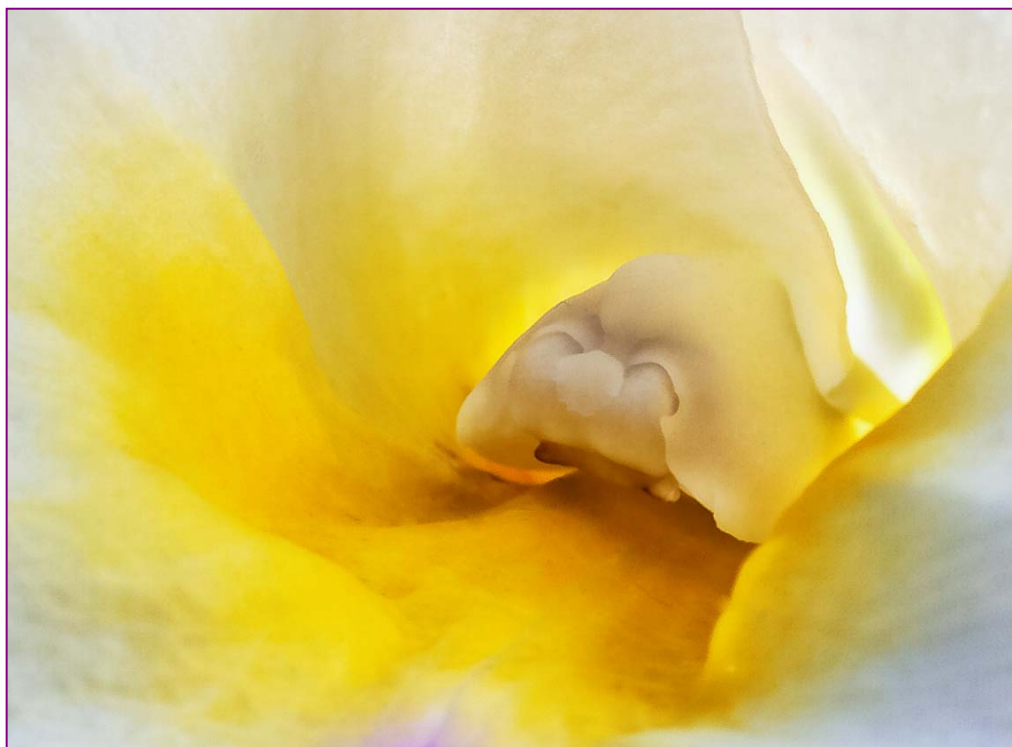


# Cable Release



*Nick Williams, Inner Sunrise*

## **Food For Thought**

*Stare. It's the way to educate your eyes.*

*Pry, Listen, Eavesdrop.*

*Die knowing something.*

*You are not here long.*

*-Walker Evans*

## SSCC Officers and Chairs 2011-2012

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

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

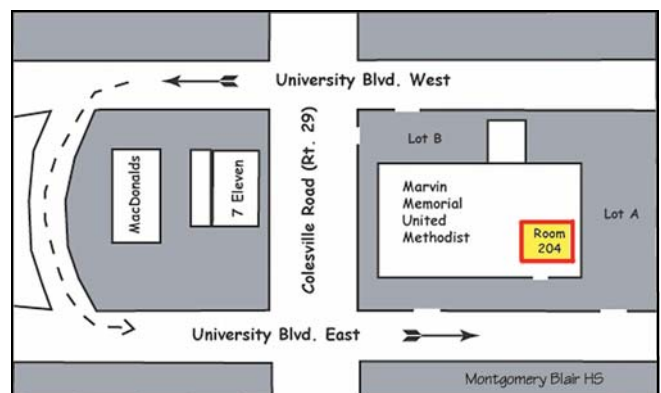
*From downtown Silver Spring:* Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

*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

May 3

### Speaker Night: Daniel Schreiber Photographer of People and Places

This month, our speaker is Daniel Schreiber. Though based in Bethesda, Daniel's photography takes him all over the world. For the past 15 years, he has been photographing a myriad of subjects near and far – and often in fascinating locations. As a quick tour of his Web site indicates, Daniel's work spans at least three lifetimes of professional photography: editorial, travel, nature and wildlife, sports, and commercial as well as fine art photography. Not to mention his extensive catalogue of stock images!



Daniel's work has appeared in *Washingtonian*, *Bethesda*, and *Virginia Living* magazines, as well as *The Washington Post*. Among his commercial clients is Jim Coleman Toyota in Bethesda. His photographic travels have taken him throughout the US, including much time in the Rocky Mountain and Mid-Atlantic regions. Internationally, he has photographed in Africa, Australia, New Zealand, Ireland, Turkey, the Caribbean, and Central and South America.

As he makes clear, in today's world of digital photography and photo editing software, Daniel takes pride in limiting photo software and printing corrections in his work primarily to recreating the image in printed form as he initially observed it in the field.

May 10

### Competition Night Projected Image Theme: Open Print Image Theme: Body of Work Judge: Leena Jayaswal

Our judge for the May open and body-of-work competitions is Leena Jayaswal, photographer, artist, filmmaker, and associate professor in the School of Communications at American University. In the area of Film and Media Arts, Professor Jayaswal directs the photography curriculum, where she also teaches courses on the Principles of Photography and Fine Art Photography.

Leena Jayaswal's photography has been nationally recognized in galleries around the country, and she exhibits frequently in the Washington, DC area. She has worked with the famed photographer Mary Ellen Mark. Not only a photographer, Leena Jayaswal has also won acclaim for her work in film. Her films have been screened in various film festivals across the US. *An Impression: Dischord Records* was honored as the Best Selected



Juror Film at the 2<sup>nd</sup> Annual Small International Film Festival at the Berkeley Art Center in California. *Crossing Lines* was picked up for national distribution to public television affiliates around the country and has been shown on 70 different stations as well as numerous juried international film festivals. This film won a number of awards, including Best American Documentary at the Heart of England Film Festival and The Bronze Palm Award, Mexico International Film Festival. Leena was also awarded the prestigious Gracie Allen Award from the American Women in Radio and Television.

In a recent profile on Leena Jayaswal, the author explained that Leena grew up in Ohio, where her father, a cardiologist, moved the family from India when Leena was six. The article states that she "learned how to be an American kid through the lens of a camera." When she got her first camera for her 16<sup>th</sup> birthday, she began using it "as a way to bridge the divide between life in the United States and her South Asian roots." In college, Leena awoke "to her Indian heritage, and her family's homeland became her favorite subject." Since then, she has traveled frequently to India, documenting not only the famous sites but also the history and everyday details of her grandfather's neighborhood, where her family has lived for hundreds of years.

