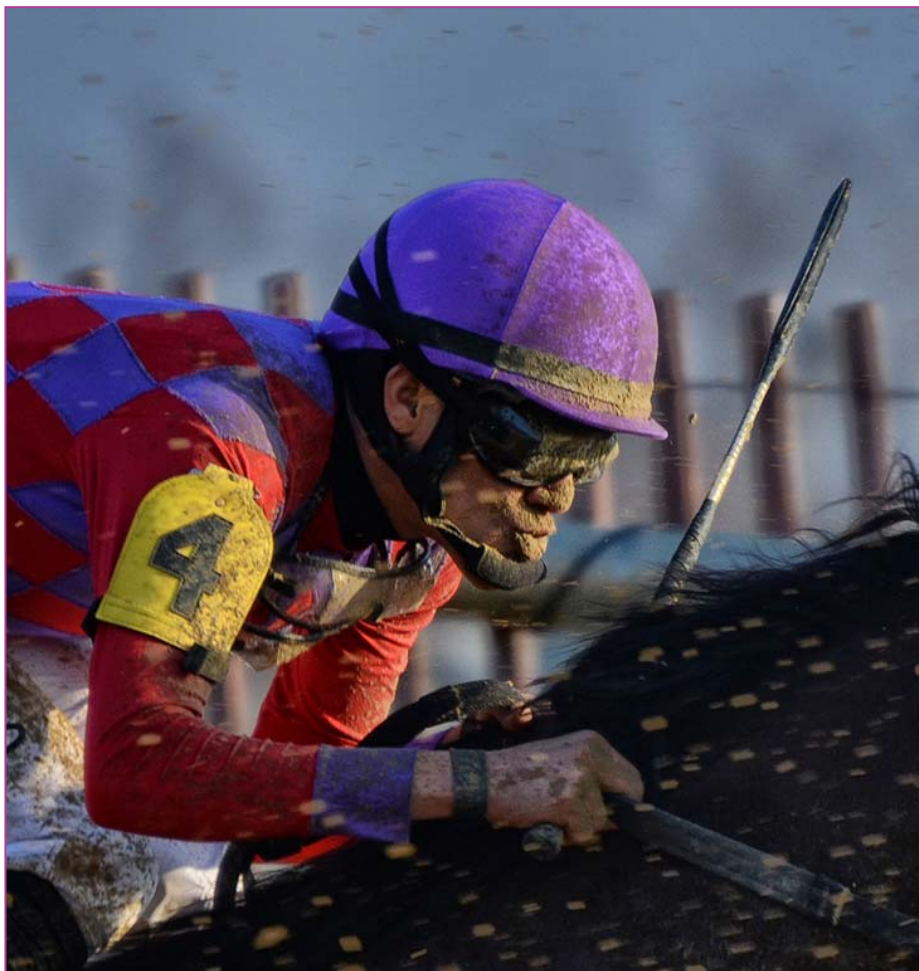


# *Cable Release*



*Michael Koren, Purple Haze*

**Beginnings are usually scary  
and endings are usually sad,  
but it's everything in between  
that makes it all worth living.**

*-Unknown*

## SSCC Officers and Chairs 2012-2013

President: Angelique Raptakis  
Vice President: Ron Freudenheim  
Treasurer: Jerry Fath  
Secretary: Ted Ringger  
Directors: Carl Brandt  
Mike Lux  
Michael Koren

Cable Release Editor: Dave Mullen

Competition Chair: Bob Peters  
Jim Rogers

Program Chair: Coco Simon

Third Thursdays: Michael Koren

Membership Chair: **Vacant**

Field Trip Chair: Bob Catlett

Historian: Norm Bernache

PSA Rep: Dave Powell

Website Manager: Dan Siskin

Exhibits Chair: Jim Auerbach

E-mail addresses for some officers are in the *Member Handbook*, others 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.sscpphotography.org](http://www.sscpphotography.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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## Issue Highlights

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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.

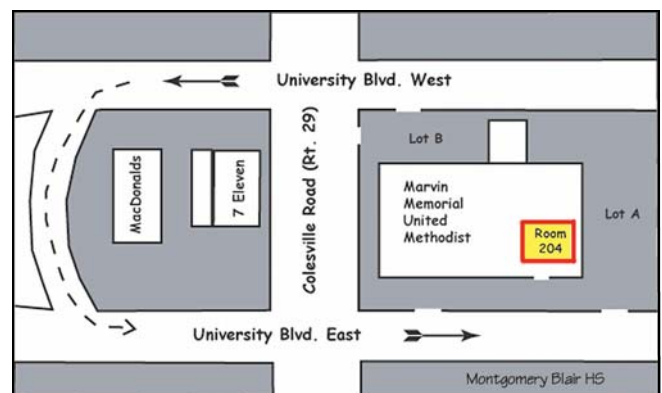
*From College Park/Takoma Park:* Take University Blvd. West. As you approach Rte. 29, move to the far left lane and turn left into church parking lot B. Or pass through Rte. 29 intersection and turn left at the loop just past McDonalds. Proceed on University Blvd. East, pass through Rte. 29 intersection,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

**February 7**

**Speaker Night: Michael Borek**

Many of us have visited the Eastern State Penitentiary and discovered the fascination of an abandoned building.



