

Cable Release



George DeBuchananne, Circle to the Top

Food For Thought

If your picture isn't good enough,
you're not close enough.

-Robert Capa

SSCC Officers and Chairs 2011-2012

President: Mike Lux
Vice President: Ted Ringger
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Sandy Littlejohn
Field Trips: Bob Catlett
Historian: Norm Bernache
PSA Rep: Michael Koren
Website: Open

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

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

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

SSCC member submissions for the Cable Release should be directed to Editor, Cable Release, at dave@nora-school.org. More information is available at the SSCC Website: www.sscphotography.org



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

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SSCC Meeting Location

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

Directions:

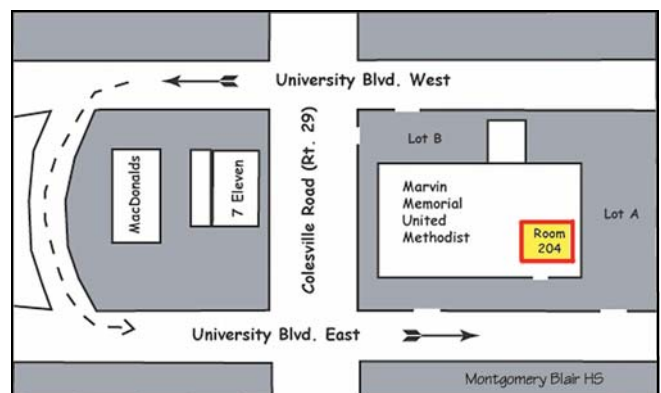
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

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

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

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



All SSCC Meetings begin at 7:30 pm.

This Month at SSCC

April 5

Speaker Night: Postponed until April 19
Projected Competition Entries due by Midnight

Due to Holy Week services at the church, the usual First Thursday Speaker's Night has been moved to the Third Thursday, and the usual Third Thursday Education Night has been moved to the Fourth Thursday. Thanks to Nikhil Bahl and Michael Koren for their flexibility. Note that entries for the Projected Image competition are still due by midnight on April 5.

April 12

Competition Night-Theme: Macro/Close Up
Judge: Terry Popkin

Popkin on Popkin: I have been creating elegant images for nearly 30 years. My photographs and articles have been published worldwide, and I believe that creativity is the basis for both fine art and fine photography. My passion for both has enabled me to produce beautiful images that elicit feeling about people and about the environment. Fine art and fine photography are inseparable. You must learn to expand your vision,



to take those images that impulse did not dictate. Look further, and then take the great photographs when you know that the light is perfect and the composition is well thought out. If you are limited by a selection of lenses,

or even a particular camera, you must plan your photographs around your equipment. When I mention that the major difference between an amateur and a professional is that the amateur has the capital to buy great equipment, I get laughs. That is not far from the truth. Buy your equipment, focus on your subjects of choice, create your market, retire from the drudgery of a job you might hate, and start enjoying your hobby every day.

Most camera club members have wondered what it would be like to become a professional. I visualize them reading a photo magazine and hear them saying,

"I've been there, in that very spot, and actually captured an image like that!" I know because I've been there! What is it that separates the professionally made photographs you have admired, that gave you that impulse to say WOW, from an image you might have taken and shown in a camera club competition? Usually, basics. First, you must take criticism to heart and learn to improve your images. For certain, you must have talent, but you will know that, intrinsically. Best of all, go to business school and learn how to market your work. Once your creations have sold, work becomes play!

Education: Pennsylvania State University, BS Chemistry and Physics, MS Microbiology
Career: NIH research chemist-microbiologist, electron microscopist 1968-1992

Professional Photographer: 1972-present
President/CEO: The Children's Learning Center, 1994-present

April 19

Speaker Night: Nikhil Bahl
From Rookie to Pro

Nikhil Bahl is well known to most members of SSCC as much for his beautiful images and inspiring presentations as for his balanced and constructive judging. This month, Nikhil speaks to us on his personal journey as a photographer, from an interested novice to an acclaimed professional. He'll talk about milestones on his path – and some steps he wishes he'd never taken.



Not only respected as a nature photographer, Nikhil is also an educator, author, lecturer, and workshop instructor. He states that his goal, through his photography, is "to inspire people to appreciate the splendor of nature by becoming aware of that which is easily overlooked and by transforming the mundane into the exciting through contemplative and artistic interpretation." From what we've seen of his work, Nikhil achieves his goal. His images convey both a strength and a delicacy, a poetic tautness that makes them so affecting.

While Nikhil's photography carries primarily an artistic slant, he also documents the natural world with an eye toward conservation and education. Along this line, he volunteers his time and photographic expertise with the National Park Service and the US Fish and Wildlife Service.

Nikhil's work has been published in numerous print and electronic media outlets. His fine art prints have been widely exhibited in the DC metropolitan area, including the premier exhibition of the Kramer Gallery in the new Silver Spring Civic Center. His images also form part of many private collections. Nikhil leads a full roster of photography workshops and tours, mainly along the East Coast. In addition, he teaches photography at Meadowlark Botanical Gardens in Vienna and through Digital Photo Academy. For those of you who have taken his workshops, you know that Nikhil's instruction focuses on in-camera interpretation and developing personal vision, rather than simply following the traditional rules of photography.

April 21 Field Trip

Air and Space Museum, Udvar-Hazy Center

We'll meet at 9:30am at the Giant Food parking lot (corner of Arliss Street and Flower Avenue) to car-pool out to the Smithsonian Air and Space Museum Udvar-Hazy Center in Chantilly, Virginia.

We'll probably eat lunch at Dulles Town Center after shooting for a while. Directions to the Giant parking lot can be found at the link on the front page of the club website.

April 26 Education Night Member Slideshow 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 like Lightroom or PowerPoint, bring it!



Bob Catlett, Udvar-Hazy Center, Air and Space Museum



Carl Brandt, White Crocus



Koller, Ouch

Words From Your President

Michael Lux
Travel Portfolio



Sometimes, we landscape photography addicts hit the jackpot. I did, a few weeks ago, while on a 16-day windblown Holland American cruise from Rio to Valparaiso, traveling around Cape Horn. We traveled west of Ushuaia, Argentina, in the Chilean portion of the Beagle Channel. That portion of the Channel

is aptly called Glacier Alley. The scenery was so stunning that it brought tears to my eyes. Or perhaps my tears were caused by the relentless, non-stop howling cold winds in my face and the ship's rocking and pitching me around for nearly four hours on the front most deck. It was an unforgettable, exhilarating, and somewhat harrowing experience. I loved it!

Before the start of the cruise, we spent a few days in Rio. Can there be a more spectacular meeting place of peaks, water, beaches and sizzling humanity, anywhere else on the planet? Most likely not.



El Presidente conducts research in Rio

Please take a look at some of my favorite images from the trip on pages 30-31 in this issue.

I hope that you are challenging yourself and are preparing to enter the Print "Body of Work" May Competition. It is likely to be the most beautiful and exciting competition of the year. Preparing for it can really get a photographer's creative juices flowing. Go for it!

Hope to see you at our April meetings.

El Presidente

Kernels of Koren

PSA News and Other Thoughts
Michael Koren, PSA Representative

Picture-A-Day Project

- "Another scene we would normally walk by every-day without a second thought. Good eye and glad you are looking at things in a new way!"
- "Interesting that you chose to not show the necklace symmetrically (same amount of fabric on either side). I like that."
- "I really like what you did with this image. Also, too often we ignore or don't see the beauty and style in grass. Good job."
- "Very clever and evocative. I like the diminishing light on the arm as you go to the hand."
- "You saw and captured something that others would overlook. I like it!"
- "Nice isolation and blur."



Where can you read comments like this about your images? Only in one place...the SSCC Picture a Day group on Flickr. It's not too late for you to participate. Any camera will work, any amount of posting will work. If you can't shoot a picture a day it doesn't matter. The idea is to get you to see the world photographically and shoot more often. Posting to the group enables comments from other people in the group and even other Flickr members in the world. Go to www.flickr.com/groups/sscc_picture_a_day to see more. Oh yeah, anybody can look. You do not need to be a member of Flickr to look at the images. So what are you waiting for? Go to the group and take a look at what we are seeing and shooting.

PhotoshopWorld Expo

The PhotoshopWorld Expo exhibit hall in the Washington Convention Center was open to the public on Sunday March 25th. In addition to the Expo there were a variety of free classes running throughout the day. Topics such as Mastering HDR Photography, Photoshop Fast & Furious, and The Art of Building Awesome On-Location Lighting were taught by notable Photoshop experts such as Eddie Tapp and Jack Davis. On the show floor itself it would not be unusual to see Julianne Kost giving a demonstration of

Lightroom or Scott Kelby talking about the latest version of Photoshop. Not everything was Photoshop. You could visit the manufactures booth of lighting equipment such as Westcott or Photoflex. Tripods from Manfrotto and website hosting from SmugMug were also present. Of course there were plenty of Photoshop compatible software plug-in makers. Nik and onOne are just two. Then, to display the images you manipulated, there were options to print and display available. The technology that creates metallic prints has come a long way in recent years. The results were jaw dropping.

