cookout/picnic, and one or two field trips each year. They meet at All Saints Lutheran Church, 16510 Mt. Oak Road, Bowie, Maryland. The next meeting on March 10<sup>th</sup> will feature Nikhil Bahl as the speaker. You must be a member of PSA to join PSA MAC, membership is only \$7 for the year.

Looking ahead, this year's PSA Conference is going to be held in San Francisco, California. The dates are from Sunday, September 16th, through Saturday, September 22, 2012



*Battle Ready, Doug Wolters*



*Michael Tran, Young and Elder*

### Who to Ask? SSCC Mentors Available

<u>Topic</u>	<u>Name</u>	<u>Email</u>
Basic D-SLR	Dave Mullen	<a href="mailto:dave@nora-school.org">dave@nora-school.org</a>
Nikon Flash	Dave Mullen	<a href="mailto:dave@nora-school.org">dave@nora-school.org</a>
B&W Darkroom	Dave Mullen	<a href="mailto:dave@nora-school.org">dave@nora-school.org</a>
Basic/Intmt Photoshop	Dave Mullen	<a href="mailto:dave@nora-school.org">dave@nora-school.org</a>
Composition/Exposure	Mike Lux	<a href="mailto:mlux@verizon.net">mlux@verizon.net</a>
Landscapes/General	Bill Rau	<a href="mailto:brau30@yahoo.com">brau30@yahoo.com</a>
Aperture Software	Greg Holden	<a href="mailto:gholden@imagesunderfoot.com">gholden@imagesunderfoot.com</a>
Silver EFX Plugin	Greg Holden	<a href="mailto:gholden@imagesunderfoot.com">gholden@imagesunderfoot.com</a>
Macro	Greg Holden	<a href="mailto:gholden@imagesunderfoot.com">gholden@imagesunderfoot.com</a>

## Member News

From **MyPhuong Nguyen**:

I just had my book made and want to introduce it to our club. The link is [www.blurb.com/bookstore/detail/2979990](http://www.blurb.com/bookstore/detail/2979990)

My website also is new, and has been added to our SSCC club website. <http://myphuong.smugmug.com/>

I received the Recognition of Photographic Achievement called ROPA. This means that I achieved the 1st level of photographic achievement within the Photographic Society of America. I will be known as MyPhuong Nguyen, PPSA. These are the levels of achievement in photography set by PSA for those who enter International competitions:

- Proficiency (PPSA): 288 or more acceptances with Star Rating certificates in one or more PSA Divisions.
- Excellence (EPSA): 700 or more acceptances with Star Rating certificates from one or more PSA Divisions.
- Master(MPSA): 1,500 or more acceptances with Star Rating certificates from one or more PSA Divisions.
- Grand Master (GMPSA): 3,000 or more acceptances with Star Rating certificates from one or more PSA Divisions.

From **Doug Wolters**:

In his non-photography life Doug is a musician, as many of you know who have heard him play at SSCC exhibitions. He is giving a noon-time recital on Wednesday, March 14, at Christ Congregational Church. The program features Doug playing three related instruments. He'll perform Bach's Suite No. 1 for Solo Cello in G Major on baroque cello, Carl Friedrich Abel's Sonata in d minor on viola da gamba, and Bach's Suite No. 2 for Solo Cello in d minor on traditional cello.

Christ Congregational Church is located at 9525 Colesville Road, just inside the Beltway. For information, call 301-585-8010. There's plenty of parking around back, off Brewster St. Doug would welcome SSCC friends at the concert. Please feel free to bring a camera!

### May Body of Work Competition Get Ready Now!

The May print competition will – for the first time in many years – focus on submissions of a “body of work.” This means 3-5 printed images that, together, capture one cohesive, consistent aspect of your photography. You choose the theme, whether it's subject matter, style, treatment, color, or any other unifying trait. It's not too early to start reviewing your images and lining up candidates.

Think of the body of work as a mini-portfolio – an ensemble of photographs that says more about you, your work, and/or the subject than any single image could.

See El Presidente's letter about the body of work competition in the February *Cable Release*. If you have questions, check with the Rules Guy, Jim Rogers, at [ssccphotography@yahoo.com](mailto:ssccphotography@yahoo.com).

### Inclement Weather Policy

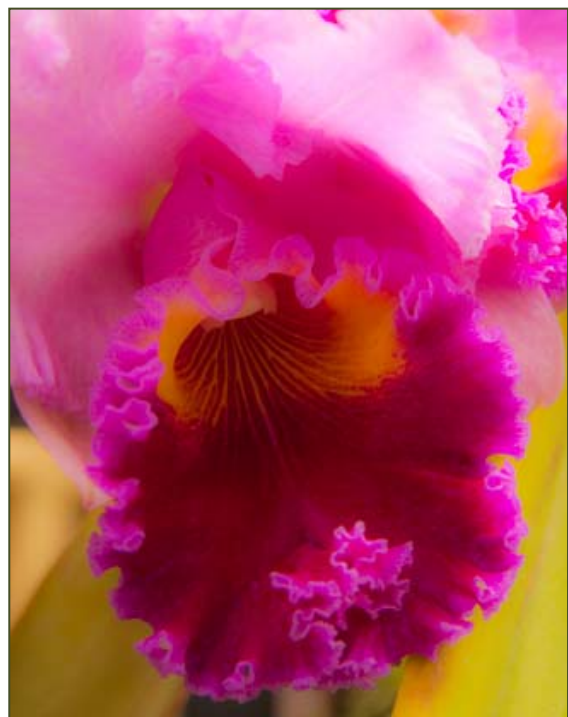
If Montgomery County schools close,  
SSCC is closed.