Our speaker this month, Michael Borek, has been similarly attracted to an old lace factory in Scranton, PA. He has documented it extensively in images that are poetically realistic as well as strangely surrealistic.

A photographer of Czech origin now based in Bethesda, Michael grew up under communism in what he describes as “newly created, cheerless urban landscapes.” He found these constructions depressing and was instead drawn to older buildings. That these old structures were dilapidated and deteriorating only added to their appeal. He continued to be fascinated by the visual archeology of urban decay after he moved to the US in 1992.

In 2006, Michael became a member of the Multiple Exposures Gallery in the Torpedo Factory in Alexandria and started showing his photographs. Four years ago, he had a solo show at the Czech Embassy in Washington, DC, and two years ago, he was a featured artist in the Rayko Gallery in San Francisco. Last year, his photographs from the old lace factory in Scranton were selected for juried shows by curators from the Corcoran, Whitney, Hirshhorn, and Getty museums, and one of them won second prize in the fine art category of the international competition of FotoWeek DC. In April 2013, he will have a retrospective exhibition at the American Center in Prague, Czech Republic.

Michael exhibits extensively, and his work has been shown in well known venues in New York, Richmond, San Diego, Philadelphia, and elsewhere. He has also won numerous awards in addition to those mentioned above.

**February 14**

**Competition Night: Topic-Abstracts  
Judge: Roy Sewall**

For the February competition – abstracts – our judge Roy Sewall has deep experience with our topic. He also has a close affiliation with Joe Miller, the godfather of abstract photography in our region (and far beyond). His photographic biography, however, covers a much broader range of subjects and reveals a passion for the Potomac River and the C&O Canal.



In 2007, Roy became the first Chair of the Board of Directors for the C&O Canal Trust, a non-profit friends group for the National Park Service. Roy joined the Board of Directors of Potomac Riverkeeper, Inc., where he will continue his commitment to the well-being of our Potomac River.

Roy's second book, *Great Falls and Mather Gorge*, was published in 2009, which cemented his reputation as one of the leading photographers of the Potomac River and C&O Canal. In addition, he was a guest on WETA's TV program *Great Views of Washington D.C.*; the lead photographer in the *Best of D.C. 2009* publication; in feature articles in the 2009/2010 *Where Guestbook/Washington, D.C.* and 2012/2013 *Where Guestbook/Virginia*; the lead still photographer in The Nature Conservancy's 2011 video *The Potomac Gorge*; featured guest on “Career Choices” on Montgomery County Cable Channel 21 in 2012; and guest on the upcoming video documentary *Potomac Voice*, scheduled to be released this year.

After completing *Great Falls and Mather Gorge*, Roy turned to the creation of large fine art prints. He has developed diverse bodies of work for exhibitions that include water-centric landscapes, unusual foreign architectural sites, Washington DC scenes, historical reenactment, abstracts, and mysterious scenes of people in the woods. He has won major awards at the Epson International Panoramic and Joe Miller Abstract competitions, exhibited at 10 community art spaces, and judged over 40 camera club competitions in the region.



## February 16

### Field Trip: Baltimore Botanical Gardens

Bob Catlett

Heading back north to Baltimore, the SSCC caravan will visit the Baltimore Botanical Gardens in Druid Hill Park to shoot the flora and fauna in the greenhouse and gardens. The carpool will leave the Giant supermarket parking lot at 9:30am, and with any luck we can talk Bob into returning to Café Hon for lunch. Directions to the Giant parking lot are on the website and in the *Member Handbook*, which can be found in the Downloads section of [ssccphotography.org](http://ssccphotography.org).

## February 21

### Education Night: Macro/Close-Up Photography

Michael Koren

This evening we will prepare for the April competition and learn about the tools and techniques for shooting Macro and Close-up images. As a bonus, we'll even explain the difference between Macro and Close-up!

#### March Education Night – Sneak Peak Wedding Photography

Irene Abdou will return to the club to give a how to presentation about wedding photography.



Douglas Wolters, Leafscape #14

## Help Needed

Halfway through the year, with 85 members, SSCC is still looking to fill several positions! It's time to step up and volunteer!