In the spirit of the event I have a before and after photo to that I "Photoshoped" in my iPhone. Actually, I used Snapseed, a mobile phone image editing software sold by Nik Software.



Plenty of models were available take pictures of as lighting manufacturers were demonstrating their wares.



A panoramic of the show floor, this is a 180 degree angle of view taken with the Photosynth iPhone app.

PSA News

The 74th Annual PSA International Conference of Photography will take place in San Francisco from September 16-22, 2012. A preview of what to expect is published in the March issue of the PSA Journal. Naturally, there will be plenty of photo tours, programs, workshops, exhibits and classes to choose from. The host hotel is the San Francisco Airport Marriott Waterfront. PSA has contracted for many varieties of rooms, so mention PSA when you make your reservations. Members can read more online at www.psa-photo.org. Registration will begin in April, and more information will be published in the April issue of the PSA Journal. Look for it!

Year End Competition is Approaching

Jim Rogers

Soon it will be time for our “Year End” competition. Start thinking about your entries. Any image that has been entered into competition this club year is eligible. Entries are not required to have won a ribbon in a monthly competition. In fact, most entries have not won during the year. We all have “once-in-a-lifetime” images that the judge threw out on the first round. Each member may enter a maximum of five (5) entries in each category: color print, mono print and projected image (digital). Judging will be done prior to the Year End banquet and awards given at the banquet. Ribbons, but no points, will be awarded based on the number of entries in each class (Novice or Advanced), just like in regular monthly competitions. Historically, this has been a big part of the banquet. Let's maintain that tradition.

For Digital entries only . . .

All monthly digital competition entries have been accumulated throughout the year. A few days after the May 3 digital submission deadline, each eligible digital competitor will receive an e-mail showing his or her eligible entries. Simply reply to that e-mail by the May 13 deadline indicating which five (5) images you want to enter. **Please do not re-submit digital entries.** Since the results of the May competition may influence your selection, the deadline to respond is midnight Sunday, May 13.

Please note that after the Year End competition all digital entries for the entire year will be deleted.

Coming Soon: Tripods At Brookside

Have you been frustrated by the “No Tripods” sign at the Brookside Gardens conservatories? Starting this fall, you won't be! Thanks to an initiative worked out by Coco Simon, Brookside will open the conservatories on certain mornings to photographers and all their equipment, including tripods. Specifically, for a small fee, photographers will sign up to shoot from 8 to 10am, before the two conservatories open to the public. The arrangement will be similar to the photography sessions for the summer butterfly exhibit, but with shoots in the spring and fall. The fee for these sessions will probably be about \$25 and you'll sign up through the Montgomery County Department of Recreation using the Park Pass system or Brookside's Web site. Look for more information in the summer issue of Brookside's *Xperience* publication.

May “Body of Work” Clarifications

Coriolana Simon

For the “Body of Work” competition in May, members may submit entries at their respective levels, novice or advanced. Similar to our regular competition procedure, each member may submit two sets of entries in color prints and two sets of entries in monochrome prints. A set must contain at least three but no more than five images. Prints are to be mounted and matted, as always. Each print in a set should be labeled with the body of work title (e.g., Doorways) and a number designating the sequence in which the prints should be displayed (e.g., Doorways #1, Doorways #2, Doorways #3, etc.).

If you have questions, please bring them to the April meetings so everyone can hear the question and the response.

The May Digital projected competition topic is Open, and the usual two images may be entered. This is *not* a Body of Work competition, so there are no sets of photos in the Digital projected competition, just the usual two individual images.

Cable Release Article and Photo Submission Guidelines

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 accompanying articles are always welcome. You can see samples of what others have done in this issue.

If you would like your print winners to appear in the *Cable Release* or on ssccphotography.org, please send a JPG resized to the Projected Image guidelines to dave@nora-school.org. Please be sure that your name and the title are in the filename.

Twenty (or so) Questions Member Profile

Bob Peters

Where did you grow up? New York City

Where else have you lived? Eight years in graduate school and post-doctoral studies in Hoboken, NJ

What do you do for a living? I was an Assistant Professor of Physics, became a satellite engineer, and am currently a consultant at NASA Goddard.

When did you first begin to photograph? I may have taken pictures earlier, but for my 5th birthday I got a photography kit with a contact printer and started using the bathroom as a darkroom. I still have prints from that time. Funny, although we were in an apartment with one bathroom, there were no problems.

How did you find the Silver Spring Camera Club? Marvin Maxwell saw some pictures I had hanging up in my cubicle and suggested I attend. That was \$8,000 ago.

When did you join the Silver Spring Camera Club? Probably around 2002.

What Club activities have you participated in? First, second and (some) third Thursday events plus some field trips.

What Club activities do you most enjoy? Competitions.

Where do you like to shoot? Wherever I travel, especially the Chincoteague National Wildlife Refuge.

What do you like to shoot? Wildlife and nature.

What photographers do you most admire? Ansel Adams

Nikon or Canon? Nikon

What equipment do you use? D200, D700, 24-70 f/2.8, 70-200 f/2.8, 1.7 and 2x extenders, 28-300 zoom (my favorite), SB800 flash.

With what lens(es) do you most frequently shoot? 28-300mm zoom since getting it a year and a half ago.

What software/film do you most frequently use? Nikon Capture NX2.3, Photoshop CS5, and Neat Image when needed.

What would you like to suggest to the club? It would be interesting to have participants from a field trip post some of their best pictures so we could see what other participants saw.



Bob Peters, Rice Fields



Bob Peters, Rice Harvest



Bob Peters, Night in a Chinese village

Picture A Day Project Review

Bill Rau

I was pleased when Michael Koren suggested that we, as a club, begin a photo-of-the-day project. Now that it is up and going, I'm even more pleased. The project gives me the motivation to take some photos every day, of whatever catches my attention or comes into focus in my mind and viewfinder. I can photograph vast landscapes or the shape of the grain on a dead juniper tree. I can photograph rocks, shrubs, river reflections, clouds, the moon, sunsets or sunrises. There is no end to the subjects which is what gives the pro-

ject another meaning—we do what we want, what strikes us, but we do it regularly, every day. The project is an excellent way to keep practicing, building experience, experimenting, improving. The feedback given by other SSCC members of the project is encouraging and suggestive.

Join your fellow SSCCers on Flickr at www.flickr.com/groups/sscc_picture_a_day and start taking a photo every day.

March Competition Results

Topic: Open

Judge: Fernando Castillo

Advanced Color Prints: 25 Entries from 13 Entrants

1st-David Kiel	Pothole, Dance Hall Rock
2nd-George DeBuchananne	Circle to the Top
3rd-David Kiel	Cleaning Storm
HM-Robert Peters	Rice Harvest
HM-Robert Catlett	Luray Caverns #1
HM-Carl Brandt	White Crocus

Advanced Mono Prints: 19 Entries from 10 Entrants

1st-Jim Auerbach	Female Anhinga
2nd-Chuck Bress	Nude in White
3rd-George DeBuchananne	#17 in Storage
HM-Robert Catlett	Orchid
HM-Michael Koren	Marble Steps

Novice Color Prints: 28 Entries from 14 Entrants

1st-Lyn Marter	Morning Rose
2nd-Gene Luttenberg	Chai Listanbul
3rd-Sheryl Adams	Lady in Blue
HM-Elise Shurie	Sink Drinker
HM-Karen Carkhuff	Blue Jar
HM-Greg Holden	Loops

Novice Mono Prints: 17 Entries from 9 Entrants

1st-Robert Peters	Night in a Chinese Village
2nd-Robert Peters	Rice Fields
3rd-Matt Hnatov	Silo, Ready for Take-off
HM-Gene Luttenberg	The Hay Barn
HM-Douglas Wolters	Remember The Fallen

Advanced Projected: 24 Entries from 12 Entrants

1st-David Kiel	Storm Over Ghost Town
2nd-David Kiel	Winter Sunrise
3rd-My Phuong Nguyen	Oyster Catcher at the Beach
HM-Jim Auerbach	Montaignard Woman
HM-Beth Koller	Ouch

Novice Projected: 35 Entries from 18 Entrants

1st-Fred Skolnick	Ho Hum
2nd-Judy Saunders	Stargazer
3rd-Ron Freudenheim	Orange Epidendrum
HM-David Blass	Cactus Flower
HM-Karen Carkhuff	Peacock Eyes
HM-Sheryl Adams	Happy Feet
HM-Ted Ringger	Little Rock Rotunda

Congratulations to all who entered!



Jim Auerbach, Montaignard Woman



David Kiel, Winter Sunrise

April Topic: Macro/Close Up
Projected Image Entries
Due April 5
by Midnight!

Member News

Congratulations to **Doug Wolters** for being juried in to the Second Annual Joseph Miller Abstracts Exhibit in northern Virginia. The exhibit, sponsored by the Northern Virginia Alliance of Camera Clubs, is being held at the Joseph Miller Center for the Photographic Arts in Gainesville from May 4 to May 28. The hours are Friday through Monday, from noon to 5pm. Doug's photograph, *Abstract Tubes*, was among the 25% accepted for this year's exhibit from the 445 entries submitted.