For up-to-the-minute information  
go to [www.montgomeryschoolsmd.org](http://www.montgomeryschoolsmd.org)





Scenes from the Baltimore Conservatory and Botanical Gardens Field Trip  
Bob Catlett and Mike Lux





## Ask The Rules Guy

Dear Rules Guy,

I was confused after reading the article, about May's *Body of Work* competition, in last month's *Cable Release*. After the discussion at the February competition meeting, I'm now . . .

*Totally Confused*

Dear Totally,  
Here's what the Rules say . . .

*Body of Work Competition*

1. The Board of Directors may assign not more than one projection and one print competition each year as a *Body of Work Competition*. For these competitions, there shall be no class distinction. Sets of images (intended to tell a story, make a statement, or support a theme) will be presented to the judge as a group. Individual images which have won in prior monthly or inter-club competitions are eligible for inclusion as part of a set, but no image which has been entered in a prior *Body of Work Competition* is eligible. Entry of an image into this competition as part of a set shall have no bearing on its eligibility for entry into monthly or inter-club competitions. Makers shall assign titles to each set entered, not to each individual image.

2. To conduct a *Body of Work* competition, there must be at least four entries by at least three entrants. No HM's will be awarded in competitions with fewer than 12 entries, no 3rd place with fewer than 9 entries and no 2nd place with fewer than 6 entries.

3. *Print Competition* – Each member may enter up to 2 sets consisting of 3 to 5 images in both the *Monochrome Print* and the *Color Print Body of Work* competitions. Images should be individually mounted. However, multiple images mounted on one board are allowed and will be considered a single image.

4. *Projected Image Competition* – Each member may enter up to 2 sets, each consisting of 3 or 4 images in the *Projected Image Body of Work Competition*.

Please note that the *Body of Work* competition this year does **not** include digital. The digital competition will be the same as usual and the topic is "Open."

Rules Guy

Dear Rules Guy,

All this talk about how many times a print has been entered into competition, whether it has won, how many points I've earned, etc. is bewildering.

My memory isn't what it used to be. I simply can't remember all that stuff.

*Where are my glasses?*

Dear Glasses,

Nobody's memory is what it used to be, especially the Rules Guy's! That's why record keeping is important. Your records don't need to be elaborate; a simple list in a notebook, a Word document, a spreadsheet, whatever . . . anything that works for you.

If you need a summary of your previous entries, contact Norm Bernache, the club Historian. He maintains a database of all competition entries. He will provide your data as a report or, if you prefer, in a spreadsheet format.

I should also point out that experienced photographers need not wait until 36 points have been earned in a category before moving up to Advanced. In fact, they are encouraged to voluntarily move to Advanced, in the spirit of fair competition.

Rules Guy

(Editor's Note: As a champion of Attention Deficit crowd, I find it useful to mark the month and award on the back of my prints, and to likewise rename my digital files, on those rare occasions when they receive an award.)

*Have a question for the Rules Guy? Send it to [dave@nora-school.org](mailto: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, or find the rules in the Downloads section of [ssccphotography.org](http://ssccphotography.org).*



George DeBuchanne, Watch Man



## February Competition Results

**Topic: Portraits**

**Judge: Leo Heppner**

### Advanced Color Prints: 21 Entries from 11 Entrants

1st-Chuck Bress	Columbian Girl
2nd-Mark Ratner	Very Cute
3rd-MyPhuong Nguyen	Smoking Time
HM-Beth Koller	Here I Am
HM-Bob Catlett	My Man

### Advanced Mono Prints: 14 Entries from 7 Entrants

1st-George DeBuchananne	Watch Man
2nd-Chuck Bress	Carrie
3rd-MyPhuong Nguyen	Portrait of a Highlander Lady
HM-Bob Catlett	Panama Hat

### Novice Color Prints: 23 Entries from 14 Entrants

1st-Coriolana Simon	Big Laugh
2nd-Gene Lutteberg	Breakfast in Barzar, Turkey
3rd-Sheryl Adams	Golden
HM-Doug Wolters	Battle Ready
HM-Kim Akkarach	Blowing Bubble

### Novice Mono Prints: 18 Entries from 10 Entrants

1st-Adam Lowe	Happy to see you
2nd-Coriolana Simon	Mask Diana
3rd-Sheryl Adams	Big Al
HM-Gene Luttenberg	Dvora
HM-Greg Holden	Terrance

### Advanced Projected: 21 Entries from 11 Entrants

1st-Michael Tran	Young and Elder
2nd-Jim Rogers	Mr. T
3rd-S Antonelli	Popies and Sunshine
HM-Myphuong	Five different Portraits
HM-Myphuong	Old lady at fishing village

### Novice Projected: 26 Entries from 14 Entrants

1st-Gene Luttenberg	Thy name is David
2nd-Sheryl Adams	Toni
3rd-Gene Luttenberg	Ember'a Girl
HM-Greg Holden	Ecuadorian
HM-Matt Hnatov	Christina's Smile

**Congratulations to all who entered!**



*Matt Hnatov, Christina's Smile*

**March Topic: Open  
Projected Image Entries  
Due March 1  
by Midnight!**





Bob Catlett, Panama Hat

## Tim Grey's Digital Darkroom Questions

*What is a clipping group, and how and why would I use it?*

**Tim's Answer:** This question followed the December 12th edition of the Ask Tim Grey newsletter, where I addressed a question about adjustment layers always going into a clipping group with the image layer below when working in Photoshop.