In documenting the people and places of India, Leena Jayaswal says, "If I'm standing there with my camera, it's both a barrier and an ice-breaker. It opens up a dialogue. I love documenting those fleeting moments of connection."



**May 12**

**Field Trip: Franciscan Monastery**  
14<sup>th</sup> & QuincyStreets, NE , Washington DC



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 Monastery.



We'll begin shooting around 10am. Lunch, as always, will follow at a nearby fine dining establishment.



**May 17**

**Education Night**  
**Karen Messick: iPhoneography**  
(open to all cell phone photographers)

Professional photographer, Karen Messick, will present techniques and creative processes of iPhoneography. Karen will discuss some of her favorite apps and their use in obtaining a variety of dramatic and artistic effects. Many of the iPhone apps have an equivalent that is available in the Android Market for those that do not have an Apple iPhone.

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

Many of our speakers and judges this year have talked about their concept of "working" an image in post production. By working they mean artistic processing to a point that gets to the image they saw in their mind when they shot the picture. Some artists make multiple layers and masks, and layer and mask, and repeat again, to mold the image into a new image. Some make prints then paint on the paper, or cut the paper into pieces to photograph again to create a whole new image. One common theme all the artists mention is working the image too much. You need to know when to stop and say "it's done." We have heard more than once, "this is where the picture wants me to go."



Many of you know I love the new photographic possibilities presented by the iPhone 4S. The camera is always available, the lens is amazingly sharp and the resolution is capable of making 11x14 prints that can win an award in a competition. There are also many apps available that run on the phone that put Photoshop to shame. With this great processing ability and power comes great responsibility to the final image. Similar to all artist photographers, cell phone photographers need to know where the picture wants you to go and when to stop processing.

There are two very popular apps that, in my opinion, have gone too far. Too far, as in way past the point where the image needed to stop processing. Both Instagram and Hipstamatic are apps that transform an image into a quirky, low-fi, vintage looking product that lacks sharpness and saturation. So rather than shoot and save, then altering an image in the phone, these two apps process immediately, then save. The apps are taking the artistic process out of the hands of a photographer and just making junky images. I believe Oskar Barnack, the optical engineer for Leica that developed precision lenses and the father of the 35mm camera, would be happy with the progress and quality that can be obtained with a cell phone camera. However, he would be horrified to see what these two apps do to images.

Don't misunderstand; I have no problem with grunge effects, enhanced grain, a vintage look, or soft focus. But, I think we are moving backwards with Instagram and Hipstamatic. The process should be in the hands of the photographer, not the app. Only the photographer knows when enough is enough. Each image deserves a different effect; the effect can range from nothing, to something that borders on graphic art. If the effect desired is exactly what Instagram or Hipstamatic offers, fine, there's an app for that! Many

photo apps have filters built in that mimic the Instagram or Hipstamatic effects. The point is, the photographer chooses how much and when to apply the filters.

### PSA News



To register for the international conference in San Francisco, go to the registration website: [www.psa-photo.org/conference/2012-conference-registration/](http://www.psa-photo.org/conference/2012-conference-registration/)



Koller, Sycamore Bark



Michael Tran, Center Pole





*Bob Catlett, Shoots and Bud*



*Michael Koren, Spring Flower*



*Doug Wolters, Cathedral Colors #1*



*Judy Saunders, Swirl of Color*

## Important Year-End Competition Info

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:* 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 resubmit digital entries.** Since the results of the May competition may influence your selection, the deadline to respond is midnight Sunday, May 13.

*For Print entries:* Print entries are due no later than May 10 at the conclusion of the regular May competition evening.

## Next Season's Competition Topics Selected

Each spring, the SSCC Board recommends and then holds a blind vote on competition topics for the coming season. For 2012-2013 we'll have some perennial favorites as well as a new “concept” topic. Why not start thinking about the topics now, and use them to guide some of your work in the coming months? Here's the run-down:

- September – Open
- October – Nature
- November – Open
- December – Architecture
- January – Open
- February – Abstracts
- March – Open
- April – Macro / Close-ups
- May – Reflections

Note that upcoming competition topics for the year appear in every issue of the *Cable Release* on the inside back cover.

## May “Body of Work” Competition

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](http://ssccphotography.org), please send a JPG resized to the Projected Image guidelines to [dave@nora-school.org](mailto:dave@nora-school.org). Please be sure that your name and the title are in the filename.

## Scanner Photography

### Janet Matthews

*This past March, artist and photographer Janet Matthews gave a presentation to SSCC during speaker's night on alternative techniques for capturing and processing photographs. Because of our interest in one technique in particular – using the scanner as a camera – Janet has graciously given us permission to reprint here an article she published in September 2009 in JPG Magazine. If you have additional questions or any comments, Janet invites you to contact her at [janetmatthews@verizon.net](mailto:janetmatthews@verizon.net).*

Photography is a process of recording images using the action of light on a light sensitive surface. At one time, this light receptive surface was paper, or a glass or metal plate, and later film, coated with a light-sensitive chemical emulsion. In today's world, the term photography also includes images made through the action of light on a matrix of photo-receptors, as in a [digital camera](#). Or...a flatbed scanner.

I have been using my flatbed scanner as an alternative method of capturing images. Using a scanner as a camera is one way to approach photography in a more playful manner, as there are no "rules" to break. I have worked out some methods, which I would like to share as suggestions, not rules, to try with your scanner. Feel free to use or adapt these suggestions so that they fit your personal working style. Flatbed scanners have a limited range of focus, so they will produce images with very shallow depth of field. The quality of light in a scanner image is quite distinctive. It will be frontal in direction with a limited range. Portions of the object(s) that lie directly on the glass will be well lit, but there is a rapid fall-off of light for portions that are above the glass. Digital post-processing can be used to make tonal adjustments, if desired.



When choosing subject matter, you will want to keep the focus and lighting issues in mind. I would not recommend placing anything that may cause scratches or anything wet on the scanner glass. You may wish to use acetate or other transparent materials to protect the glass. Some materials may cause the glass to become dirty. Flowers tend to drop a lot of pollen, for example. I keep a container of glass cleaner wipes nearby, for keeping the glass clean. You can scan with the lid up in a dark room for a black background, or add a background cover. Remember, the light falls off quickly, so even white backgrounds will darken.