The Meeting House Gallery in Columbia selected **Coco Simon** and **Doug Wolters** (Shared Vision Photography) to participate in the spring exhibition titled *Nature Interpreted*. Each will have ten of their trademark macro images on display. The exhibition runs until May 20. The Meeting House Gallery is located within the Oakland Mills Interfaith Center, 5885 Robert Oliver Place, Columbia, MD 21045. Telephone for additional information: 410.730.4090. The gallery is open daily from 8am-9pm.

The Takoma Park Community Center has three exhibition spaces on two levels. **Coco Simon** and **Doug Wolters** were invited to present yet another show of their macro work in the small Dempsey Memorial Gallery. *Petal and Leaf* will run from April 13 to May 31. The duo, known as Shared Vision Photography, would be pleased to see SSCC members at the opening reception: Saturday, April 14, from 4-6pm. The gallery is on the 2nd floor, just off the central atrium. Takoma Park Community Center, 7500 Maple Avenue, Takoma Park, MD 20912. Telephone: 301.891.7224 Hours: M-F 8:30am-10pm, Sat. 10am-6pm, Sun. 2-6pm.

Spending and Earning Opportunities

Canon 5D Mark II

- ISO 100-6400, expandable to low of 50 and highs of 12,800 and 25,600
- Full HD video capture at 1920 x 1080 resolution for up to 4GB per clip
- 21.1 megapixel full-frame CMOS sensor
- DIGIC 4 image processor
- 3.9 fps burst rate
- Weather-resistant body
- Live View function for stills and video
- 3.0-inch LCD with 920,000 dots / VGA
- Integrated cleaning system
- Condition: almost new
- Price (incl. battery, charger, strap, caps, cables, software, manual, book, etc.): \$1700

Contact Coco Simon: jafizz@aol.com

Nikon 200-400 f/4 VR Lens

A former member of the Silver Spring Camera Club has a Nikon AF-S VR Zoom-Nikkor ED 200-400mm f/4G IF for sale. Used a few times, with original carrying case, box, and instruction book. Excellent condition, no scratches, no marks. Willing to meet with anyone who wants to see and test it for themselves. Asking \$4,700. Contact Shirley King Evans at skeorchid45@verizon.net

Shooting Gig

This coming September our shipmates Association will hold its annual reunion in Washington DC and I'm looking for a photographer to take a few candid and couples photos at our evening banquet. Our budget is very limited so we are hoping one of your camera club members or student would like to earn a few dollars for the evening and have dinner on us. If you know of anyone who might be interested please ask them to call or email me. By the way, we would pay that evening and upload the photos from their camera to our computer to later be placed in our memory book.

Please call [805-650-9134](tel:805-650-9134) or email secytreasbhr@gmail.com.

Jim Kosinski, Secretary/Treasurer, USS Bon Homme Richard CVA-31 Shipmates Association

Capturing the Art of Music through the Lens

Sheryl Adams

I have a great passion for listening to music and attending live performances of jazz and other genres of music. "Music is my life!" As a photographer, I also enjoy recording musicians through the lens of my digital single reflex camera. As I weave and bob through the melodic and spontaneous improvisation lines of the vocalists and instrumentalists, I am hoping that I can pause long enough to press the shutter without camera shake. Pressing the shutter at the right moment, the moment a fraction before the emotion peaks, is my goal. I feel as though I am part of the performance.



RUSTY BROWN
© SHERYL ADAMS PHOTOGRAPHY

Lighting is my number one challenge. Most indoor locations are too dark and require shooting without a flash. Many outdoor locations are too bright because the stages face the sun. I meet these challenges initially through on-camera adjustments including exposure compensation and ISO. Another challenge is getting the shot without having people or objects blocking my subject. In many instances the rooms are too small or too crowded, which allows little room to move about.



ZACH GRADY
© SHERYL ADAMS PHOTOGRAPHY



MIKE SCOTT
© SHERYL ADAMS PHOTOGRAPHY



HERBIE HANCOCK AND MARCUS MILLER
© SHERYL ADAMS PHOTOGRAPHY

Finally, I have a feel for the music and know when it is right for me to capture and preserve that special moment. This is not a challenge but a blessing.

For these assignments, my bag is equipped with the Nikon D300 camera, Nikkor 70-200mm f2.8 VR lens, Nikon SB-600 speed light (for those rare occasions when I can use flash), Manfrotto monopod and plenty of compact flash cards. After the shoot, I return to my digital darkroom to process my images. My darkroom software includes Adobe Photoshop CS5 Extended, Adobe Photoshop Lightroom 3, and Nik Silver Efex Pro 2.



KEIKO MATSUI
© SHERYL ADAMS PHOTOGRAPHY



JULIA NIXON
© SHERYL ADAMS PHOTOGRAPHY



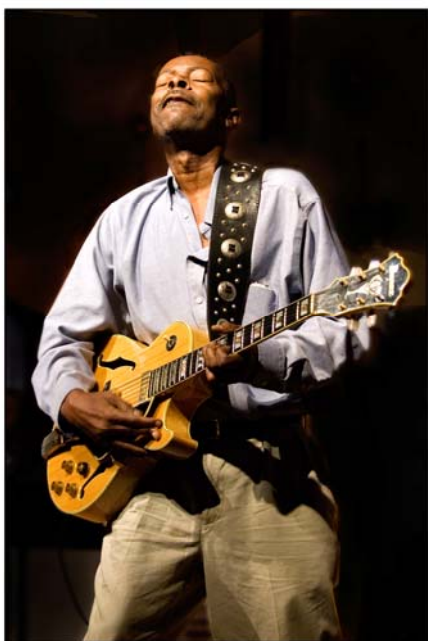
ASHLEY CLEVELAND
© SHERYL ADAMS PHOTOGRAPHY



CHARLIE SAYLES
© SHERYL ADAMS PHOTOGRAPHY

Some of the many venues and events that I have visited include Westminster Presbyterian Church in Southwest Washington; the Mid-Atlantic Jazz Festival in Rockville, MD; DC Blues Society performances in various locations in the DC metropolitan area; Paul

Reed Smith Guitars "Experience PRS" Events in Stevensville, MD; Blair Mansion Restaurant in Silver Spring, MD; Flanagan's Harp & Fiddle in Bethesda, MD; and the Capital Jazz Festivals in Maryland and Virginia.



JERRY GORDON
© SHERYL ADAMS PHOTOGRAPHY



ZACH GRADY
© SHERYL ADAMS PHOTOGRAPHY



VINCE EVANS
© SHERYL ADAMS PHOTOGRAPHY

Thanks to all who gave me permission to photograph the artists. I am forever grateful.

I also want to thank my mentors in the Silver Spring Camera Club and others who continuously provide me with tips of the trade and support—you know who you are.

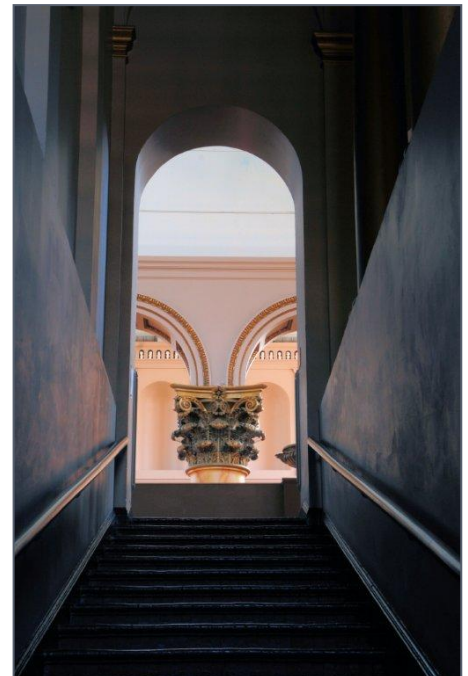
Love that music behind the lens!