Your club needs a **Membership Chair**, which requires a friendly member who regularly attends meetings to fill. The job involves being the point of contact for inquiries from the website, greeting new visitors, and following up by sending a *Cable Release* to them.

Your club also needs a backup and trainees for a couple of other positions, including **Competition Night projectionist** and **Cable Release Editor**. **Jim Rogers** would love to teach another member how to manage the software and hardware so that he can go out of town occasionally, and **Dave Mullen** would like to show someone how the *Cable Release* sausage is made. If you are interested in any of these three positions please send an email to [dave@nora-school.org](mailto:dave@nora-school.org).

### Inclement Weather Policy

If Montgomery County schools close,  
SSCC is closed.

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



Elise Shurie, Trumpet Babies

## Kernel's of Koren

### Michael Koren

Recently the Board received feedback from a former member that decided to not renew their membership. In a nutshell, this person felt unwelcome and not part of the group. Certainly this is a problem on many levels; after all, we are a Club, the Silver Spring Camera Club. The key word is Club, not our meeting location.

So, what could we have done better? This is a question the Board traded hundreds of emails about soon after receiving the feedback. There were many good suggestions and interesting insights from newer members to veterans of decades. The topic will come up again at the Board meeting at the end of February.

As members of a club we have a responsibility to be friendly and social to other members and guests. Those that treat meetings like a movie, (arrive a few minutes before the start, keep quite and leave as soon as the credits start rolling), are not experiencing everything the club has to offer. Yes, in the beginning it's awkward and uncomfortable to talk to strangers, but a simple thing like helping to put out chairs, set up the projector screen, or closing the curtains will undoubtedly start a conversation with someone else in the room. We are all responsible for our own happiness and growth, so take advantage of the four meetings each month, each different in scope. Attend the monthly field trip to shoot pictures with other mem-



bers. The learning opportunity along with the camaraderie of shooting with fellow photographers is very rewarding. Come to a board meeting and contribute your 2-cents to the conversation. You might have so much fun you'll decide to join the board and serve to make the club better.

The Board also has a responsibility to make decisions that benefit members of the club. Recently we have decided to incorporate more social time at the beginning of some meetings by starting a little earlier. We now have a Google forum for members to ask questions. Our website attracts many visitors to meetings but we still strive to make it better. The *Cable Release* has won best newsletter in the nation two years in a row, with all members invited to contribute articles and pictures. We have a Flickr space to share pictures. Education night will now include a few minutes of Q&A before each meeting. And we continue to work on ideas that will make the member experience better and more fulfilling each new meeting.

Feedback is good but avoiding this kind of feedback with proactive member interaction is great. Please do not hesitate to contact a Board member if you have a concern or feel unwelcome.

The Beatles said it best: "*And in the end, the love you take is equal to the love you make.*"



Bob Catlett, San Cristobal



Bob Catlett, Pink Trumpet

## Member News

At the end of February, **Doug Wolters** and **Coco Simon** will open the second of their three exhibits on the abstract play of winter solstice light in the Washington Cathedral. The first – and very successful – exhibit, in December 2012, was held at the Damascus United Methodist Church. The February-March show is being installed at Woods Memorial Presbyterian Church in Severna Park, MD. The third exhibit, April-May, will be shown at nearby Christ Congregational Church in Silver Spring.

**Gene Luttenberg** has an exhibit opening this Sunday titled *Seeds of Rebirth: The Thousand-year Lotuses of Kenilworth*. In these lotus blooms Gene has found the inspiration for his own creative rebirth, the fruit of which can be seen at Zed's Café, 8225 Georgia Avenue, Silver Spring, MD. The opening reception is this Sunday, February 3, from 2-4pm.

The *Journeys* exhibit, with works by members of the Silver Spring Camera Club, is now on display at the Tate Gallery in the Christ Congregational Church from February 2 - April 8, 2013. The address is 9525 Colesville Road, Silver Spring, MD 20901. There will

be an Artists' Reception on March 23 from 1-3pm. Exhibitors include **Jim Auerbach**, **Carl D. Brandt**, **Alam Burhanan**, **Greg Holden**, **Stan Klem**, **Dave Mullen**, **MyPhuong Nguyen**, **Elise Shurie**, **Ha Tran**, and **Michael Tran**

**Jim Auerbach** is teaching *Intermediate Digital Photography* from March 20-April 10. Details about the course are in the January *Cable Release*. Jim spoke in January at the Baltimore Washington Photographers Art Association on *Inside Vietnam and Cambodia: A Photographic Travelogue*. He will make the same presentation to the Carroll County Camera Club on February 18. His images can be seen in several current and upcoming exhibitions including *Journeys*, noted above, and:

- *Images from the Baltimore Washington Photographers and Art Association* at the Maryland Senate Building in Annapolis, from January 17-April 15;
- *Woodland Muse*, a multi-media exhibition at the Oakland Mills Meeting House Gallery, from March 14-May 11. Artist Reception from 1:30-3:30pm on Sunday, March 17. 5885 Robert Oliver Place Columbia, MD 21045.