If you have only used your scanner software in "Basic" mode, you will need to switch to "Advanced" or "Professional" mode. This will allow you to override the software's default settings.

- Place your subject matter on the scanner glass and make a preview scan

- Set your image type to "Color Photo (48-bit)" or "Black and White Photo (16-bit)". The names may be slightly different, depending on your

scanner, but be sure to choose an image type that uses 16-bit color per channel. This will allow you to make tonal adjustments with minimal image degradation.

- Select the area that you want to scan from the preview scan.

- Set your scanning resolution so that the image will be approximately 300 ppi at the final print size. For example, if you select an area for your scan that is 1" square and you want a print that is 4" square, set the resolution to 1200 ( $4 \times 300 = 1200$ ).



-Set your white and black points. You will need to override your scanner's default contrast settings to do this. Your scanner's Help menu or documentation should direct you to the contrast settings menu for your scanner. Set your white point to 255 and your black point to 0 for both input and output. Your preview scan will probably look very low in contrast. The histogram will likely show most of the data bunched up near the center. That's okay. This will give you latitude to adjust the contrast later without clipping any data. Now you are ready to scan.



I work with Photoshop to make tonal adjustments after scanning, so the following instructions are geared to that particular software. I first make a global contrast adjustment with an adjustment layer, which I follow with a series of local adjustments, again using adjustment layers (I prefer to use adjustment layers, but there are also a variety of other methods for making global and local contrast adjustments in Photoshop):

- Add a *Levels* adjustment layer. Set the black point by clicking the black eyedropper, and then clicking on the tone that you want to be black. I usually choose the lightest tone in the "black" background. Or you could simply move the slider on the left side of the histogram to the beginning of the shadow data. Then I move the slider on the right under the histogram to the point where highlight data starts. Because this is an adjustment layer, you are not discarding any data, and can change the settings later if needed.

- Next, I look for areas that need to be lightened or darkened, or need more contrast. I add a "Curves" ad-

justment layer and adjust the curve for the area I am concerned about. Don't worry about how this affects the rest of the image. After clicking "OK" in the dialog box, notice that this layer has a white box linked to it in the Layers Palette. This is a layer mask. Using the Paint Bucket tool, fill this mask with black. Activate the mask by clicking on it (it will have a border around it when active) and then click in the image window with the Paint Bucket tool. The contrast adjustment will disappear from the image. Now you can use a soft, very low opacity brush to paint white into the mask over the area of concern. This will allow the adjustment layer to show only in the lightened areas of the mask. The amount of white you add to the mask determines how much of the adjustment layer will show. Continue making local adjustments in the same manner, using "Curves" adjustment layers.

I usually work in monochrome (using a "Channel Mixer" adjustment layer to change to grayscale, rather than letting the scanner determine the way that the colors convert), so color issues are not a concern for me. If you prefer to work in color, you will need to be prepared to make color corrections as well.

I encourage you to try using your scanner as a camera. You may find that this process can be another tool to use in creating images. And it can be a starting point for further experimentation. Use your scanner with an open mind and have fun.



## Member News

**Jim Auerbach** will be teaching two courses beginning next month. *Introduction to Digital Photography* will cover choosing a camera, understanding the controls, and much more. Basic principles of photography will be explored as well as techniques to turn a so-so snapshot into a great picture. Software options will be investigated. Fee: \$75, 6 classes, from Wednesday May 16-June 20 1:00pm-3:00pm at White Flint Mall. Jim will also be teaching *Intermediate Digital Photography* which will look at exposure options such as shutter priority, aperture priority, ISO, exposure compensation, and how these work together. Participants will learn image processing and the technical aspects of printing. Basics of flash photography will also be explored. Fee: \$55, 3 classes, from Wednesday July 11-July 25 9:30am-12:30pm at the Holiday Park Senior Center in Wheaton. Please contact Jim at [NPAIIM@aol.com](mailto:NPAIIM@aol.com) for more details.

Two exhibitions for **Doug Wolters** and **Coco Simon** – Shared Vision Photography – will be on display until the end of the month at The Meeting House Gallery in Columbia. Each has 10 images in the multi-media exhibition *Nature Interpreted*, on exhibit until May 20. The gallery is located at 5885 Robert Oliver Place in the Oakland Mills Interfaith Center, just a short ride up Route 29 and a quick left off Broken Land Parkway. The gallery is open daily from 8am-9pm.

**Doug** and **Coco** also have 24 other images in a “duo” show at the Takoma Park Community Center, which runs until May 30 in the Dempsey Memorial Gallery (2<sup>nd</sup> floor). You can visit *Petal and Leaf* Monday-Friday between 8:30AM and 9:30 PM and on Saturdays between 10:00AM and 6:00PM. The Takoma Park Community Center is at 7500 Maple Avenue, the corner of Route 410 / Philadelphia Avenue and Maple Avenue. Doug and Coco hope you come to see their work and let them know your impressions / reactions.



Coriolana Simon, Magnolia Study No 2



## April Competition Results

Topic: Macro/Close Up

Judge: Terry Popkin

**Advanced Color Prints:** 19 Entries from 10 Entrants

1st-Jim Auerbach	Pretty in Pink
2nd-Robert Catlett	Green Bumpie
3rd-Carl Brandt	Lily
HM-Robert Catlett	Shutes & Bud
HM-Beth Koller	Stack of Pencils

**Advanced Mono Prints:** 13 Entries from 7 Entrants

1st-MyPhuong Nguyen	Center of Dahlia
2nd-Chuck Bress	Watch
3rd-MyPhuong Nguyen	Egg Stick on Leg

**Novice Color Prints:** 20 Entries from 11 Entrants

1st- Coriolana Simon	Lily Study #1
2nd- Sheryl Adams	Eye of the Needle
3rd- Coriolana Simon	Red Allure
HM-Douglas Wolters	Cathedral Colors #1
HM-Karen Carkhuff	Peaceful

**Novice Mono Prints:** 10 Entries from 7 Entrants

1st-Greg Holden	Button
2nd-Judy Saunders	Life Savers
3rd-Fred Skolnick	Cross Section

**Advanced Projected:** 24 Entries from 12 Entrants

1st-Beth Koller	Inside
2nd-Michael Tran	Center Pole
3rd-Jim Rogers	Are You Gonna Eat That
HM-Michael Koren	Spring Flower
HM-Beth Koller	Sycamore Bark