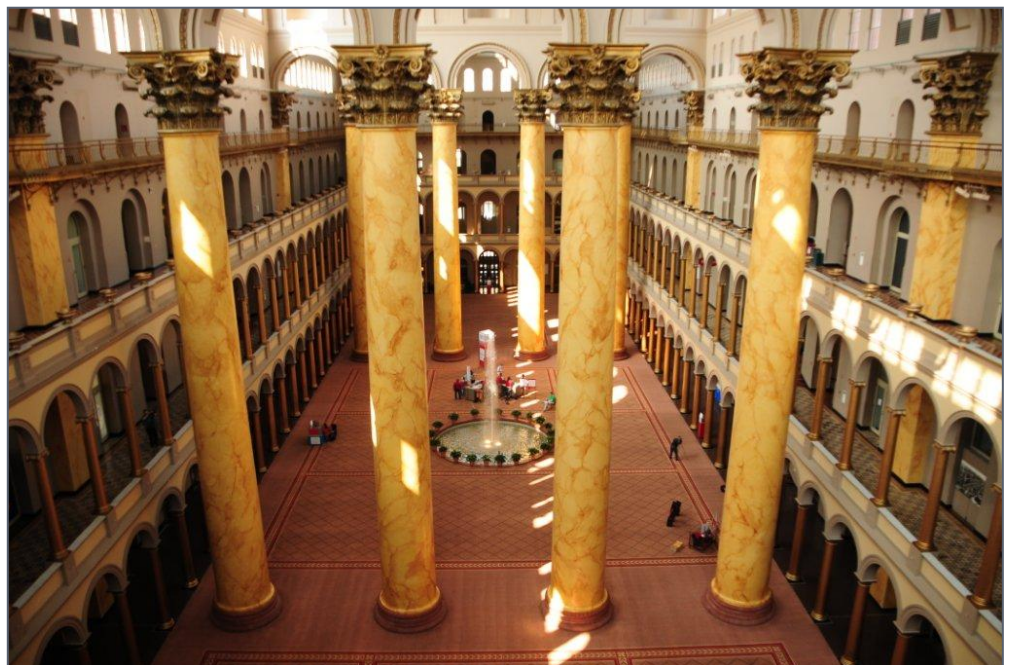


BOB BUTTA
© SHERYL ADAMS PHOTOGRAPHY

Scenes from the National Building Museum Field Trip

Bob Catlett and Ted Ringger





Sacred Spaces: Churches of Toronto and Montreal

Coriolana Simon & Doug Wolters

In this sixth and final article on Toronto and Montreal, we take you to visit a few of the visually and architecturally impressive churches of our two favorite cities. We say “visit a few churches,” as both cities have such a wealth of fine ecclesiastical buildings that we can cover only a handful here. We’ll show you some big, famous churches as well as some tiny, out-of-the-way treasures.

A few notes before we start our tour. First, when photographing churches, be sure your camera can handle high ISOs without noise. Second, yes, a tripod is an absolute necessity but it’s often an impossibility. Therefore, plan multiple work-arounds such as a sturdy but discreet monopod as well as a photographer’s beanbag or any other device you can rig up to stabilize the camera. Third, take a really wide wide-angle lens. And a long zoom for exterior details. And a tilt-shift if you can manage it. Fourth: Always be as quiet and as respectful as you can. And fifth: Plan ahead but be prepared for the unexpected. For instance, we phoned ahead to one large, busy church to get permission to use tripods in the sanctuary. No problem! But in another, very popular but tiny church, we were forbidden even to use monopods; the staff person on duty explained that they didn’t want visitors to take photos that were of “professional” quality.

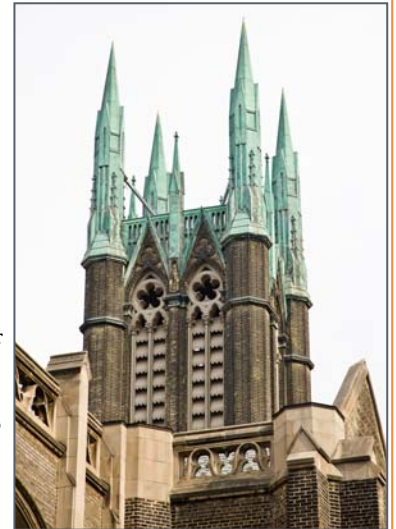
We’ll start in Toronto, where the churches are basically not as old or as grand as those of Montreal – and where the church did not control the politics and life of the city as it did in Montreal.

The small Church of the Redeemer sits at a busy intersection just across the street from our hotel in Yorkville, an upscale neighborhood known for expensive shops, art galleries, terrific restaurants, and luxury condos. Tucked in a tight site, this 19th century treasure is surrounded by steel and glass high-



ris. But inside, the space feels expansive and welcoming. Built in 1878 in Toronto’s preferred Gothic Revival style, an early photograph shows the church sitting in open space with trees and a low wooden fence across the front of the site. Initially designed with seating for only 500 people, the church retains its original size, though it has undergone periodic renovations.

Further downtown, the Metropolitan United Church, which was originally called “a cathedral of Methodism,” takes up a full city block, with a well shaded park outside the main entrance. Dedicated in 1872, the church was destroyed by fire in 1928 and then rebuilt. Not in the best part of town, the church keeps its doors locked, and vagrants sleep by the front steps. We walked around to the side and rang the bell at the office. When the assistant learned we were photographers, he unlocked the building for us and gave us the run of the sanctuary. Even with a monopod and shooting at ISO 1600, the space was very dark, so photography was more than a bit tricky. The carved wood of the choir stalls was beautiful, indeed, but no photograph can capture the smells of the wood and plaster of an old church.



As we approached the charming neighborhood of Cabagatown, with its million-dollar renovated houses, we stopped at St. Peter’s Anglican Church. Set back on a busy street with a trolley line, the small church has been restored and kept up with great love. Opened in 1866 and an example of high Victorian Gothic style, the church has had several additions, all in keeping with the original design.





When we visited inside, a video crew was filming a documentary, and they kindly lent us a big tripod to catch the stained glass windows and carved wood work.

At the far end of Cabbagetown, by the Don River ravine, lies The Necropolis, one of Toronto's oldest cemeteries, dating

back to 1850. Elegant with old tombstones and huge shade trees, The Necropolis has a tiny chapel, photogenically cloaked in ivy, where services are held and crematory vaults line the walls. The chapel's architect, Henry Langley, is buried in the cemetery along with politicians and statesmen, the first black surgeon native to Canada, a paleontologist, and a champion oarsman.



In Montreal, we'll first explore the Oratory of St. Joseph, built high on the hill that dominates the center of the city. The immense, imposing structure was born from the devo-

tion of one humble man, Brother André, a lay brother in the Holy Cross order with a gift for healing. His original, tiny wooden chapel from 1904 stands today, up the path from the main church and not far from

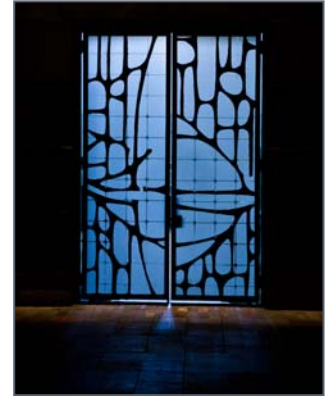


the spectacularly stocked religious gift shop. Brother André's heart rests in a reliquary in the museum part of the church proper, and dioramas illustrate his life and works. Brother André was, in fact, beatified in 1982 and elevated to sainthood in 2010.



The Oratory itself comprises two buildings in sharp aesthetic contrast. The lower section – a kind of crypt, though built into the side of the hill

– is executed in traditional style, and its ample sanctuary is often crowded. The upper building, however, is a monumental, modernistic structure. Some find it austere and cold, but we always enjoy its stark grandeur. It is difficult to photograph without a shift lens unless one wants dramatic distortions. The lighting in the side chapels is designed to create maximum mystery, and the cast bronze accents on doors,



rails, and lecterns carry through the theme of bold abstraction. The relief panels for the Stations of the Cross convey a deep pathos, and, high on the walls, the carved wood stylized representations of the apostles give off a somber warmth.



Far away in space and time, on the edge of

Montreal's waterfront and historic district, sits the small church of Our Lady of Good Help (Chapelle de Notre-Dame-de-Bonsecours). The original building of 1675, destroyed long ago, was undertaken by the French pioneer Marguerite Bourgeoys, a teacher of the



European colonists and native peoples. Archaeological excavations in the crypt paint the life of Montreal's earliest colonists as well as native peoples whose encampment dates back 2,400 years.

A statue of Our Lady looks out over the back of the church toward the river, arms raised in benediction.

The church held special meaning to the sailors who set off up the St. Lawrence toward the sea. Inside the church, toy-boat-sized wooden ships hang from the heavily decorated ceiling, offerings left by



visitors almost eye to eye with the angels who flank the spire and shows a spectacular view over the harbor.

In the business center of Montreal, we discovered St. Patrick's Basilica. This immense church, pared-down Gothic Revival on the outside and golden wood on the inside, has been the Anglo-