### Seeds of Rebirth

Gene Luttenberg  
Photography



## In Memorium George DeBuchananne

Longtime member George DeBuchananne passed away on January 26 after a long illness. His wife Vera expressed gratitude to his SSCC friends for their years of camaraderie and support. On this page are some of George's competition winners from the past few years. We have published 30 of George's winning images in the past three years.



*Walking through the City*



*Watch Man*



*Circle to the Top*



*Barn Door Hinge*



*Blasts of Color*

## January Competition Results

**Topic: Open**

**Judge: Mark L. Power**

### Advanced Color Prints, 24 entries

1 <sup>st</sup> Robert Catlett	San Christobal
2 <sup>nd</sup> Mark Ratner	Antique Car
3 <sup>rd</sup> Gene Luttenberg	Cherry Hill Water Pump Station
HM Mark Ratner	Butterfly on Ceiling
HM Chuck Bress	Pigeon 21

### Advanced Mono Prints

1 <sup>st</sup> Mike Lux	Close Encounters
2 <sup>nd</sup> Michael Koren	Lot's Wife by the Pool
3 <sup>rd</sup> Gene Luttenberg	The Sabbath Blessing
HM David Powell	Louisville #1
HM Mark Ratner	The Pyramid

### Advanced Projected Images

1 <sup>st</sup> S Antonelli	Floating In Space
2 <sup>nd</sup> Dave Powell	Azaleas
3 <sup>rd</sup> Koller	Empty Corner Shadows
HM Bob Catlett	Pink Trumpet
HM Douglas Wolters	Leafscape #14
HM Michael Koren	Purple Haze

### Novice Color Prints

1 <sup>st</sup> Patrick Stuart	At the Crossroads
2 <sup>nd</sup> Jim Turner	Easter Orchid
3 <sup>rd</sup> Jim Turner	Cattleya Orchid
HM Douglas Wolters	By the Stream
HM Kim Akkrach	Fire Works 1

### Novice Mono Prints

1 <sup>st</sup> Patrick Stuart	Brocken Down
2 <sup>nd</sup> Jim Turner	Klampenborg Station

### Novice Projected Images

1 <sup>st</sup> Larry Burton	From Alcatraz
2 <sup>nd</sup> Larry Burton	Sunrise Grand Canyon South Rim
3 <sup>rd</sup> Karen Carkhuff	Last Samurai
HM Elise Shurie	Trumpet Babies
HM Kay Carkhuff	Gone with the Wind
HM Ron Freudenheim	Ghost Flowers

**Congratulations to all who entered!**

For full details and tutorials on Competition please see the *Member Handbook* in the Downloads section of the website.

## February Topic Definition: Abstract

All topic definitions for the entire club year can be found on page 15 of the *SSCC Member Handbook*, available in the Downloads section of [ssccphotography.org](http://ssccphotography.org).

### February Topic-Abstracts

*Abstract images are nonrepresentational. Though they may contain identifiable subject matter, the principal emphasis is on pattern, form, tone, texture, color, etc. Abstracts may be "created" (e.g., light-painting with whorls of smoke) or "found" (e.g., close-up of coiled copper tubes). Any subject matter and any technique or combination of techniques are acceptable.*

### Looking Ahead: March Topic-Open

*Any subject matter, theme, and technique is acceptable, as long as the principal emphasis is on photography and shows the personal interpretation of the photographer.*

**Projected Entries  
Due February 7  
By Midnight!**

### Projected Image Entry Guidelines

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~Good Friends.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.

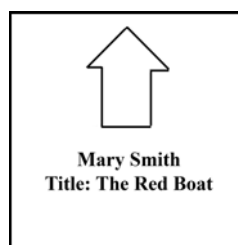
**Image Title** – spaces allowed, no commas.

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

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

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

### Print Image Entry Guidelines



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



## From the President's Desk

### Angelique Raptakis

Welcome to our **newest members**: James Cooper, Elizabeth Echols, Tam Le, Robin Majeski, Gregg Micklos, Donald Moore, Nicholas Pyle, and Andrew Rein. Please introduce yourselves to them at meetings and field trips.

The next **Board Meeting** is scheduled for Thursday, February 28 at 7:30 pm, and is open to all members. According to the SSCC By-Laws, "members not on the board may speak before the board, but shall not have a vote in its business." If you are interested in attending, please let Angelique or Coco know and we will send you directions.