The term clipping group is used to describe a layer in Photoshop that is using another layer as a clipping mask. What both of these terms relate to is the visibility of a particular layer, and specifically tying that visibility to the underlying layer.

Allow me to provide you with a few examples, which will help illuminate the concepts around clipping groups or masks, and provide you with ideas for when you might put a clipping group to use.

One of the most common uses of a clipping group relates to applying adjustments to individual layers in a composite image. For example, you might want to adjust one layer so the color or lighting better matches another layer when creating a composite scene. You might also want to apply an adjustment to an individual frame in a composite panorama, so that frame better matches neighboring frames. In this type of situation, you would place the adjustment layer into a clipping group with the image layer you want to adjust independently.

A similar situation could involve two image layers, when

one of those image layers is used to apply changes to a single image layer below. For example, I use this technique when I'm painting in color corrections on a separate layer, and only want those corrections to affect a single image layer in a composite image.

Another cool use of clipping masks relates to text. You can cause an image to only appear where a text layer is visible, so that instead of black text, for example, you'll see text filled with a photographic image.

To create a clipping group (or, in other words, to use one layer as a clipping mask for another layer), you'll want to start by creating the layer (image or adjustment) that you want placed into a clipping group with another. Make sure the layer (image or adjustment) that you want visible only where another layer is visible is directly above the other layer. Click on the upper of those two layers to make that layer active, and then choose *Layer > Create Clipping Mask*.

In addition to using the menu command, you can also create or remove a clipping mask by holding the Alt key on Windows or the Command key on Macintosh and clicking on the line on the Layers panel that divides the two layers you want to place into a clipping group together.

For much more about clipping groups, layer masks, and other methods for determining where adjustments or pixels are visible in a particular image, check out my video training title on layer masking in Photoshop, available here:

<http://bit.ly/layermasking>.

## The Fields Project Bill Rau

The 14<sup>th</sup> 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](http://www.Fieldsproject.com) and are due by April 13.

You can truly recharge your artistic “batteries” with this unique experience! You can paint and photograph the beautiful Rock River panorama, enjoy social and enrichment activities during the week, experience the fellowship of living with farm families, and participate in the Art Festival show and sale on June 24.

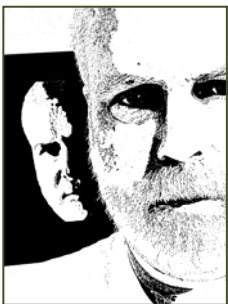


*Bob Catlett, My Man*



*Koller, Here I Am*

## Editor's Corner Should SSCC Publish A Yearbook? Dave Mullen



In 2008-09 and 2009-10 the Silver Spring Camera Club published a yearbook of members' photographs through Blurb. Both years I ran a morning workshop on putting such a book together. Last year, despite the “Call for Entries,” there was a dearth of interest, so no Year-

book was published. The question before us now is once again, do we want to publish a yearbook?

What it requires is that at least half of our members send one or two photographs to me. With sufficient interest, I'll put together another morning workshop where I'll go through the process of self-publishing a book. Please send an email to [dave@nora-school.org](mailto:dave@nora-school.org) if you are interested in participating. If there is sufficient interest I'll publish the specs in the April *Cable Release*. You can see past yearbooks by visiting the links on the SSCC Shameless Commerce page or on the front page of [ssccphotography.org](http://ssccphotography.org).





Gene Luttenberg, *Ember'a Girl*

## 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

### Using Puppet Warp As A Smart Filter

Although Puppet Warp is accessed under the Edit menu, you can have more control by first converting the layer to a smart object. Puppet Warp is then applied as an editable smart filter, allowing later changes and edits.



S Antonelli, *Poppies and Sunshine*



## Classes and Workshops

David Blass

### Washington School of Photography

Introduction to Digital Photography, Sun. Mar. 4, 2-5pm  
Digital SLR Primer, Fri. Mar. 9, 1:30-4:30pm  
Pop Up Flash Primer, Tue. Mar. 13, 10-11am  
Makeup & Lighting Technique for Glamour, Sun. Mar. 25, 1:30-7:30pm  
Metering and Exposure, Thu. Mar. 29, 7-10pm  
Intermediate Photography, Tue. Apr. 3, 10am-1pm  
And many more at [www.wsp-photo.com](http://www.wsp-photo.com)

### Capital Photography Center

Historic Fells Point, Sun. Mar. 4, 7-11am  
Intro to Photoshop and Elements, Sat. Mar. 10, 9am-5pm  
HDR Photography, Sun. Mar. 11, 10:30am-4:30pm  
Art of Photographing Families and Young Children, Thu. Mar. 15, 6:45-8:45pm  
Scenic Annapolis Harbor, Sat. Mar. 31, 7-11am  
Photo Safari-Cherry Blossoms at the Tidal Basin, Thu. Apr. 5, 9:30am-12pm  
Sherwood Gardens, Fri. Apr. 13 7-11am  
Many other workshops at various locations.  
<http://capitalphotographycenter.wildapricot.org>