**Novice Projected:** 32 Entries from 16 Entrants

1st-Matt Hnatov	Smile for the Camera
2nd-Nick Williams	Synapse
3rd-Coriolana Simon	Magnolia Study No 2
HM-Nick Williams	Inner Sunrise
HM-Greg Holden	Trigonometry
HM-Judy Saunders	Swirl of Color

**Congratulations to all who entered!**



Jim Rogers, Are You Gonna Eat That

## May Topics

**Projected Image: Open**

**Entries Due May 3 by Midnight!**

**Print Image: Body of Work**

**Entries due May 10 at Competition**

## June Topics

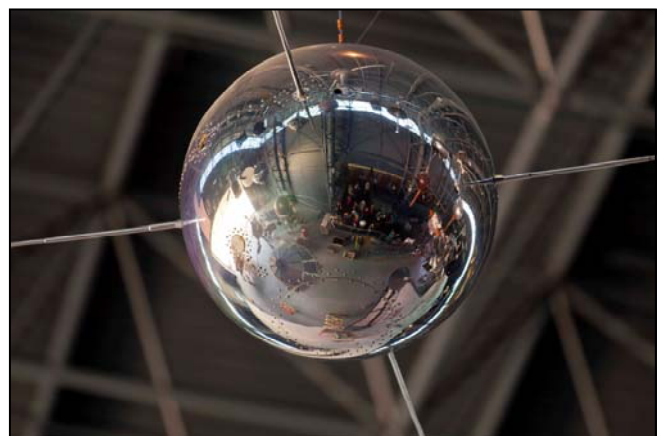
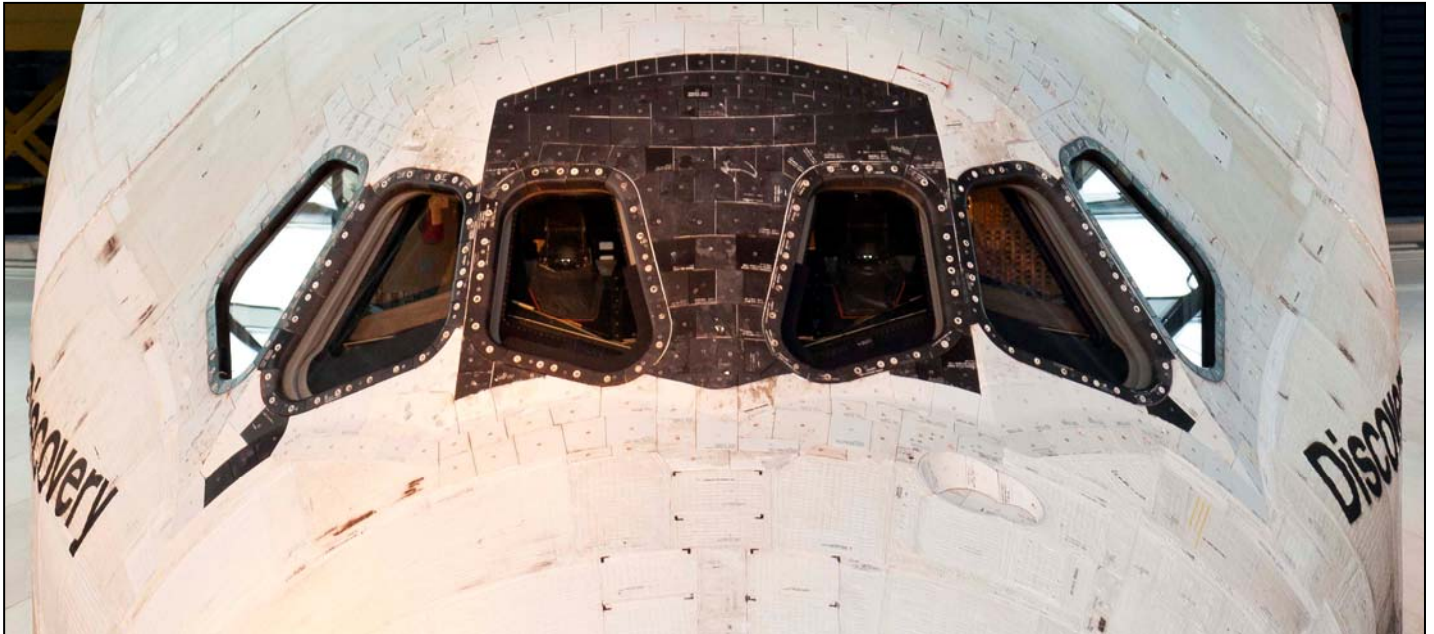
**Year End Competition**

**See Article in this issue for details**

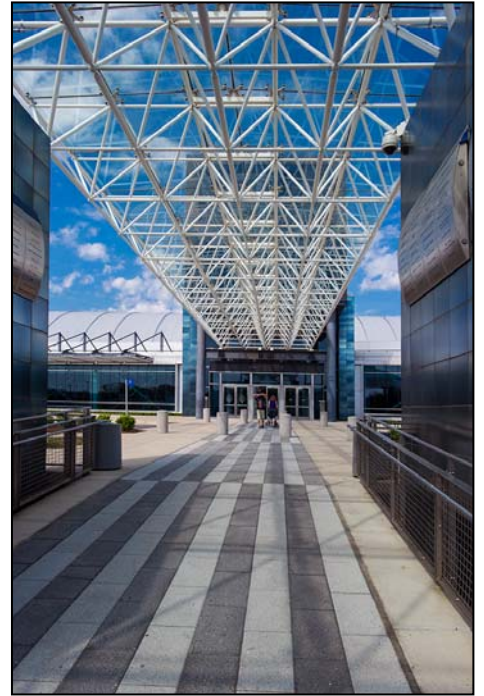
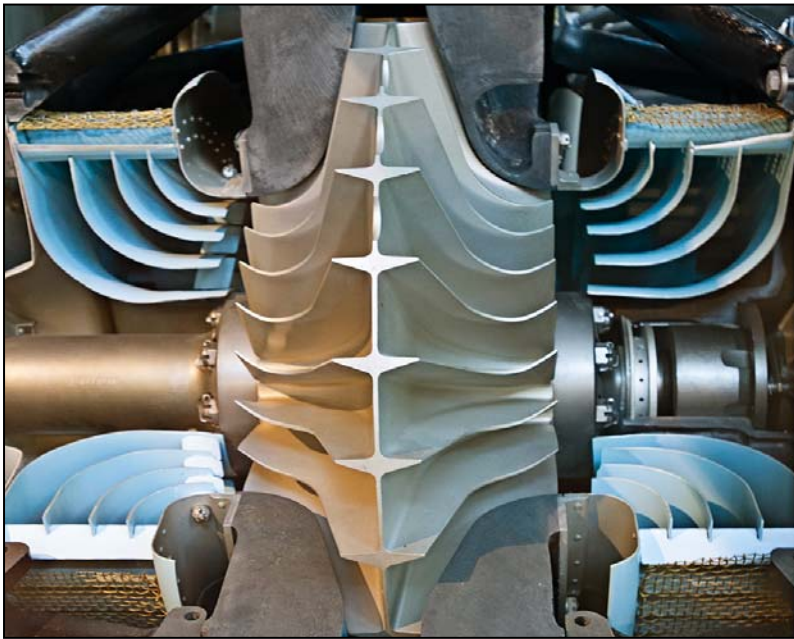