**Member's Reception, Thursday, March 7, at 7:00pm**  
Our March 7 meeting will begin at 7:00 instead of 7:30 with a short "social hour." Take this opportunity to get know other members, to ask burning questions about competition rules, or to find out what lens that guy used in his winning image last month. Talk to Dan about getting involved in the on-line forum. Talk to Dave about doing an article for the *Cable Release*. Talk to Coco if you have a recommendation for a speaker or a judge. Find out how to participate in the Picture-A-Day project. Come see Bob about plans for this year's field trips. Ask Michael what's coming up on education night. Give your suggestions to Angelique about potential club activities. And do feel free to bring a friend who might be interested in joining SSCC! Refreshments will be served.



Patrick Stuart, Castillo de San Cristobal



Douglas Wolters

## 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  
June-Year End  
Definitions for all topics can be  
found in the *Member  
Handbook*

**For full details and tutorials on the Competition Rules and other club information  
please see the *Member Handbook*, available for download on the Club website.**

### Silver Spring Camera Club Membership Form

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 Dave Mullen at [dave@nora-school.org](mailto:dave@nora-school.org)





*S Antonelli, Floating In Space*



*Patrick Stuart, Broken Down*



*Shrouded Dome, Douglas Wolters*



Scenes from the January Field Trip to Hopkins vs. Haverford  
Photos by Bob Catlett, Mike Koren, Jim Rogers, and Mike Lux

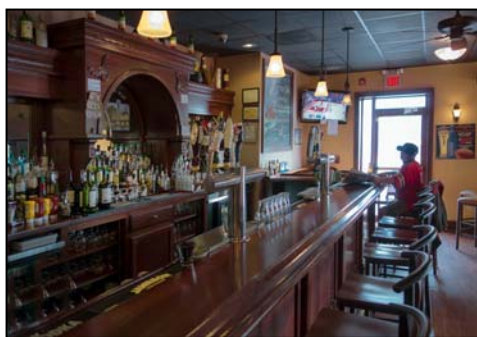


## Tones instead of Hues: the world in black-and-white

Mark L. Power

While driving home after having the honor of being a judge at the SSCC January competition, I began to wonder why, in general, the black-and-white photos seemed weaker than the color entries. There wasn't much difference in content but technically, in terms of craft, they seemed not as strong. This is probably more an impression than a fact, but it did cause me to wonder, and I think it may be because many SSCC members shoot first in color and then in post-processing, to borrow a cinematic phrase, render the image as a monochrome. Photographers of the SSCC are not alone in this; it is a common practice in the world of digital photography, and I have done it a number of times myself. Nevertheless, I feel it makes for weaker black and white images in many cases.

Artist David Hockney said, *The camera only sees what you see. But if you don't see anything you can't photograph it.* Seeing, not just looking, is the essence of photography. So if you want to work in black-and-white it helps to see your subject in tones of white to black with middle grays between. In the days of film photography you had to train your mind not to see colors because there was no way technically to filter out color in the viewfinder. There were many attempts to do that, the use of blue and red filters for example, but most photographers found these devices unsatisfactory, and so they developed the ability to filter out the color with their mind. You saw color but mentally translated the hues into shades of gray. Then along came digital photography and suddenly there was the technical ability to actually see a world without color through an electronic viewfinder or on an LCD screen, a radical innovation overlooked by many working in black-and-white.



One drawback is that the optical viewfinders of DSLRs are like film cameras; they only show the world in color although many now are coming with LCD screens and live view. The irony is that many smaller and cheaper systems - mirror less cameras for example - allow a photographer to frame the world while seeing in shades of gray. My own practice, using professional-level cameras that only have an LCD screen for a viewfinder, (a Sony RX-100 or a Panasonic GH2), is to record every image simultaneously as both a RAW file and a JPEG file. The JPEG is monochromatic and that is what I see in the viewfinder. But the RAW file (unseen by me in the viewfinder) remains in color. I have to admit that sometimes I prefer the color version to my monochromatic image; the idea is to keep an open mind, not to follow a rigid rule.

Below are some examples. The first image is the raw file version in color, along with the monochrome image representing what I saw in the viewfinder. The color image to my eye looks like an ad for that excellent watering hole, the Limerick Inn in Wheaton. But the black and white version has a mood that goes beyond the description of a bar; it becomes a picture of a lonely fellow watching basketball game, and most people who have seen the pictures have agreed with my choice. On the other hand, with the second image I preferred the color version as seen in the RAW file. The black-and white was interesting, but adding a touch of red and orange in an otherwise monochromatic image made it, in my estimation, a more evocative picture. So my suggestion - suggestion, not a rule! - is that if you're going to work in terms of tones instead of hues, your pictures are likely to be more convincing as a black and white image if you first see the world that way.