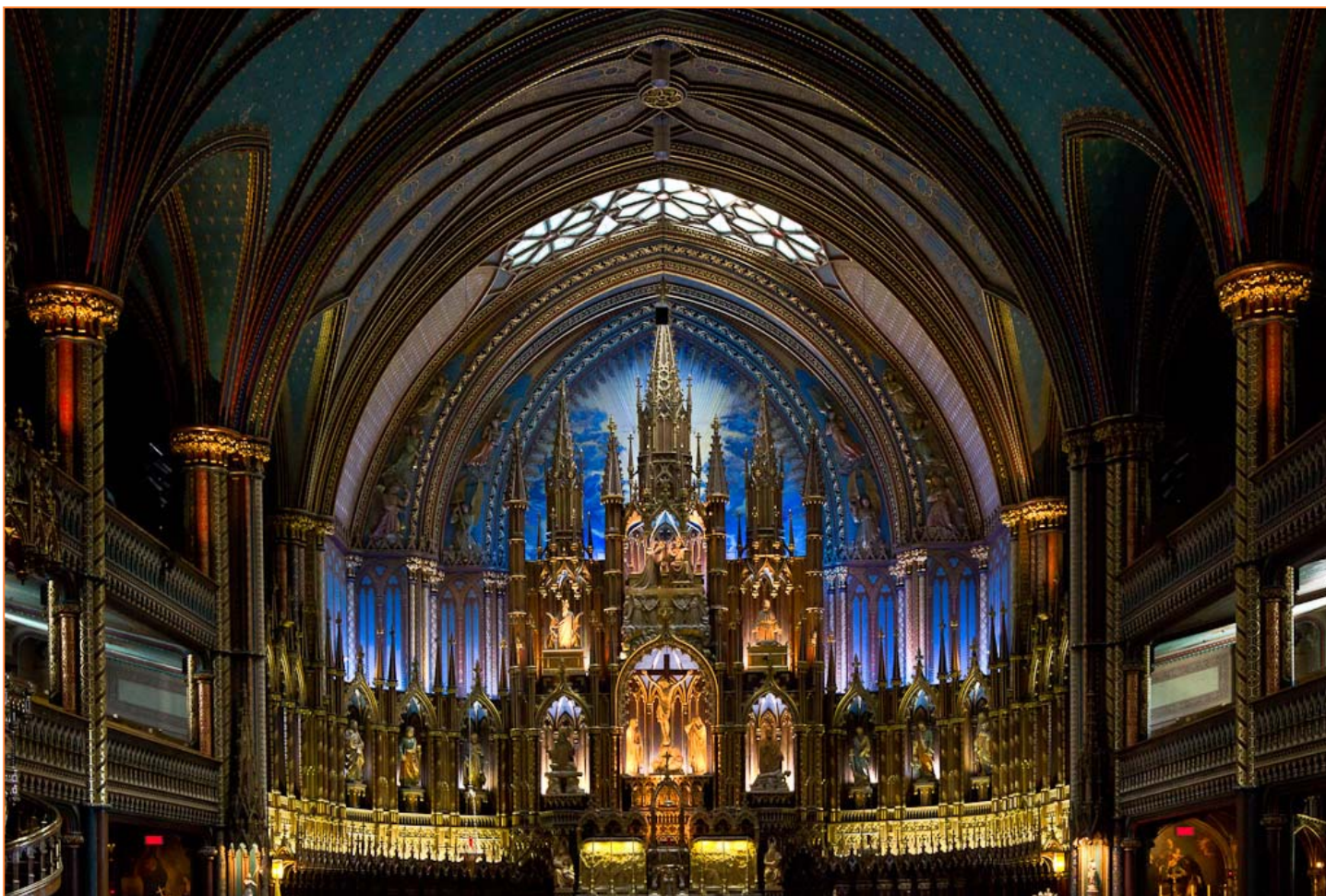
phone religious bastion since 1847. Inside, soaring columns are carved from clusters of pine trunks painted to resemble marble, and a band of painted panels showing 170 saints circles around the walls. Standing in the nave is like standing in a huge pot of honey: everything glows with a golden

light. For whatever reasons, in spite of its magnificence, St. Patrick's is not on the must-see tourist list, and on a Sunday afternoon, we had the place to ourselves. The space is definitely worth at least a half-day with a full complement of lenses, tripod, and even lights.

We've saved the most impressive – and perhaps best known – for last: the Basilique de Notre-Dame-de-Montréal. Situated on the south side of the grand Place d'Armes, the cathedral faces the classic Pantheon-styled Banque de Montréal on the north side. Slices of cathedral reflections play on the glass panels of the new office tower on the west side.



The richly decorated basilica was designed in 1824 by an Irish-American Protestant from New York who was so moved by the project that he converted to Catholicism. Inside and out, the basilica exhibits the ornate traits of Gothic Revival style, with its pointed arches, crenellated towers, and extensive ornamentation. On the interior of Notre Dame, the most striking feature (aside from the unavoidable ticket booth at the main entrance) is the overpowering blueness. The entire altar wall glows in a deep blue behind the gold gothic ornamentation, while the blue vinyl flooring gives back a lighter twilight shade. Meticulously executed decoration, including polychrome woods and much gold leaf, covers every surface of the space. Tiny gold stars catch the light on the deep ultramarine vaulted ceiling, handsome carved railings delineate two levels of balconies, and leaded and stained glass lets in light from above as well as from the sides. For photographers, the interior of Notre Dame is a real feast. Though often crowded with tourists and visitors, the basilica offers good wide angle shots of the altar, while details of the pulpit, windows, statues, and carved decoration are relatively easy with the right equipment.



We hope you have all enjoyed touring Montreal and Toronto with us as much as we have enjoyed putting together these travelogues. Both cities offer so much more than we've had time to cover: Toronto's 702-acre zoo, the city's financial district, smaller museums such as the Bata Shoe Museum (built in the stylized shape of a ladies' shoe) and the new Ceramics Museum and Museum of Textiles, the new opera house, the

1,814-ft high CN Tower, and neighborhoods such as Little Italy and Little India. In Montreal, we wish we could have taken you to the Jean Talon mega-farmers' market, the historic Lachine Canal, the fireworks competition on Ile Ste-Hélène, a jet-boat ride on the St. Lawrence rapids, the mid-19th century stone house that we once thought of buying... Well, for all of this, maybe on the next trip.

Help Wanted! ***Volunteers Are Needed!***

It's that time of year again, when the club needs new energy and blood to take on some of the many tasks that make the Silver Spring Camera Club run smoothly. Over the next few weeks you'll hear about the need for the following: new officers for the 2012-13 club year, another projectionist to cover for when Jim isn't around, PSA rep, competition co-chair, and many others. Listen closely to the announcements at the next few meetings to learn how you can serve your fellow members and take a leadership role in the club.

Ask The Rules Guy's Buddy

Dear Rules Guy's Buddy,

I keep hearing about the "rules," but I've never seen them. Who has them and how can I see them for myself?

Doubting Thomas

Dear Tom,

You can, and should, see the rules for yourself. If every member took twenty minutes to familiarize themselves with the competition rules then there would be far less frustration on Competition Night. The rules are available to all members, and to the general public, on the club website: ssccphotography.org. On the top bar, click "Organization" then "Downloads." Section 3 is "Competition Info" and the first link is the rules, which were last revised in August 2009. Click on this link and a PDF file will open in your browser. You can then save the rules on your own computer where they'll always be available to you when you have a question. Here's the direct, if non-intuitive, link: <http://ssccphotography.org/Downloads/646f64a2-fca8-45c8-a96c-ed187b775b09>

So what's in these rules that I should know?

You should know, or at least be familiar with, everything in the rules. For example, one question that often comes up is who can manipulate and print an image. The rules are pretty clear about this...

Section I. General... Item 5... *Images may be altered, either electronically or otherwise, **by the maker** and artwork or computer graphics created by the maker may be incorporated, if the photographic content predominates.*

And in Section II. Categories, Item 3... *Initial film processing of negatives, slides, or alternative media may be done by the entrant or a commercial imaging service. **All subsequent custom techniques, including image retouching or manipulation, must be done by the entrant.***

Pretty clear, isn't it? The entrant must have done all the work on the photograph prior to it being printed. You can't have someone else "touch it up" when they print it, as that clearly violates the rules, which state that all manipulation and retouching must be done by the entrant.

Who's the Rules Guy's Buddy? Not Jim. Have a question for the real Rules Guy? Send it to dave@nora-school.org and we'll get you an answer. To see the rules for yourself, refer to the most recent September edition of the Cable Release, where this year's rules are published, or find the rules in the Downloads section of ssccphotography.org.

Shuttle Coming to Dulles Airport and Udvar-Hazy Jim Rogers

The Space Shuttle Discovery will be arriving at Dulles Airport on April 17, and will be transferred to the Udvar-Hazy Museum on April 19. Both days' events will offer very rare opportunities for photographers. Fly-In Day, on Tuesday, will begin at 8am. Discovery, carried on top of a modified Boeing 747, should arrive around mid-morning. The museum will have a Flickr group set up so that you can upload your photos to it if you wish. According to the museum, the best place

to view the incoming shuttle will be in the parking lot of the Udvar-Hazy Center. On Thursday, the Discovery will be transferred to its "retirement home" inside the museum. Arrival is scheduled for 11am. Admission to the Udvar-Hazy Center, as always, is free. However, there is a \$15.00 fee for parking. On both days, it is strongly suggested that you arrive early. For more information, visit this website: www.nasm.edu/collections/discovery.cfm



Sheryl Adams, Happy Feet



Karen Carkhuff, Peacock Eyes



Ron Freudenheim, Orange Epidendrum



David Kiel, Storm Over Ghost Town

Shooting Himalayan Blue Poppies

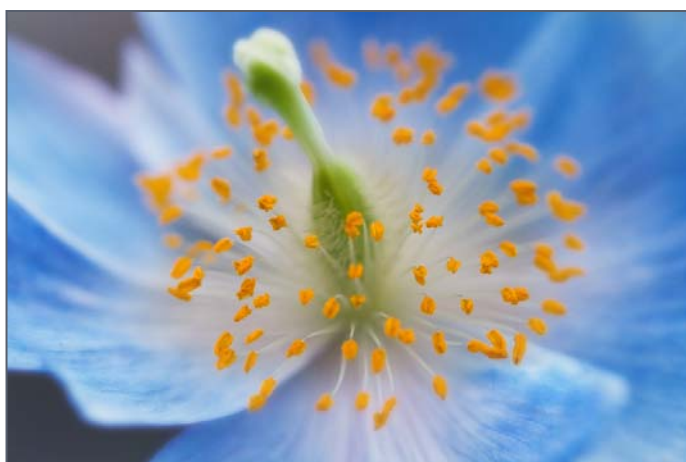
MyPhuong Nguyen

"Himalayan blue poppies are one of the few flowers that produce an intense sky-blue blossom. In their native location in China, they can grow to more than 6 feet tall; in other locations, they average 20 to 28 inches tall. These poppies look best planted in mass displays or threaded throughout a border. These flowers are not a good choice for the impatient gardener; in some locations they may not bloom the first season. The foliage will die down for the winter and you should expect to see blooms the second year. If it is prevented from blooming the first time the bud sets, the poppy is more likely to become a perennial."