## Scenes from the Air and Space Museum Field Trip

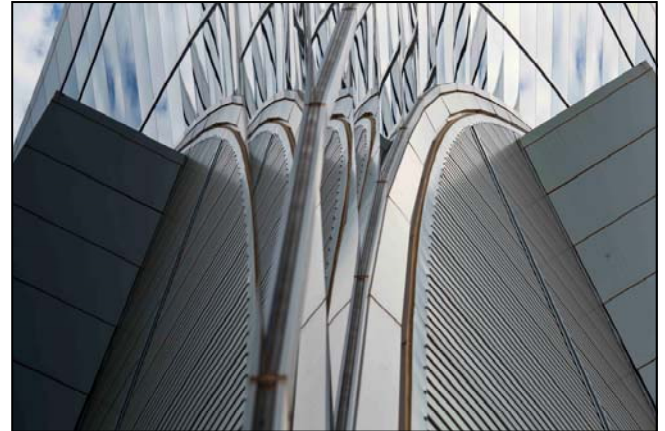
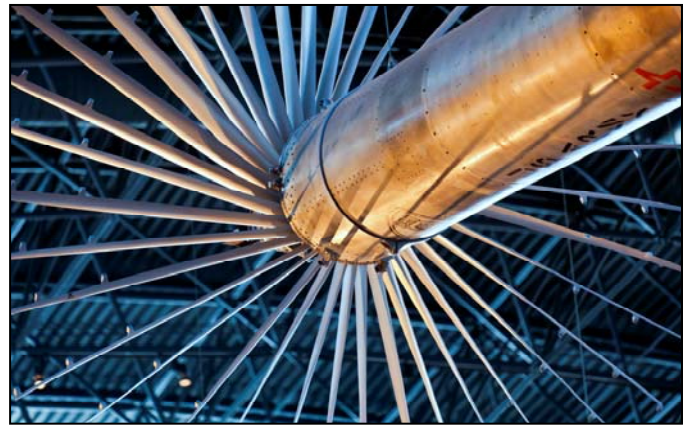
Bob Catlett and Matt Hnatov













## New SSCC Online Forum!

Dan Sisken

The SSCC now has an on-line forum, moderated by Dan Sisken and Dave Mullen. Why a Discussion Forum? An online forum for the SSCC will allow club members to more fully share information about photography with each other. It will allow us to continue the conversation about the various aspects of the activity we love beyond the three meetings and other events we have every month. Possible forum discussions are camera gear (lenses, camera bodies, tripods, etc.), photographic techniques (exposure, composition), classes and workshops, exhibits and other events, Photoshop how-to, photography web sites, getting your photos on-line, marketing and promotion, and using social media to name just a few. In addition to the above, members could share photos with each other for discussion, feedback, helpful hints, and the like (please be especially diplomatic). We also expect that sharing through the SSCC forum will complement Mike Koren's photo a day project at Flickr.

Platform: The forum is Google Groups, a very simple, intuitive system.

Sign-up: Either sign the list being circulated at upcoming club meetings or email Dan Sisken at [dan.sisken@gmail.com](mailto:dan.sisken@gmail.com). All we need is your name and email address.

How it works: You will get an invite by email with a button to click on. Once you do that, you will be signed up to the forum. Simple. Once you are signed up, you can go to the forums at this URL: <http://groups.google.com/group/ssccameraclub>.

From there, you can read discussion threads, respond to a thread, and/or start a new thread. You can also adjust your settings so that you only receive a daily digest of posts instead of getting each one separately by email. See the *Edit my membership* link on the right. It is also possible to do most of your interacting with the forum by email.

## Rod Planck Workshops

Mike Koren

For those of you at the Speaker meeting with Nikhil Bahl, you may remember he mentioned that early in his career he attended a workshop with Rod Planck. Many years ago I also attended a workshop with Rod. Similar to Nikhil it changed the way I look through a viewfinder. Here is your chance to attend one of Rod's workshops.

Summer Safaris – Bugs and Blooms

June 3-8 or June 10-15, 2012

Tahquamenon Watershed, Niagara Escarpment and Seney National Wildlife Refuge

Newberry, Michigan, Six-Participant Workshop for Advanced Photographers

Foggy Bogs and Dewy Insects

August 12-17 or August 19-24, 2012

Tahquamenon Watershed and Seney National Wildlife Refuge Upper Peninsula - Michigan

Standard Workshop, Excellent For Beginning and Intermediate Skill Levels.

South Dakota Badlands and Black Hills 8 Day Tour  
September 3-10, 2012

Badlands National Park, Wind Cave National Park, Buffalo Gap National Grasslands and Custer State Park, For Intermediate and Advanced Photographers

For information on these and other workshops visit [www.rodplanck.com/seven-day-workshop-locations.htm](http://www.rodplanck.com/seven-day-workshop-locations.htm)



## Photoshop World DC

### MyPhuong Nguyen

The Photoshop World in DC was a spectacular event. With the balmy weather and the blooming cherry trees it was absolutely gorgeous to explore with a camera. I have always had a passion about new things in photography, so I joined the Photoshop World in DC. I had heard a lot of good thing about this, so I was excited to go for the first time. The huge crew of instructors and volunteers from the NAPP group gathered for this event. They must been working very hard to get it all set up. Walking from upstairs I could see the whole view of all the booths. I got the small schedule book at the register counter. This was exciting for me; I was overwhelmed with all the creative and passionate Photoshop users. I didn't know which one to see first since I only had 3 hours.