## **Mysterious Exhibit Roy Sewall**

In the bio of this month's judge, Roy Sewall, you may have noticed that one of his photographic subjects is "mysterious scenes of people in the woods." Come see what the mystery is all about! Roy is hosting an open house on Sunday, February 24, from 3:00 to 6:00 pm. It will feature the entire 2012 collection of "People of the Woods." The location is Sewall Photography Studio, 5619 Oak Place, Bethesda, MD 20817. For more information, you can call Roy at 301.530.6720, or you can send him a note at [roy@sewallinc.com](mailto:roy@sewallinc.com).

## **The Fields Project Bill Rau**

Bill Rau has participated in The Fields Project, which brings Art and Agriculture together, in years past. The event runs from June 15-23 this year.

Recharge your artistic batteries with this unique experience!

- Paint and photograph the beautiful Rock River panorama
- Enjoy social and enrichment activities of the week
- Experience the fellowship of living with farm families

The week culminates with an Art Fair and sale on June 23rd at Mix Park. Offerings from Visiting Artists, Regional Artists and the Eagles Nest Art Group will populate the Fair. Entries into the 10th annual and Final, Community Art Legacy sculpture competition will also be on display.

See [www.fieldsproject.com](http://www.fieldsproject.com) for details.



Michael Koren, *Lot's Wife by the Pool*





Mark Ratner, Antique Car

## Education Night Redux

In case you missed the January 17 Education Night on abstracts, speaker John Naman has generously posted the presentation on his Web site. Now all SSCC members can see interesting examples of abstracts and get a perspective on what is – and isn't – an abstract photograph. Here's the address:

<http://photos.dewpix.com/JohnNaman/Presentation/Abstract-Photography>

And don't forget: If you want John to give a detailed professional critique on one of your abstracts, email him a JPG (competition size) no later than February 3: [sscc@dewpix.com](mailto:sscc@dewpix.com)

## Pretty Good Deals

**Peachpit Press** is offering a 35% discount off the list price of one, or 40% off the list price of two or more Photography titles. Use the coupon code PERF when you check out. The offer ends March 31, 2013 and does not apply to eBooks. You can also sign up to receive the weekly \$9.99 eBook special offer on books (sometimes on photography) that retail for over \$40.

The **Washington School of Photography** is offering four photography courses which normally cost \$245 for only \$99. Save 59%! Choose Intro to Photography, Intermediate Photography, Photographic Composition or Using Flash. More information can be found at:

<http://washingtonschoolofphotography.com/SaveLocal>

A free digital issue of **Photo Technique** magazine is still available at <http://phototechmag.com/free-issue-download/>



Koller, Empty Corner Shadows



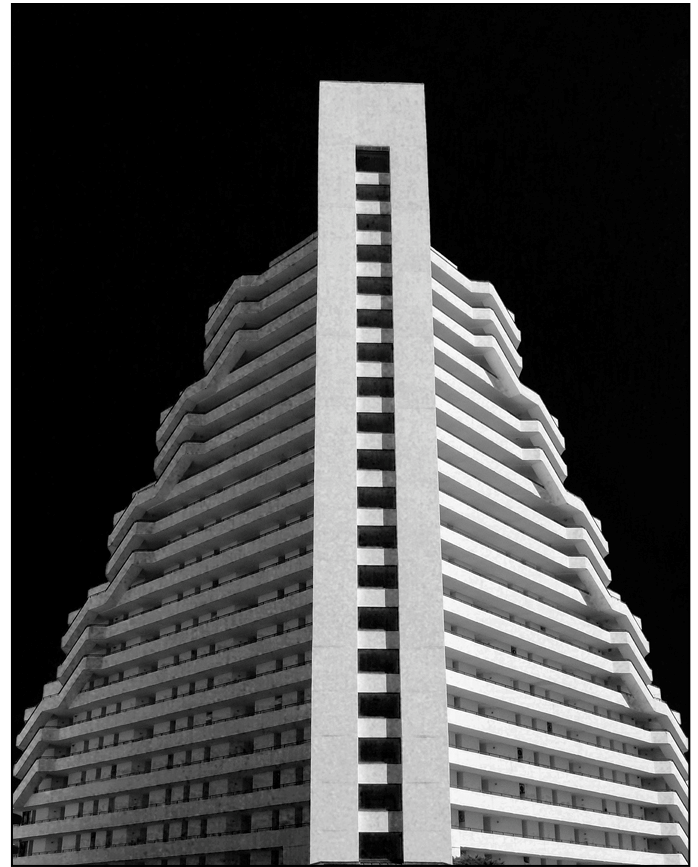
Mike Lux, Sicily

## Food for Thought

"...the poetry of photography, free verse written in color and tone producing feelings of mystery regarding what the image is and what it is trying to say. Abstracts are an art form and like other works of art are felt as well as seen." ~Joe Miller