### Frank Van Riper and Judith Goodman

Lubec (Maine) Photo Workshop, July 9-13, July 23-27, August 6-10, August 20-24  
Umbria Italy Photo Workshop, May 5-12 or Oct. 13-20  
[www.gvrphoto.com](http://www.gvrphoto.com) or [www.experienceumbria.com](http://www.experienceumbria.com)

### Horizon Workshops

The Creative "i": Shooting with the iPhone, Sat. Mar. 10, 10am-4:30pm. Also Sat. Jun. 9  
Flash Magic: Indoors and Outside, Sat. Mar. 17, 10am-6:30pm and Sun. Mar. 18, 9am-4pm  
Creative Vision: 2 Day, Sat. Mar. 31, 10am-9pm and Sun. Apr. 1, 9am-3:30pm  
Glamour and Beauty, Sat. Apr. 14, 10am-3pm. Also Thu. Jun. 14  
Montana Adventure, May 7-13  
Ireland: Landscapes and Locals, Aug. 6-12  
And many more at [www.horizonworkshops.com](http://www.horizonworkshops.com)

### Joseph Van Ost Photo Safaris

Mountain Gorillas & Forest Primates, Rwanda, Mar. 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  
Denali National Park in Autumn, Sep. 1-8  
Sub-Antarctic South Georgia Photo Cruise, Oct. 4-22  
Australia: Islands & Rain Forest, Nov. 29-Dec. 14  
[www.photosafaris.com](http://www.photosafaris.com)

### National Geographic

Putting the Wow in Your Nature and Outdoor Photography, Washington DC, Sun. Mar. 25  
A Passion for Travel: Photos That Tell the Story, Philadelphia, Mar. 18  
<http://ngtravelerseminars.com>

### Glen Echo Park

The Art and Craft of Photography, Mondays, Mar 26-May 27, 7-9:30pm  
Tasting Menu: Photography from A to Z, Thursdays. Mar. 22- Apr. 12, 1-10:30pm  
Advanced Master Darkroom Printing, Tuesdays. Apr. 3-June 5, 7-11pm  
Intro to Sports Photography, Sun. Apr. 15-29, 1-3pm  
Approaches to Portraiture, Thursdays, Apr. 19- May 24, 7:30-9pm  
And others at <http://register.glenechopark.org/class/classclassIndex.aspx?ctlgID=39&ctgyID=32&typeID=2>

### Art Wolfe

Bhutan Apr. 3-15  
Big Sur, CA, May 2-6  
Olympic Peninsula, WA, May 31-June 3  
The Art of Composition, New York City, May 13  
Vietnam, May 25-Jun. 4  
Moab, UT, June 7-10  
The Pantanal, Brazil, July 10-20  
Lake Clark National Park, Alaska, July 29-Aug. 2  
And more at <http://www.artwolfeworkshops.com/>

### Smithsonian Resident Associates Program

Spring Landscape Photography on the Potomac, Fridays. Apr. 20-June 8, 10am-1pm  
Introduction to Black-and-White Photography, Suns. Apr. 15-June 10, 10am-1pm or Fri. Apr. 20- June 8  
Contemporary Urban Landscape Photography, Wednesdays. Apr. 18-May 23, 6:30-9:30pm  
The Joy of Photography, Mondays. Apr. 16-June 11, 6:30-9:30pm  
Introduction to Studio Portraiture, Tuesdays. Apr. 17-June 5, 6:30-9:30pm  
<http://search.atomz.com/search/?sp-a=00030f3e-sp00000000&sp-q=photography>

### Ghost Town Safari

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

(Continued on page 17)



*Jim Rogers, Mr. T*



*Myphuong, Old lady at fishing village*

## **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](http://www.photoshopworld.com).

## **Website of the Month Wild Photo Adventures**

**[www.wildphotoadventures.com/watchshow.html](http://www.wildphotoadventures.com/watchshow.html)**

This television show, seen locally on PBS, follows Doug Gardner around various locations as he shoots birds and other wildlife. It's a gorgeous show in High Definition, but you can watch lower resolution past shows on your web browser for free. Many of the locations he shoots are along the East Coast, including a recent episode shooting ducks in Cambridge, Maryland.

## Exhibits and Events

### Ted Ringger

**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](http://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](http://www.mnh.si.edu)

**Walking Tel Aviv: Photographs by David Bergholz** – Through April 6. DC Jewish Community Center. 1529 16<sup>th</sup> 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

**Tim Hetherington: Sleeping Soldiers** – Intimate portraits of American soldiers in Afghanistan. Through May 20. Corcoran Gallery of Art. [www.corcoran.org](http://www.corcoran.org)

**Earth as Art** – Forty Landsat satellite images that focus on the artistic formations and patterns found on the Earth's surface. Through May 31. Library of Congress. [www.loc.gov](http://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](http://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](http://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](http://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 19<sup>th</sup> century Spanish art and architecture. National Gallery of Art, East Building. [www.nga.gov](http://www.nga.gov)