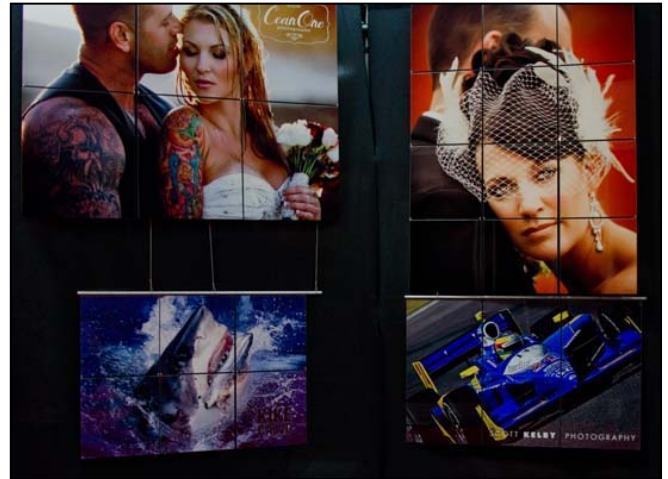


Walking down to the hallway I saw two crowded areas that caught my attention. I grabbed my gear and ran as fast as I could. Many photographers stumbled into each other to get to the front line trying to shoot the model. There were three booths with different models. The models were very beautiful with elegant make up. Blending into the photographer group I made a lot of progress. It is a good thing that I was here; I got portrait portfolios without cost.



I had seen a lot of huge pictures displayed advertising different products. Several styles of pictures were new to me like the metal prints and plastic. Metal prints are the process of

making 12, 9 or 6 squares of each section of the image and using those sections to connect to each other to fill the whole image. There were many new styles for the exhibition purposes. As I can see it this is an exciting time for digital images.



New software was advertised on Monday of Photoshop World DC. I tried some, and you can see the results of my testing images.

I was looking around and overwhelmed with all the new things, how I can interact, create, and work with images on tablet devices, smart phones and desktops. As I can see that I could not catch up with the technology nowadays I would recommend it to people who want to learn photography and to engage this technology. It will help to grow and update your skills with what is outside of photography world now.



## Tim Grey's Digital Darkroom Questions

*Today's Question: This seems dumb, but can you please explain about 16 bit images and 8 bit images? How do I know? How do I get them? I can't seem to figure this out!*

Tim's Answer: This is not a dumb question at all! In fact, it is an issue that is commonly not understood all that well, and also a fundamental issue that I think is good for photographers to understand.

As you are probably already aware, when we're working with digital images numbers are used to represent color values. The bit depth refers to the precision with which those numbers are calculated, based on the number of bits used to describe each color number.

You can sort of think of this like having the option between two different calculators. One has a total of eight digits available on the display, so you can only perform calculations on numbers up to 99,999,999. The other calculator has a total of 16 digits available, so you can calculate numbers up to 9,999,999,999,999,999.

In the case of bit depth, however, we're not really talking about digits in real numbers, because a bit can only have one of two values (on or off, or the proverbial ones and zeros that a computer uses for calculations). An 8-bit number represents a total of 256 possibilities (two multiplied by two a total of eight times). An RGB color value is comprised of three such numbers (one each for red, green, and blue), which adds up to over 16.7 million possible color values (256 cubed). A 16-bit number can have 65,536 possible values, so an RGB color value could be one of over 281 trillion (yes, trillion) possible color values.

What all of this means is that there are a lot more color values possible for 16-bit images, so even if you apply strong adjustments it is still possible to retain smooth gradations of tone and color, because there are so many "shades" available to work with.

When you're working in Photoshop the bit depth of open images is shown as an "8" or "16" on the tab for the image, which includes (among other information) the filename. For floating windows the bit depth is

included on the title bar for the window. In Lightroom the bit depth isn't displayed, but Lightroom works in 16-bit per channel mode whenever 16-bit data is available (such as with RAW captures).

When you convert RAW captures to actual pixel values (such as via Adobe Camera Raw in Photoshop) you have the option of specifying whether you want to convert the image to 8-bit per channel or 16-bit per channel by clicking the summary link below the preview image. I recommend working in 16-bit per channel mode whenever you have the option.

It is worth noting that there isn't really a benefit to converting an 8-bit per channel image to 16-bits per channel. For example, if you capture an image in JPEG mode (the JPEG file format only supports 8-bit per channel images), converting that image to 16-bits per channel won't provide any real benefit. The benefit comes from actually having high-bit pixel values in the first place, and applying adjustments based on those 16-bit per channel values.

So, whether you have the 16-bit per channel mode available to you depends on the type of image you're working with images that support high-bit data (such as RAW captures) as well as whether your software supports 16-bit per channel mode (for example, Photoshop Elements offers a very limited number of adjustments for 16-bit per channel images). The visibility of the bit-depth option is also a little variable, since software such as Lightroom doesn't present the option to you when you are working with your image (it always works in 16-bit per channel mode when you have 16-bit per channel data in an image file).

Truth be told, working in 16-bit per channel mode doesn't make a huge difference in the vast majority of situations. For images that are great captures to begin with, your adjustments will likely be somewhat modest, so the overhead provided by the 16-bit per channel mode isn't critical. Therefore, I recommend that photographers not worry too much if they processed an image in the 8-bit per channel mode. I do, however, recommend taking advantage of 16-bit per channel mode whenever possible.

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## Classes and Workshops

David Blass

### Jim Auerbach

Intro to Digital Photography, May 16-June 20  
Intermediate Digital Photography, July 11-25  
See *Member News* in this issue for more details.