*Karen Carkhuff, Last Samurai*



*Mark Ratner Pyramid Hotel*

## Clip And Save

**Bob Catlett**

### Creating Symbols in Documents and in Images

Symbol	Mac	Windows
©	Option-G	Alt-0169
®	Option-R	Alt-0174
™	Option-2	Alt-0153
•	Option-8	Alt-0149
–(en dash)	Option-dash	Alt-0150
—(em dash)	Option-Shift-dash	Alt-0151
...	Option-;	Alt-0133
‰	Option-Shift-R	Alt-0137
ı	Option-Shift-/	Alt-0191
ı	Option-1	Alt-0161
†	Option-T	Alt-0134
‡	Option-Shift-7	Alt-0135
€ (Euro)	Option-Shift-2	Alt-0128
£ (British Pound)	Option-3	Alt-0163
¥ (Japanese Yen)	Option-Y	Alt-0165
° (degree)	Option-Shift-8	Alt-0176
Ü	Option-U, then U	Alt-0252
Ö	Option-U, then O	Alt-0246
Ä	Option-U, then A	Alt-0228
É	Option-E, then E	Alt-0225
Á	Option-E, then A	Alt-0225
Ô	Option-I, then O	Alt-0244
Â	Option-I, then A	Alt-0226



*Kay Carkhuff, Gone with the Wind*

## Exhibits and Events

Ted Ringger

**Seeds of Rebirth: The Thousand-year Lotuses of Kenilworth** -Photos by Gene Luttenberg. Zed's Café, 8225 Georgia Avenue, Silver Spring. Artist's reception Sunday, February 3, 2-4pm.

**Journeys**-Photography by Jim Auerbach, Carl D. Brandt, Alam Burhanan, Greg Holden, Stan Klem, Dave Mullen, MyPhuong Nguyen, Elise Shurie, Ha Tran, and Michael Tran. February 2 - April 8. Artists' Reception March 23, 1-3pm. Tate Gallery, Christ Congregational Church, 9525 Colesville Rd., Silver Spring,

**Zwilethu Mthethwa** – Eight color portrait photographs by the South African artist. Through February 10. Baltimore Museum of Art, 10 Art Museum Dr., Baltimore. [www.artbma.org](http://www.artbma.org)

**Endangered Species: Watermen of the Chesapeake** – Black & white images by Glen McClure. Indefinitely. Calvert Marine Museum. [www.calvertmarinemuseum.com](http://www.calvertmarinemuseum.com)

**Nature's Best Photography Awards** Through April 30. 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

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

**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)

**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)

**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)

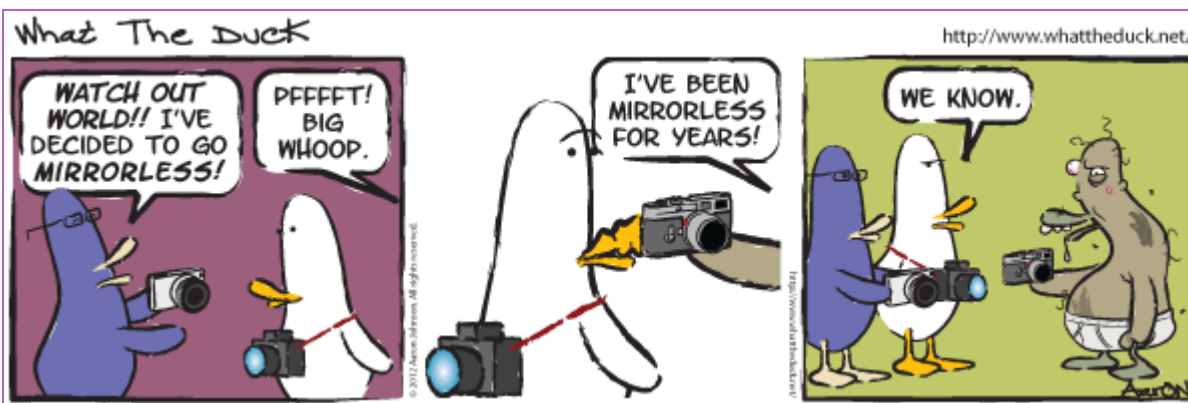
**Matthew Brady's Photographs of Union Generals** Studio portraits by the famous Civil War photographer. National Portrait Gallery. Through May 31. [www.npg.si.edu](http://www.npg.si.edu)