Source: How to Grow Himalayan Blue Poppy

www.ehow.com/how_4530335_grow-himalayan-blue-poppy.html

I had the chance to go to Longwood Garden last week to take photographs of the Blue Poppies which I have waited for a year to see. Unfortunately, I arrived late for the blooming season. Due to this small mishap I had to search for a permit counter that would allow me to use a tripod. Luckily, I found it, and was able to get a permit tag for use that same day.



I quickly and carefully skimmed the garden until I stumbled upon one section that contained several Blue Poppies. There were not many plants left, but I made the best of the situation. The flowers, naturally, faced away from my lens, which in addition to the poor lighting made the shooting more challenging.

I made numerous attempts to focus on the plants in the best angles, but was unsuccessful.

A gentlemen nearby saw this and told me there were more plants located on a different side of the garden. I immediately gathered my gear and sped off to the place the gentlemen described. To my



amazement, there was a plethora of poppies everywhere. Thus begun my first encounter with the Blue Poppies.

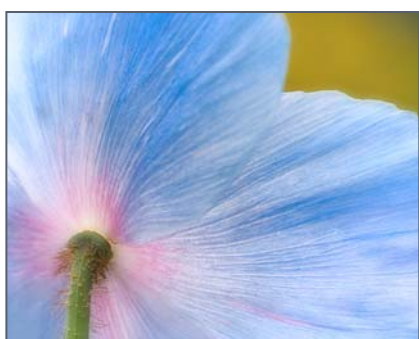


All of the above pictures were focused at the center of flower but with different looks.

Some Blue Poppies have a pink color.



I shot at different angles for interesting looks.



I skimmed through the crowded garden and saw Orchids, Blue White Anemone, and other flowers. I used my Lenses Baby to achieve a different style.



To get the orchids images, I had to use background material behind the flower. I am not quite satisfied yet, so I will do more experiments.



Because of my minimal experience at shooting flowers, I definitely plan to go back to this park.

What's the Difference Between Close Up and Macro?

Dave Mullen

This month's competition is Close Up/Macro, and one curious correspondent wanted to know the difference. Traditionally, macro photography refers to creating a life-size image of the subject on the film or sensor. This usually requires a "macro lens" capable of creating this image. In the diagram on the right we see a dime, followed by a dime on a piece of slide film on which the image is the same size as the actual dime. In the third image, we see an image that is smaller than the actual dime. This third image may be close up, but it is not a "macro," i.e., 1:1 image. Going toward larger currency, the bills below appear as they would 1) at normal eye level, 2) closer up, 3) even closer up, and 4) macro. The final image has a 1:1 reproduction on the sensor, but the image as it appears is larger than life size. So what is "Close Up?" To a large extent that will be



Dime



Macro
Dime on film
or sensor is
actual size
1:1



Not Macro
Dime on film
or sensor is
smaller than
actual size

in the eye of the judge. The term would seem to indicate a picture taken "close up" so the bills in #2 and 3 below might or might not be considered "close-up" by the judge. These are my thoughts only, and in no way reflect official SSCC policy! You'll have to decide for yourself what "close up" means to you.



1) Not very
close up.



2) Closer up.
Enough for
the judge?



3) Perhaps a
bit closer?



4) Macro,
life-size on
the sensor,
larger than
life in print

Tim Grey's Digital Darkroom Questions

I normally process an image at whatever resolution it is, and when I start preparing the print and go to resize it to my print size, like 12 x 16 inches, it will end up something like 212 ppi or maybe 182 ppi. If it is 200 ppi or over I leave it the way it is and go to the sharpening step. If it is less than 200 I resize it but feeling that I am now damaging it I don't know if I should just go to 200 or 240 or 300 or whatever. I generally pick 240. What is the tradeoff in print quality between various PPI settings, or is this even very important?

Tim's Answer: The primary question here is whether you're resizing your original master image, or if you're just resizing a copy. In other words, are you concerned about damaging the original, or producing a print that isn't of the utmost quality?

I'm assuming that you're referring to a copy of the original image being prepared for printing, but just in case, I strongly discourage the practice of resizing the original master image. I always keep that master image at the native pixel dimensions, and only resize a copy for purposes of sharing (via print or otherwise).

As an aside, my basic workflow for preparing an image for output in Photoshop is to create a copy via Image > Duplicate, turning on the Duplicate Merged Layers Only checkbox to flatten the image in the process. Then I resize the image to the final output size using Image > Image Size, and apply sharpening as needed. I'll then print the image (or just save it if I'm sending it to someone else), and I now have an output version of the image without having caused any harm to my original master image.

Assuming you were indeed working with a copy of the image, the core of your question is whether you should leave the original pixels untouched, or if you should indeed "invent" new pixels in order to increase the pixel dimensions of the image. This is one of the issues that continues to be misunderstood by a large number of photographers.

Here's the bottom line: When you print an image, there needs to be a certain amount of data. If that data doesn't exist in the image you're printing, it will be "invented" by the printer. So the real question isn't truly about what resolution you're printing the image at, but rather whether the invention of pixels (interpolation) is being done by Photoshop or by the printer driver.

It used to be that printer software did a rather poor job of interpolating image data, and so it was quite important to resize the image in Photoshop so the printer software wouldn't touch your data (at least in this respect). Now we've gotten to the point that printer software does a good job of interpolating the data, so the differences are pretty minimal.

As a general rule, if you are like me and feel that Photoshop is still going to produce the best results, you should generally resize the image to 360 ppi (the actual optimal value varies by printer, but 360 ppi is pretty standard for most photo inkjet printers). That said, the reality is that you would have a very difficult time seeing a difference with most printers. So, I recommend 360 ppi, but I also don't sweat this issue at all these days, thanks to much improved printer software.

© Tim Grey, Used with permission



© 2012 Aaron Johnson, Used with permission.

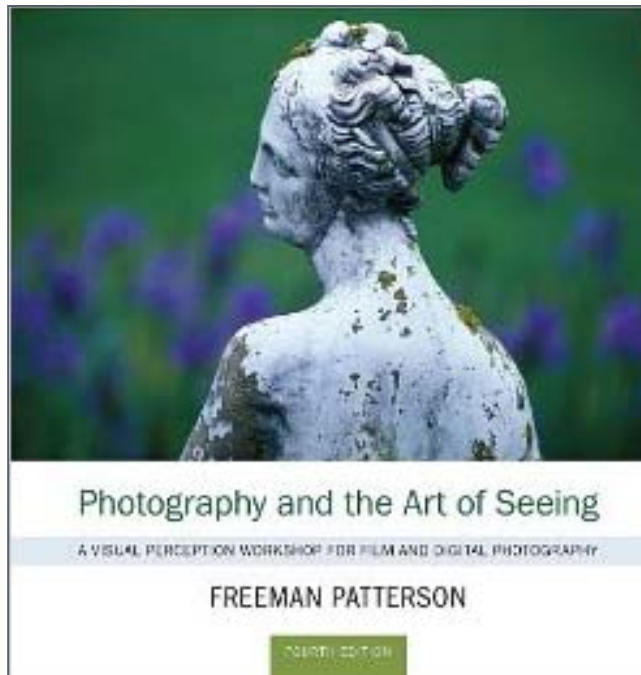
Book Notes

Photography and the Art of Seeing, Freeman Patterson, 2011 Bill Rau

For some time I've heard about including the elements of graphic design in photographs. I didn't get it, especially as I had no training in graphic design. I read two books by Freeman Patterson, but it wasn't until I read his, *Photography and the Art of Seeing* that the discussion of graphic elements in photos began to make sense.

Patterson's book strongly encourages readers to break the rules we normally live by—blur where we might normally sharpen, tilt the camera where we normally would keep it straight. What I find most helpful, and what opened up the concepts of graphic design in practical ways, was his

discussion of letting the subject express itself and respond to that, rather than my imposing my preconceptions onto the subject.



Initially, his guidance seems almost too subtle, but over time it begins to work into better photos. Patterson provides many exercise to stimulate our minds and creativity through the book. I liked the exercise of photographing an egg twenty times—see what the egg expresses: form, color, fragility, whatever we see. Patterson is a great teacher and this book is one of his best for new and long practicing photographers.