### Nikhil Bahl

Florida Avian Photography Workshop, May 6-11  
Kenilworth Aquatic Gardens, June 30, 6:30-9:30am  
More info at [www.nikhilbahl.com](http://www.nikhilbahl.com)

### Washington School of Photography

Food Photography, Sat. May 5, 10am-4:30pm  
Focus on Composition, Sun. May 6, 10am-1pm  
Nature Photography Bootcamp, Sat. May 12, 10am-4:30pm  
Pop Up Flash Primer, Fri. May 18, 10am-1pm  
Candid Child Portraiture, Sun. May 20, 1:30-7:30pm  
Metering & Exposure, Tue. May 22, 7-10pm  
Potomac River Landscape, Sat. June 2, 10am-12pm  
And many more at [www.wsp-photo.com](http://www.wsp-photo.com)

### Capital Photography Center

Monuments at Night Photo Safari, Tue. May 1, 7:-10:30pm  
iPhone Photography Capture, Sat. May 5, 9am-1pm,  
iPhone Photography Apps, Sun. May 6, 10am-4:30pm  
Photographing the Itty Bitty, Thu. May 17, 6-8:45pm  
Great Falls of the Potomac, Sat. May 19, 6:15am-12:30pm  
Intro to Lightroom: Library, Sun. May 20, 9:30am-4:30pm  
Build Your Own Website, Sun. June 3, 10:30am-5pm  
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

Montana Adventure, May 7-13  
Central Park in Season, Sat. May 12, 10am-5pm  
Old Town Alexandria Photo Tour, Sat. June 2, 1-6pm  
Glamour and Beauty, Thu. Jun. 14.  
Ireland: Landscapes and Locals, Aug. 6-12  
And many more at [www.horizonworkshops.com](http://www.horizonworkshops.com)

### Joseph Van Ost Photo Safaris

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  
Venice at Carnival, Feb. 6-13, 2013  
[www.photosafaris.com](http://www.photosafaris.com)

### Glen Echo Park

Close to Home Photography, Wed. May 9-30, 7:30-9:30pm  
Night Visions Photography, Thu. May 17 or 24, 7:30-10pm  
Advanced Master Darkroom Printing, Tue. June 12-  
Aug. 14, 7-11pm  
Basics: F Stop, Shoot & Shutter, Mon. May 14-July 9,  
7-9:30pm  
Digital Camera: Next Step, Tue. May 8-22, 6:30-9pm  
Intro to Large Format Photography, Thu. June 7-21, 7-9pm  
And others at <http://register.glenechopark.org/class/classclassIndex.aspx?ctlgID=39&ctgyID=32&typeID=2>

### Art Wolfe

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  
Myanmar, Feb. 4-14, 2013  
And more at [www.artwolfeworkshops.com](http://www.artwolfeworkshops.com)

### Smithsonian Resident Associates Program

Digital Camera Basics, Sun. May 6 or June 10, 10-5:30  
Learning Your Digital SLR, Sun. June 24, 10am-4:30pm  
<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://ghosttownsafaris.com/category/workshops-and-safaris/>

### Cory Hilz Photography

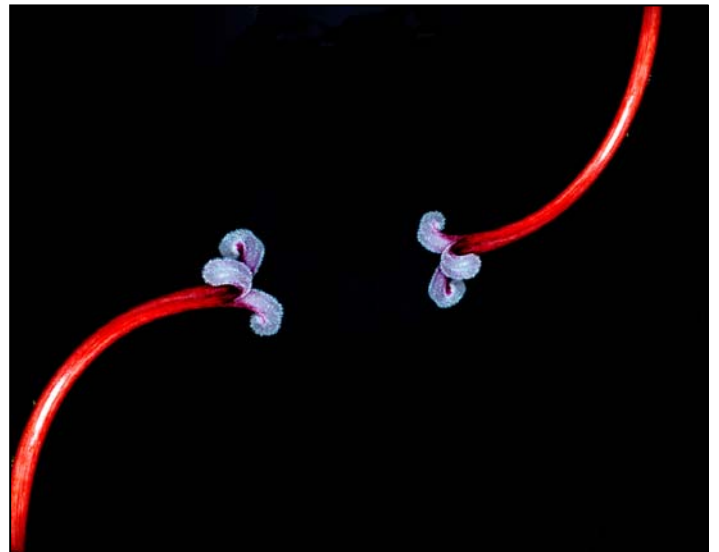
Green Spring Gardens, Sat. May 5, 7-10:30am  
St. Michaels and Oxford, Maryland, May 16-20  
Argentina Photo Tour, June 13-24  
Kenilworth Aquatic Gardens, July 7, 6:45-10:15am  
White Mountains of New Hampshire, Oct. 1-5  
Chincoteague Island, Virginia, Nov. 16-18  
<http://coreyhilz.com/learn.html>

### Montgomery College, Rockville

Knowing Your Point-and-Shoot Camera. June 4-9.  
Knowing Your Digital SLR Nikon or Canon. June 11-18.  
Adobe Lightroom. May 14 & 23. 6:30-9:30pm.  
Photoshop I Skills, June 12-23.  
Photoshop II for Digital Photographers  
[www.montgomerycollege.edu/iti](http://www.montgomerycollege.edu/iti)



*Matt Hnatov, Smile for the Camera*



*Nick Williams, Synapse*



*Coriolana Simon, Lily Study #1*



*Coriolana Simon, Red Allure*

## Exhibits and Events

Ted Ringger

### Member Exhibits

**Doug Wolters** and **Coriolana Simon**-*Nature Interpreted*, through May 20. Oakland Mills Interfaith Center, Columbia MD.

**Doug Wolters** and **Coriolana Simon**-*Petal and Leaf*, Takoma Park Community Center. See article in this issue for more details.

### Other Exhibits

**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)

**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)

**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](http://www.newseum.org)

**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)

**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)

**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](http://www.npg.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. Through January 6, 2013. National Museum of Natural History. [www.mnh.si.edu](http://www.mnh.si.edu)

**I Spy: Photography and Theater of the Street, 1938-2010** Over 100 photographs that depict moments from everyday urban life. Through August 5. National Gallery of Art, West Building. [www.nga.gov](http://www.nga.gov)

**Beyond the Story: National Geographic Unpublished 2011** – Images that didn't make it to the magazine but still worth a look. Through May 26. National Geographic Society. [www.nationalgeographic.com/museum](http://www.nationalgeographic.com/museum)

**The Evolving Universe** – See images of space taken through telescopes and explore the time between the creation of the universe to present day earth. Through January 20. National Museum of Natural History. [www.mnh.si.edu](http://www.mnh.si.edu)

**Matthew Brady's Photographs of Union Generals** – Studio portraits by the famous Civil War photographer. National Portrait Gallery. [www.npg.si.edu](http://www.npg.si.edu)



## Calls for Entries

David Blass

### **The Meeting House Gallery**

Themes to be determined by entries.