**Big Cats: Vanishing Icons** – Photographs of lions, tigers, cheetahs, leopards and jaguars. Through April 8. National Geographic Society. [www.nationalgeographic.com](http://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](http://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](http://www.bdmuseum.com)

**Photographs of the Civil Rights Movement and March on Washington: 45<sup>th</sup> Anniversary** – Open indefinitely. Historical Society of Washington. [www.historydc.org](http://www.historydc.org)

**Shadows of History: Photographs of the Civil War from the Collection of Julia J. Norrell** – Through May 6. Corcoran Gallery of Art. [www.corcoran.org](http://www.corcoran.org)

**Snapshot: Painters and Photography, Bonnard to Vuillard** – Shows how 19<sup>th</sup> century painters adopted photography as both a painting aid and an expressive medium in itself. The Phillips Collection. [www.phillipscollection.org](http://www.phillipscollection.org)

(Continued from page 15)

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

#### Cory Hilz Photography

Lockett'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  
<http://coreyhilz.com/learn.html>



## **“Creating Mystery: The Key to Memorable Images”**

*adapted from a presentation by Mary Louise Ravese*

**Coriolana Simon**

Our February speaker, Mary Louise Ravese, delivered an inspired and inspiring presentation on the ways we can create mystery in a photograph, as part of the path to developing creative vision. She has generously agreed to let us recreate the highlights of that talk in the *Cable Release*.

Quoting from photographer Michael Reichmann of Luminous Landscape, Mary Louise asked, “What is it that separates the mundane from the engaging...? Why do some images ‘speak to us,’ and some others are nothing more than a simple record of a certain time and place?” The answer, explained Mary Louise, still quoting Reichmann, is that engaging images “make us curious about what’s going on. They ask questions that don’t have apparent answers.”

Mary Louise laid out four basic approaches for creating mystery. She then plugged in a dozen specific techniques or concepts, which we all discussed and fitted under one or another of the four approaches. Some concepts could be categorized under multiple basic approaches, but for simplicity we’ll apply them under only one approach here. Think about them as you read through her list, and imagine where else they’d be appropriate. In Mary Louise’s talk, she illustrated the concepts with images of her own as well as by other noted photographers.

The essential point of the presentation, as Mary Louise summed it up, is, “Do you go look for the mystery? Or do you go shoot your best and hope some mystery pops out? Why wait for serendipity? Make ‘magic’ happen for yourself.”

### **Create a need for the mind to “fill in the blanks”**

The key element of the image is partially obscured by ephemeral smoke, fog, or dust.

Examples: Figures reflected in a mirror in a smoke-filled café; dust clouds partially obliterate a line of migrating animals

### **The power of silhouettes**

Example: Silhouetted figures without details bent against the wind, hurrying across a pedestrian bridge.

### **The subject is only partially revealed**

Examples: Pieces of broken mirror reflecting a scene; tunnels with light and shadow; “slices” of light partially illuminating a night scene

### **See the subject indirectly through another’s eyes or through “other” eyes**

The key element that “makes” the image is the reflection

Example: The subject is absent but is revealed indirectly, partially seen only in a reflection in body of water, a Mylar tube, a puddle, a water drop, or any other reflective surface

Capturing a scene from an unusual perspective; seeing the familiar in a different way

Example: The base of a flower seen from ground level upwards

Using creative camera techniques to capture something other than the normal human experience

Examples: Shots taken with an extreme wide angle or fish eye lens; selective focus with a LensBaby or tilt-shift lens that creates warping or bending; using a ghosting technique with a long exposure so that the figure seems transparent (e.g., the figure stands in the frame for only part of the exposure time); panning in the direction of a subject’s motion and at the same rate; spinning



the camera or spinning the subject; zooming during a long exposure while using a tripod

### **Create images that make the mind invent a back Story**

The lure of what lies beyond the open window, doorway, staircase, or tunnel; pulling the eye through a space to the unknown beyond

Examples: A half-open door with shadows beyond; a pedestrian tunnel showing trees and a curving path at the far end

The juxtaposition and interplay of real life and “art”

Examples: A homeless person sleeping on a bench under a mural of a bridge; a trompe l’oeil mural on a blank wall of a building that repeats the pattern of the real windows

### **Create images that generate suspense or a riddle**

The shadow is a key element and is present without

the original subject (This concept could also go with the first or second basic approach.)

Example: A shadow of a figure holding a knife, projected obliquely on a wall

Capturing a spontaneous moment where the outcome is uncertain

Examples: A basketball player jumping with the ball in mid-air; a figure leaping, legs outstretched, over a large puddle

Capturing a scene where the identity of the subject is not obvious

Example: An image that could be a grand stone-escape in the Southwest or a close-up of one rock, in which no scale is apparent

Achieving unusual results using creative digital manipulation techniques

Examples: “Liquefying” the bottom of a perfect rose; 4-way kaleidoscopic images; multiple exposures that are slightly off-registration.