Editor's Corner

Killer Issue, Killer Articles, Kill the Yearbook Dave Mullen

A deafening silence followed last month's question of publishing a club yearbook, so that's a dog we'll let lie for the foreseeable future.

Some thanks are in order for this amazing issue of your *Cable Release*, as some new correspondents stepped up and some reliable correspondents continued their efforts.



Michael Koren and Bill Rau have been steady contributors throughout the year, and Doug Wolters and Coco Simon can now publish their own yearbook based on the series of articles they submitted this year about their trips through Canada. Thanks as always to Ted Ringger and Dave Blass for handling the

monthly Exhibits, Calls for Entries, and Classes and Workshops. Mike Lux gives us an early "Body of Work" based on his recent travels, and thanks to new contributors MyPhuong Nyugen and Sheryl Adams who write about their photographic passions.

You too can contribute to the *Cable Release*, and to the Club, in a variety of ways. Look in this issue and listen to announcements at meetings for ways to help make *your* club even better. Many hands make light work, and while we can easily kill the yearbook, we don't want to kill our regular volunteers by leaving all the work on their shoulders.

If you have questions, corrections, quips, enervations, problems, need to pass on a message to a club officer, or would like to write an article, please feel free to email me at dave@nora-school.org and I'll do my best to respond.

Classes and Workshops

David Blass

Nikhil Bahl

Private Instruction and Custom Workshops available
Flowers & Close-up in the Field, 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, June 30, 6:30-9:30am

More info at www.nikhilbahl.com

Washington School of Photography

Interiors and Architecture, Mon. Apr. 2, 7-10pm
Intermediate Photography, Tue. Apr. 3, 10am-1pm
Focus on Composition, Sat. Apr. 7, 10am-1pm
Controlling your Light, Sat. Apr. 14, 10am-4:30pm
Finishing Touch, Fri. Apr. 20, 10am-4:30pm
Macro Nature, Thu. Apr. 26, 7-10pm

And many more at www.wsp-photo.com

Capital Photography Center

Photo Safari-Cherry Blossoms at the Tidal Basin,
Thu. Apr. 5, 9:30am-12pm
Sherwood Gardens, Fri. Apr. 13 7-11am
Focus on Composition, Sat. Apr. 7, 10am-1pm
Controlling your Light, Sat. Apr. 14, 10am-4:30pm
Finishing Touch, Fri. Apr. 20, 10am-4:30pm
Macro Nature, Thu. Apr. 26, 7-10pm
Food Photography, Sat. May 5, 10am-4:30pm

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 or www.experienceumbria.com

Horizon Workshops

Glamour and Beauty, Sat. Apr. 14 and Thu. Jun. 14.
Washington DC: Icons with a Creative Eye, Sat. Apr. 21,
10am-7:30pm and Sun. Apr. 22, 8am-3:30pm
The Spirit of Manhattan, Apr. 28, 10am-5pm
Central Park in Season, Sat. May 12, 10am-5pm
Montana Adventure, May 7-13
Ireland: Landscapes and Locals, Aug. 6-12

And many more at www.horizonworkshops.com

Joseph Van Ost Photo Safaris

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

Glen Echo Park

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
Beyond the Image: Working in Series, Sat. Apr. 21-May 26,
4-6:30pm
Close to Home Photography, Wed. May 9-30, 7:30-9:30pm
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-June 4
Moab, UT, June 7-10
The Pantanal, Brazil, July 10-20
Lake Clark National Park, Alaska, July 29-Aug. 2
Turkey, Oct. 18-30
Cultural India, Nov. 17-30

And more at 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.atomx.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/>

Cory Hilz Photography

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>

Mike Lux Portfolio South America



Glacier Alley #4



The Narrows



Nice Neighborhood



Sweeping Clouds



Christ the Redeemer



Dreamy Rio



Sunbeam on Water



Passing Sentinals



Trickle Down Glacier



Rio Overlook



Carnival Time



Glacier Resting Place



Bob Catlett, Orchid

Website of the Month ISO Explained

<http://youtu.be/WEApLA-YNko>

A useful explanation for both the novice and experienced photographer about ISO as it relates to digital imaging. You may think you know everything, but this ten minute video goes into great depth explaining amplitude and the like.

Exhibits and Events Ted Ringer

Terraforming: Contemporary Discourse in Landscape Photography – Seeing a place through the mind's eye more than through the camera lens. Through April 11. Montgomery College King Street Gallery, Silver Spring.
www.montgomerycollege.edu/arts-tpss

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

Tim Hetherington: Sleeping Soldiers – Intimate portraits of American soldiers in Afghanistan. Through May 20. Corcoran Gallery of Art. 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

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 August 12. 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

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

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

Snapshot: Painters and Photography, Bonnard to Vuillard – Shows how 19th century painters adopted photography as both a painting aid and an expressive medium in itself. The Phillips Collection. www.phillipscollection.org

In Vibrant Color: Vintage Celebrity Portraits from the Harry Warnecke Studio – 24 portraits made for the Daily News Sunday color section. Through September 3. National Portrait Gallery. www.npg.si.edu



Michael Koren, *Marble Steps*

Photoshop Tip of the Month Glossier Lips for the One You Love

If your significant other needs glossier lips, duplicate the Background layer (Ctrl/Cmd-J) and change the layer blend mode to Screen to brighten his or her entire face. Alt/Opt.-click the Add Layer Mask icon on the Layers palette to hide this brighter layer behind a black mask, then press D (for Default) to set the Foreground color to white. Choose a small, soft-edged Brush (B); and paint over the highlight areas on the lips and they'll get even glossier.

Such a Deal!

\$10 off How To Photograph Everyone

Clay Blackmore, a well known local and national photographer, is coming to VisArts on May 14 and 15 for a seminar and workshop entitled *How to Photograph Everyone*. SSCC members are eligible for a \$10 discount to the 4 hour seminar on May 14. Use the code "CLUB10" when you register at

www.cinestories.com/email-templates/HTPE/DCclub.html

SSCC Magazine Reading Survey

Dave Mullen

Prompted by a member question about my own magazine recommendations, I surveyed the SSCC membership on their magazine reading habits. Thirty of our eighty-five members responded. Here are the results.

What we read monthly

SSCC Cable Release	26	89.7%
Popular Photography	11	37.9%
Outdoor Photographer	9	31%
Other (see below)*	9	31%
British photo magazines	7	24.1%
Photoshop User	5	17.2%
Lenswork	5	17.2%
Shutterbug	4	13.8%
DigitalPhoto	3	10.3%
PhotoTechnique	3	10.3%
American Photo	2	6.9%
Aperture	2	6.9%
Professional Photographer	2	6.9%
Rangefinder	1	3.4%

What we subscribe to

SSCC Cable Release	20	74%
Popular Photography	10	37%
Outdoor Photographer	10	37%
Other (see below)*	9	33%
Photoshop User	6	22.2%
Lenswork	4	14.8%
Shutterbug	4	14.8%
British photo magazines	4	14.8%
PhotoTechnique	4	14.8%
American Photo	3	11.1%
DigitalPhoto	3	11.1%
Professional Photographer	3	11.1%
Aperture	2	7.4%
Rangefinder	1	3.7%

*Other Magazines We Read or subscribe to: 31%

- Digital Photo Pro
- PSA Journal (2)
- View Camera Magazine
- Various photography blogs
- Florida PP
- Digital Photographer (UK)
- once, icreate, focus, B&W + Color, digital photographer, photoshop creative
- Essential Guides to Landscape & Outdoor Photography
- Nature Photographer

What is most important to us in a photo magazine?