Deadlines: May 11 for July 15 show; July 13 for Sept. 15 show

[www.themeetinghouse.org/gallery.htm](http://www.themeetinghouse.org/gallery.htm)

### **Vermont Photo Workplace**

Photoplace Portfolio Artist Competition, Deadline: May 2

Alternative Realities, Deadline: June 4

Water, Deadline: July 2

Personal Portraits, Deadline July 30

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

### **Focal Press Photography Contest**

Texture, Deadline: May 31

Water, Deadline: June 30

Everyday, Deadline July 31

<http://focalpressphotographycontest.com/>

### **The Kiernan Gallery (Lexington, VA)**

Terrain, Deadline July 19

[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)

### **Linus Galleries (Signal Hill, CA)**

Food for Thought, Deadline: May 7

Fantasy, Deadline: May 28

Botanicals, Deadline: June 18

Collages, Deadline: July 1

Freedom, Deadline: July 16

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

### **Black Box Gallery (Portland, OR)**

Portrait: Mirror Mirror, Deadline: May 8

Still Life: Objects of Wonder, Deadline June 5

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

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

Play, Deadline: May 20

[https://asmithgallery.com/Play\\_Call\\_for\\_Entry.php](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/](http://www.manhattanarts.com/Gallery/Healing-Power-of-ART/index.htm)  
[index.htm](http://www.manhattanarts.com/Gallery/Healing-Power-of-ART/index.htm)

### **Mpls Photo Center**

The Human Condition: A Survey of Humanity

Deadline: Aug. 25

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

### **1650 Gallery (Los Angeles)**

Wanderlust: Travels Near & Far, Deadline May 17

<http://1650gallery.com/>

### **Photographer's Forum Magazine**

32<sup>nd</sup> Annual Spring Photography Contest, Deadline: May 14

[http://pfmagazine.com/photography-contest/enter-contest-online/?](http://pfmagazine.com/photography-contest/enter-contest-online/?idev_id=1017)  
[idev\\_id=1017](http://pfmagazine.com/photography-contest/enter-contest-online/?idev_id=1017)

### **FloreAnt Projects Gallery (Emmaus, PA)**

Two Wheels to Change Our World, Deadline: May 31

<http://floreantprojects.com/>

### **Art Kudos**

International Juried Competition, Deadline: May 31

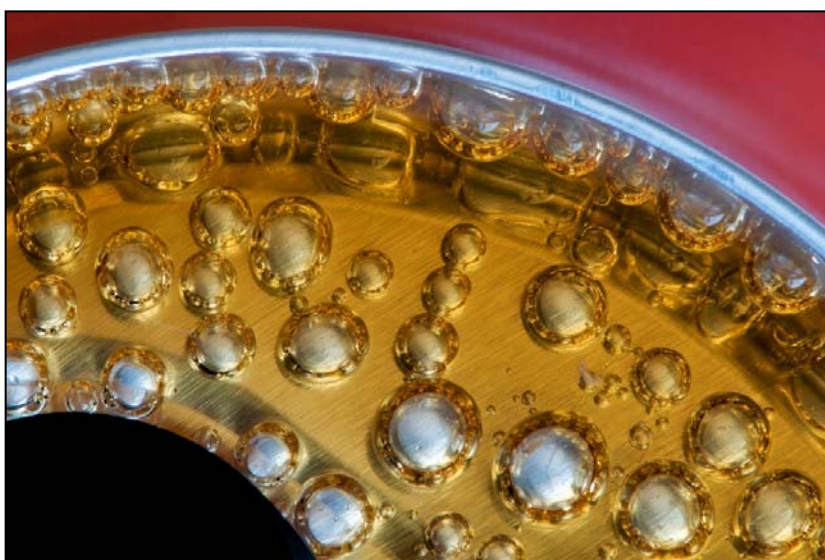
[www.artkudos.com/callforentries.html](http://www.artkudos.com/callforentries.html)

### **Digital Arts: California**

International Juried Show to Celebrate

All Forms of Digital Art, Deadline June 1

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



Greg Holden, Trigonometry

## News You Can Use

### Full Moons

Date	Moonrise	Moonset
May 5	7:55 pm	5:26 am
June 4	8:57 pm	5:48 am

### Sunrise and Sunset

Date	Sunrise	Sunset
May 1	6:10 am	8:01 pm
May 15	5:55 am	8:14 pm
May 31	5:45 am	8:27 pm

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



Bob Catlett, Green Bumpie



flickr

Google  
Groups

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

**Link Notes:** Adobe Acrobat does not always translate the Hyperlinks in the original publication into Hyperlinks in the Adobe PDF file. Specifically, multi-line websites or websites that do not include "www" seem to be particularly affected. If a link does not work, you may need to Copy and Paste the text into your web browser.

To get the latest version of Adobe Reader, use this Hyperlink: <http://get.adobe.com/reader/otherversions/>

### Stay In Touch with SSCC

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

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

<http://groups.google.com/group/sscameraclub>

[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)

## 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.

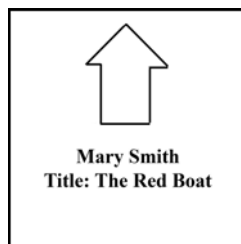
**Image Title** – spaces allowed, no commas.

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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### Plan Your Shooting! 2012 –2013 Competition Topics

September – Open  
October – Nature  
November – Open  
December – Architecture  
January – Open  
February – Abstracts  
March – Open  
April – Macro / Close-ups  
May – Reflections

**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

### May 2012

- 3 Speaker Meeting
- 10 Competition Night
- 12 Field Trip: Franciscan Monastery
- 17 Education Night
- 24 Cable Release Deadline

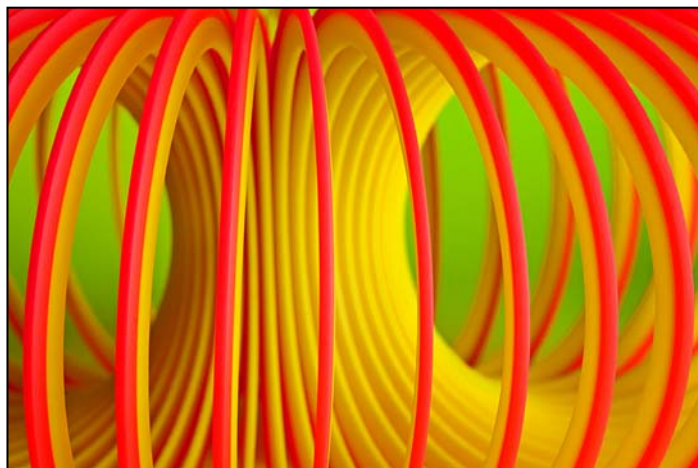
### June 2012

- 14 Year End Banquet and Competition Results

### August 2012

- 24 What I Did On My Summer Vacation  
Articles Due to Cable Release

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



*Koller, Inside*

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



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

First Class Mail