Gene Luttenberg, Thy name is David



*Frederic Colas, Cartoon Cuts*



*Greg Holden, Ecuadorian*



## Calls for Entries

David Blass

### Vermont Photo Workplace

Abstract Expressions, Deadline: March 5

Photoplace Open, Deadline: April 9

Photoplace Portfolio Artist Competition, Deadline: May 2

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

### Focal Press Photography Contest

Light, Deadline: March 31

Weather, Deadline: April 30

Texture, Deadline: May 31

<http://focalpressphotographycontest.com/>

### Hope, Survival, Renewal

Howard Avenue Arts Incubator, Kensington

Deadlines: Hope-October 13

Survival-February 24, 2012; Renewal-April 14, 2012

<http://artincubator.org/hopesurvivalrenewal.html>

### The Kiernan Gallery (Lexington, VA)

Both Sides of the Lens: Self-Portraiture, Deadline: March 2

Between Dusk and Dawn, Deadline: March 30

Portfolio Showcase, Deadline April 26

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

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

### Smithtown (NY) Township Arts Council

32nd Annual Juried Photography Exhibition

The Hand-Made Photograph

Deadline: March 23

[www.stacarts.org/exhibits/show/57](http://www.stacarts.org/exhibits/show/57)

### Caladan Gallery (Cambridge MA)

Hyper-Real, Deadline: March 15

[www.caladangallery.com/v2/blog/](http://www.caladangallery.com/v2/blog/)

### One World, One Water

H2O12, Deadline: April 30

[www.artistsat910.com/eventsshow.html](http://www.artistsat910.com/eventsshow.html)

### Linus Galleries (Signal Hill, CA)

The Great Landscape, Deadline: March 5

Nude But Not Rude, Deadline: March 19

My Loves, Deadline: April 2

Be Still Life, Deadline: April 16

Food for Thought, Deadline: May 7

[www.linusgallery.com/call-for-entries.html](http://www.linusgallery.com/call-for-entries.html)

### SlowArt Productions/Limner Gallery (Hudson, NY)

Direct Art Magazine, Deadline March 31

[www.slowart.com/prospectus/index.htm](http://www.slowart.com/prospectus/index.htm)

### St. Augustine (FL) Art Association

Nature & Wildlife Art Exhibition, Deadline: March 2

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

### Oceanside (CA) Museum of Art

Masters of Underwater Photography, Deadline: March 4

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

### Black Box Gallery (Portland, OR)

Technology: High and Low, Deadline March 8

<http://blackboxgallery.com/Technology%20Show.html>

### A Smith Gallery (Johnson City, TX)

Gardens, Deadline March 19

[https://asmithgallery.com/Gardens\\_Call\\_for\\_Entry.php](http://asmithgallery.com/Gardens_Call_for_Entry.php)

### Manhattan Arts International

Celebrate the Healing Power of ART, Deadline: April 10

[www.manhattanarts.com/Gallery/Healing-Power-of-ART/index.htm](http://www.manhattanarts.com/Gallery/Healing-Power-of-ART/index.htm)

### Mpls Photo Center

The Portrait: Up Close and Personal, Deadline: April 15

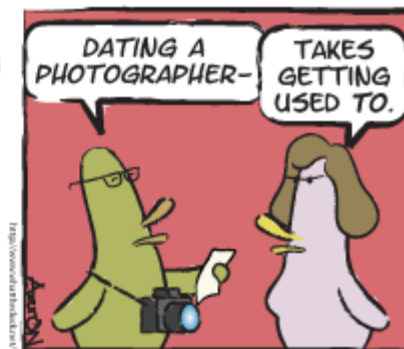
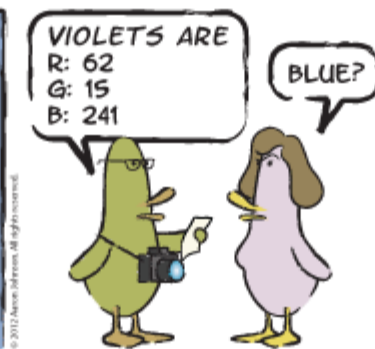
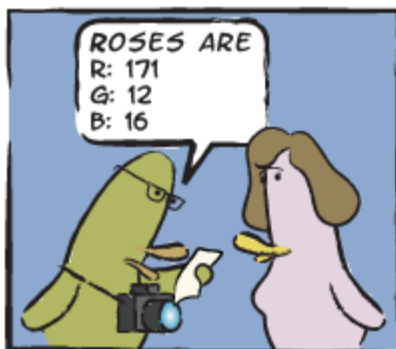
[www.mplsphotocenter.com/exhibits/exhibit-competitions.php](http://www.mplsphotocenter.com/exhibits/exhibit-competitions.php)

### 1650 Gallery (Los Angeles)

Skyward: The World Above Us, Deadline: March 12

<http://1650gallery.com/>

What The Duck



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

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## Fragments of Time

### A Scattering of Historic Buildings in Toronto and Montreal

Coriolana Simon and Doug Wolters

Buildings, by themselves, can be beautiful or clumsy, ornate or simple, cherished or abandoned. But buildings reveal more than just their structure and skin. They have a context, and they tell a story of a moment in history. As Doug and I explored Toronto and Montreal with our cameras, we looked at specific buildings as time capsules. For us, the buildings served as a way to understand the growth, decline, and renaissance of neighborhoods. Or the economy of a certain period. Or political and cultural wrangles that shaped a city's character. With this article, we take you to visit some of these buildings and tell you what we found out.

Let's start in Toronto and look at two ends of the residential spectrum.