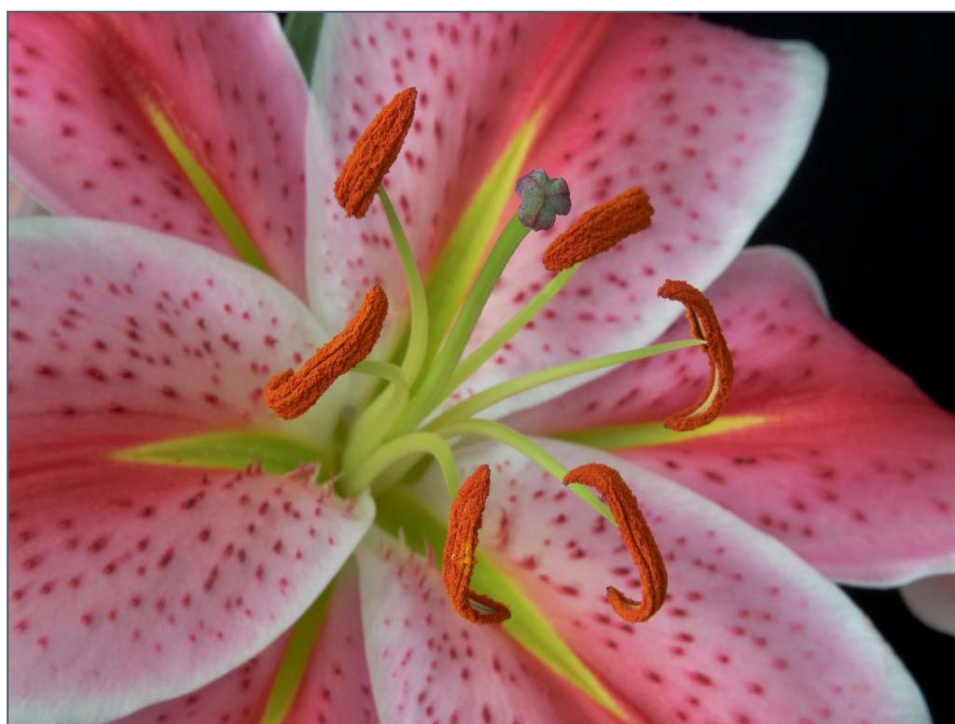
- All the winning images in magazines
- What photo web sites you visit at least once a week.
- Examples of pictures that show the described techniques well, how-to's, both with the camera and software, listings of events and classes, contests and challenges
- Clear How-to articles
- Macro photography
- Photographic information and objective equipment review.
- Advanced articles on technique and the thought/art process of making a great picture.
- How to do things-concepts and step-by-step projects with comparisons of methods, especially without studio space rental and very expensive equipment. The British magazines are much better at this although recently they have gotten into the "selling stuff" mode. I want a good reason for buying stuff. I am willing to pay \$10-20/mo for a magazine that teaches. I often buy several per month.
- "How-to" information that improves the quality of my picture-taking. Also nice are interesting pictures that suggest what I could do myself without the need for manipulating pictures or expensive equipment.
- Information about gear + Photoshop Element tips and techniques + Photographs + how to
- Images. That and the stories behind the work.
- Good info filed articles-how to.
- Good ideas for photos and print processing techniques and details about new equipment.
- Showing high quality photos that are unusual and techniques that are helpful, useful, imperative and/or sign of criminal negligence not to know and use.
- Showing new techniques and processes.
- Tutorials and techniques (beautiful pictures help!)
- 1) photo galleries of readers 2) Photo fixes-experts giving their critiques and comments on how to improve photos submitted by readers.
- Useful tips and information on how to improve my skills; and on photo management software (i.e. LR3)
- Info on new equipment, Photoshop tutorials, and nice photos to see.
- Quality of the articles and a wider subject coverage that are not only good for the camera clubs, broaden photographic knowledge, such as International Exhibition.
- once or focus or B&W + Color
- Creative images and explanations of techniques
- Profiles of photographers that include examples of their work and something about their inspirations, motivations, and techniques.
- Inspiration, technique.



Bob Catlett, Luray Caverns #1



Ted Ringger, Little Rock Rotunda



Judy Saunders, Stargazer



David Blass, Cactus Flower



Fred Skolnick, Ho Hum

Calls for Entries

David Blass

Chesapeake Bay Foundation

Save the Bay Photo Contest, Deadline: Apr. 13

<http://www.cbf.org/page.aspx?pid=1780&erid=9385320&trid=6298e232-d50d-445b-a06a-f75462881f8e>

Vermont Photo Workplace

Photoplace Open, Deadline: April 9

Photoplace Portfolio Artist Competition, Deadline: May 2

Alternative Realities, Deadline: June 4

www.vtphotoworkplace.com

Focal Press Photography Contest

Weather, Deadline: April 30

Texture, Deadline: May 31

Water, Deadline: June 30

<http://focalpressphotographycontest.com/>

Hope, Survival, Renewal

Howard Avenue Arts Incubator, Kensington

Deadline: Renewal-April 14, 2012

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

The Kiernan Gallery (Lexington, VA)

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)

One World, One Water

H2O12, Deadline: April 30

www.artistsat910.com/eventsshow.html

Linus Galleries (Signal Hill, CA)

My Loves, Deadline: April 2

Be Still Life, Deadline: April 16

Food for Thought, Deadline: May 7

Fantasy, Deadline: May 28

Botanicals, Deadline: June 18

www.linusgallery.com/call-for-entries.html

St. Augustine (FL) Art Association

Nature & Wildlife Art Exhibition, Deadline: March 2

www.staaa.org

Oceanside (CA) Museum of Art

Masters of Underwater Photography, Deadline: March 4

www.mastersofunderwaterphotographicart.com

Black Box Gallery (Portland, OR)

Black and White, Deadline Apr. 10

Portrait: Mirror Mirror, Deadline: May 8

<http://blackboxgallery.com/CallForEntry.html>

A Smith Gallery (Johnson City, TX)

Play, Deadline: May 20

https://asmithgallery.com/Play_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

Mpls Photo Center

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

www.mplsphotocenter.com/exhibits/exhibit-competitions.php

1650 Gallery (Los Angeles)

Abstracts: The Alternative Eye, Deadline: Apr. 12

<http://1650gallery.com/>

Photographer's Forum Magazine

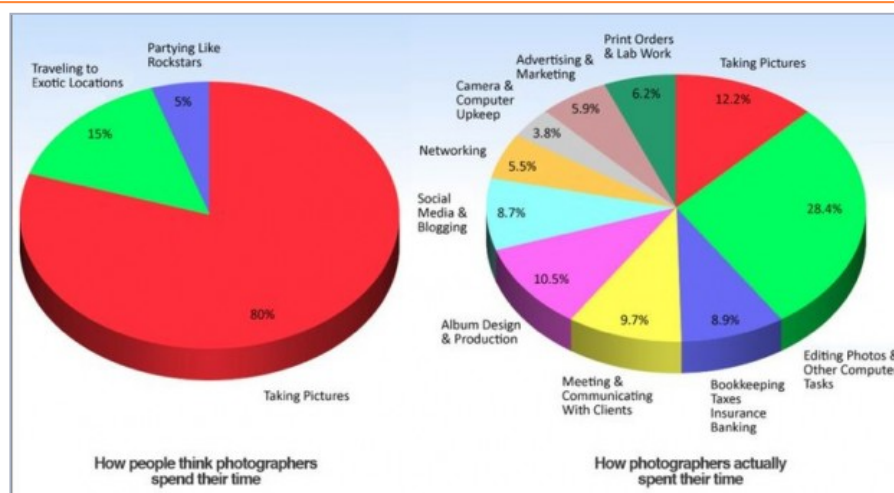
32nd Annual Spring Photography Contest, Deadline: May 14

http://pfmagazine.com/photography-contest/enter-contest-online/?iddev_id=1017

FloreAnt Projects Gallery (Emmaus, PA)

Two Wheels to Change Our World, Deadline: May 31

<http://floreantprojects.com/>



News You Can Use

Full Moons

Date	Moonrise	Moonset
April 6	7:53 pm	6:16 am
May 5	7:55 pm	5:26 am

Sunrise and Sunset

Date	Sunrise	Sunset
April 1	6:52 am	7:32 pm
April 15	6:31 am	7:46 pm
April 30	6:11 am	8:00 pm

Times are for Washington DC. www.timeanddate.com



MyPhuong Nguyen, Oyster catcher at the beach



flickr

www.sscphotography.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.sscphotography.org

www.twitter.com/ssccphoto

www.flickr.com/groups/sscc_picture_a_day

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

Shameless Commerce The SSCC General Store

The *Cable Release* In Hardcopy

To order this issue and back issues,
visit the *Cable Release* site at

<http://magcloud.com/browse/Magazine/11476>

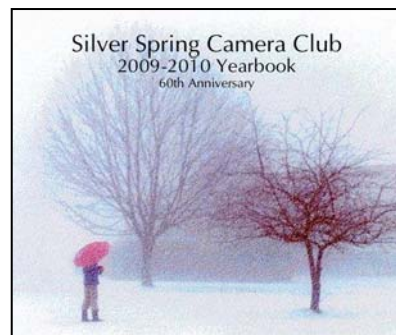
SSCC T-Shirts!



SSCC Yearbooks

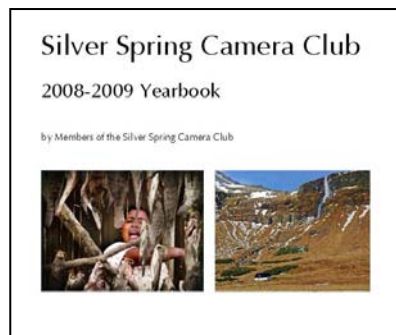
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www.blurb.com/bookstore/detail/1323637



2008-2009

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

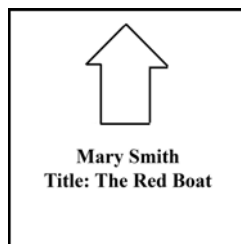
Deadline: Midnight 1-week before competition

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Plan Your Shooting! 2011 –2012 Competition Topics

April	Macro/Close Up
May	Print: Body of Work
	Digital: Open
June	Year-End

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

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

April 2012

- 5 No Meeting
- 12 Competition Night: Close Up/Macro
- 19 Speaker Night: Nikhil Bahl
- 21 Field Trip: Udvar-Hazy Museum
- 24 Cable Release Deadline
- 26 Education Night: Slideshows

May 2012

- 3 Speaker Meeting
- 10 Competition Night
- 17 Education Night
- 24 Cable Release Deadline



George DeBuchananne, 17 in Storage

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

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



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

First Class Mail