On the east side of the city, and with a border on the Don River's ravine, lies Cabbagetown. Settled in the mid-19<sup>th</sup> century by Irish people fleeing the potato famine, Cabbagetown became a blue collar community. Most residents rented, and many houses accommodated one family upstairs and another downstairs, sharing tiny front gardens. While some houses are modest "single-family," many others are side-by-side duplexes with a few 3-storey apartment buildings mixed in. In the 1970s, this old



neighborhood, with houses in a range of conditions, started undergoing gentrification. Today, Cabbagetown is one of the most sought-after neighborhoods in Toronto, with many houses selling for over \$1 million and renovation work going non-stop. The variety and beauty of the architectural details make interesting photos, and residents are proud to have their houses as the focus of attention.



On a hill far north and west of Cabbagetown, sits Casa Loma, a vast 98-room castle in a vaguely medieval style, built between 1911 and 1914 by a financier with short-lived fortunes. He had an exclusive contract to provide Toronto with electricity, but then lost all his wealth in land speculation and lost Casa Loma in foreclosure. Today, visitors can enjoy several magnificently

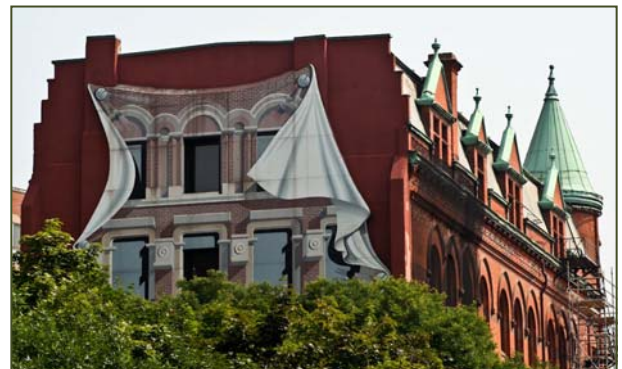


furnished rooms and many empty ones, and it's great fun exploring the towers and turrets, tunnels and stables, and the fine gardens. Photographers find the site ideal for weddings and for views of the Toronto skyline.

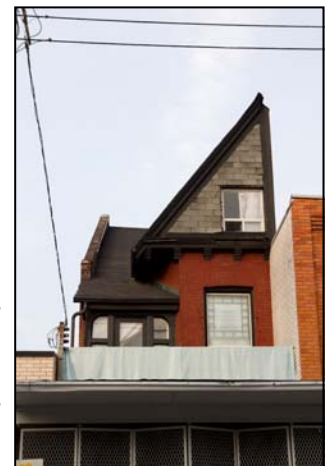
Downtown in Toronto, amidst the contemporary office and bank towers in the financial district, sits a magnificent rococo 1885 building. Built originally as a branch of the Banque de Montréal, today the splendid exterior's sign announces the Hockey Hall of Fame. The unlikely combination seems at first glance like a visual joke.



The Old York district contains some of Toronto's oldest buildings and has the city's greatest concentration of historic sites. Among the most interesting is the cavernous St. Lawrence Market. Many of the vendors tend to resist photography, probably tired of the tourists, but we found great shots of mountains of cheese and whole sides of beef lying on pallets on the floor. Close by is the turreted brick building shown here, with a witty mural on its blank side wall.



Toronto's immense Chinatown area wraps around Kensington Market, which comprises several streets of small shops, selling everything from luggage to spices to musical instruments. Away from the trolleys and neon storefronts on Spadina Avenue, we happened across odd architectural fragments like this half-house – left over when the other half was demolished to make way for a newer structure.





Montreal's visible history reaches much farther back than Toronto's. The best way to catch traces of the first European settlement is a tour of the archaeological museum. Excavations beneath the plaza reveal building foundations, grave sites, and remnants of a sewage system. While it's too dark and the vantage points are too limited to get any really good photos, the self-guided narration and touristic descriptions are fascinating – including the talking holograms of historic figures who bring the past to life.



Not far away, in the heart of old Montreal, stands the French-influenced city hall or Hôtel de Ville. Elegant from all angles, the building invites photography outside and in. Constructed in the Second Empire style in 1878, the structure is modeled on the city hall in Tours,

France and replaced an earlier structure that burned in the 19<sup>th</sup> century. In 1967, during Canada's centennial celebrations, Charles de Gaulle famously stood on the grand balcony above the ornate entrance and called out, "Long live free Québec," thus fanning the flames of separatism.



Another district of the older part of Montreal served as the finance and business hub, especially in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The stock exchange building with its

weighty antique-style colonnade conveys a sense of financial security. Today, however, Canada's financial center is in Toronto, and Montreal's stock exchange has been turned into a theater.



A couple blocks away stands one of the early "high rise" buildings in the business district, with the unlikely title "Fair Land" carved over the entrance. These days, the dusty, musty building houses a purveyor of



costumes, theatrical and otherwise, on the main floor. When we asked about the peculiar name, the sales clerk explained that the building had originally been a toy factory. Fair Land, like many neighboring buildings, presents an architecturally interesting façade to the street, and, as dedicated photographers, we enjoyed capturing the myriad variations from one façade to the next.



The imposing Place-d'Armes in the old downtown section anchors the huge church, the Basilique Notre-Dame-de-



Montréal, on the south side and the equally impressive Banque de Montréal on the north. This great bank is modeled on Rome's Pantheon, complete with low dome and a marble colonnade. Even more

than the stock exchange, it conveys power and security and a massive sense of financial well-being. Built in 1847, the institution is Canada's oldest chartered bank. Its interior is as grand as the exterior. Black marble columns and a Renaissance-style coffered dome in the grand foyer open into a banking hall that seems a cathedral of wealth. Even the ATM in the lobby is magnificent, with rich wood paneling and polished brass



fittings. It makes changing money so much fun, and the guards obligingly permit photographs, though no longer in the banking hall itself.



Perhaps more than any other city in

North America, Montreal has a treasure trove of Victorian houses and small buildings. In an earlier article this year, we showed a few of the charming houses around Square St-Louis, where each has different colors for its gable and gingerbread trim. In the same general neighborhood, west





along Sherbrooke and south along rue St-Denis, odd towers pop up, along with bulging balconies and out-scaled conical turrets. These architectural elements have nothing to do with the building's contemporary functions, though the interior spaces they enclose must once have been delightful. Savoring these details means moving at a slow pace with camera always at the ready.



In a future article, Doug and I will introduce you to the grand cathedrals and lovely churches in Toronto and Montreal.



*Myphuong, Five different Portraits*

## Speaker and Judge Workshop Discounts

### **Nikhil Bahl**

**Nikhil Bahl Workshops** offers discounts to SSCC Members. Nikhil offers private instruction and custom workshops as well as the following classes:

Flowers and Close-ups Field Session,

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

Kenilworth Aquatic Gardens Field Session,

June 30, 6:30-9:30am

[www.nikhilbahl.com](http://www.nikhilbahl.com) and [www.nikhilbahl.blogspot.com](http://www.nikhilbahl.blogspot.com)

*The Macro and Florida workshops promise to be particularly interesting to SSCC members.*

### **Sasha Vasiljev**

In 2012 Sasha Vasiljev is leading photography tours to Costa Rica and Ecuador and would like to offer a special discount to the members of the Silver Spring Camera Club - \$200 off per person tour price. This special offer is only valid for members of the Silver Spring Camera Club and their companions, when a total of 10 participants sign up for any tour listed on the website, except Galapagos tour. The tours are all-inclusive (except international airfare) with locations and accommodations personally selected by Sasha to ensure a safe, comfortable and extraordinary experience. Please visit his website [www.NaturePhotographyTours.com](http://www.NaturePhotographyTours.com) for detailed itineraries and more information.

## News You Can Use

### Full Moons

Date	Moonrise	Moonset
March 8	6:52 pm	6:13 am
April 6	7:53 pm	6:16 am

### Sunrise and Sunset

Date	Sunrise	Sunset
March 1	6:40 am	6:01 pm
March 15	7:19 am	7:16 pm
March 31	6:54 am	7:31 pm

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



Coriolana Simon, Mask Drama



flickr

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

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

[www.flickr.com/groups/sscc\\_picture\\_a\\_day](http://www.flickr.com/groups/sscc_picture_a_day)

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

## Shameless Commerce The SSCC General Store

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

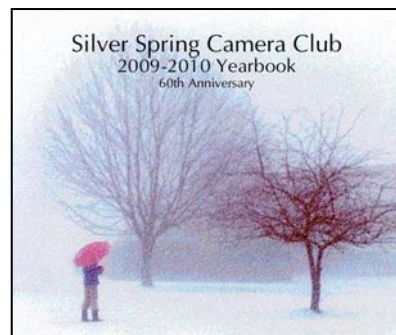
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### SSCC Yearbooks

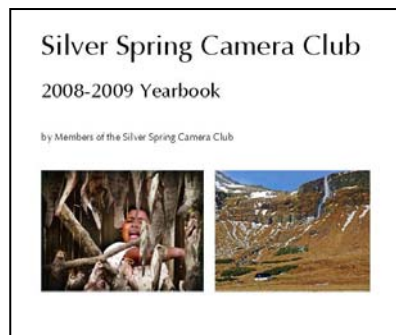
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[www.blurb.com/bookstore/detail/703616](http://www.blurb.com/bookstore/detail/703616)



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## Competition Entry Formats

### For Projection ( Please see details in this issue)

JPG File Format, 1024 pixels wide (MAX) by 768 pixels tall (MAX), sRGB color space, 500 KB max size, correct file name format.

File Name: **Class~Maker's Name~Image Title.jpg**

Example: **Nov~Tom Jones~Washington Landscape.jpg**

The tilde ~ character separates 3 fields of the file name.

**Class** – Nov or Adv

**Maker's Name** – spaces allowed, use the same name throughout the year.

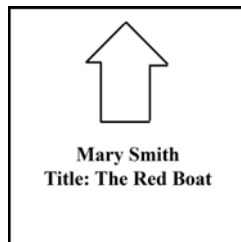
**Image Title** – spaces allowed, no commas.

Submissions by **e-mail only** to:

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

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

### For Prints



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

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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](mailto:mpnguyenfoto@yahoo.com)

## SSCC Calendar Upcoming Events

### March 2012

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

### April 2012

- 5 Speaker Meeting
- 12 Competition Night: Portraits
- 19 Education Night
- 24 Cable Release Deadline

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



*Big Laugh, Coriolana Simon*

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



First Class Mail

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