**Taryn Simon: A Living Man Declared Dead and Other Chapters I-XVIII** – Photography and text reveal social changes driven by science, culture, and chance. Through February 24. Corcoran Gallery of Art. [www.corcoran.org/corcoran.org](http://www.corcoran.org/corcoran.org)

**Detroit Disassembled: Photographs by Andrew Moore** 30 monumentally scaled photographs reveal Detroit's ruins. Through February 18. National Building Museum. [www.nbm.org](http://www.nbm.org)

**Detroit is no Dry Bones: Photographs by Camilo Jose Vergara** The sociologist documented the city's decline for more than 25 years. Through February 18. National Building Museum. [www.nbm.org](http://www.nbm.org)

**Utopia** – Enoc Perez's architectural portraits. Through February 10. Corcoran Gallery of Art. [www.corcoran.org](http://www.corcoran.org)



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## Classes and Workshops

David Blass

### \*Nikhil Bahl Workshops

Private Instruction and Custom Workshops available  
Creative Compositions & Processing Techniques, April 6-7  
Macro Boot Camp, April 13-14  
Flowers & Close-ups, April 20, 6:30am to 9:30am  
Great Smoky Mountains, April 23-28  
Chincoteague Island One-day Workshop, June 8,  
West Virginia, Oct. 5-9  
Chincoteague Island One-day Workshop, Oct. 19

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

### \*Washington School of Photography

Wildlife Photography, Fri. Feb. 1, 8, 15, 10am-1pm  
Focus on Composition, Sun. Feb. 3, 2-5pm  
Fashion Photography, Feb. 6, 7, 14, 1:30-4:30pm  
Metering and Exposure, Tue. Feb. 12, 1:30-4:30pm  
And many more at [www.washingtonschoolofphotography.com](http://www.washingtonschoolofphotography.com)

### \*Horizon Workshops

Adobe Lightroom, Sat. March 16, 10am-5pm  
Flash Magic, Indoors & Out, March 23-24.  
And many more at [www.horizonworkshops.com](http://www.horizonworkshops.com)

### Joseph Van Ost Photo Safaris

Venice at Carnival, Feb. 6-13  
Aurora Borealis, Fairbanks, Alaska, Mar. 7-14  
Tanzania—Serengeti National Park, Mar. 16-30  
Midway Atoll, Hawaii, Mar. 18-26 or Apr. 1-9  
Holland at Tulip Time, Apr. 13-24  
Great Smoky Mountains, Apr. 20-26  
Turkey—Continental Crossroads, May 11-26  
Kenya Wildlife, Aug. 23-Sep. 7  
China's Unknown Landscapes, Sep. 10-24  
World's Best Raptor Shoot (Colorado), Oct. 12-17  
Bald Eagles of Chilkat River, Alaska, Nov. 17-23  
Faces of Burma, Nov. 29-Dec. 16

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

### Smithsonian Associates

Digital Camera Basics, Sun. Feb. 10, 10am-5:30pm  
and others at <http://search.atomx.com/search/?sp-a=00030f3e-sp00000000&sp-q=photography>

### National Geographic

Creativity with Light, Apr. 21  
[www.nationalgeographic.com/ngtseminars/series/spring.html](http://www.nationalgeographic.com/ngtseminars/series/spring.html)  
Scottsdale Photo Weekend Workshop, Apr. 19-22  
[www.nationalgeographic.com/ngtseminars/series/scottsdale.html](http://www.nationalgeographic.com/ngtseminars/series/scottsdale.html)

### Cory Hilz Photography

Lonaconing (MD) Silk Mill, Mar. 16-17  
Charleston, SC, Mar. 26-29  
Maryland's Eastern Shore, May 17-19  
Spring in West Virginia, May 31-June 2  
Cape May & Ocean City, NJ, Sep. 6-8  
China, Sep. 12-27  
And more at <http://coreyhilz.com/learn.html>

### Capital Photography Center

National Cathedral Photo Safari, Sat. Feb. 2, 1:30-4:30pm  
U.S. Botanic Garden Photo Safari, Sun. Feb. 3, 2:30-5pm  
Lightroom & Raw, Sat. Feb. 9, 9:30am-4:30pm  
Macro: Baltimore Conservatory, Sat. Feb. 16, 10am-2pm  
Intro to Photoshop/Elements, Sat. Feb. 23, 9:30am-4:30pm  
Many other workshops at various locations.  
<http://capitalphotographycenter.wildapricot.org/>

### Glen Echo Park

Mat Cutting Made Simple, Sat. Feb. 2, 9:30am-12:30pm  
Basics: f/Stop & Shutter, Mon. Feb. 4-Apr. 15, 7-9:30pm  
Get Out of Auto Mode, Sun. Feb. 10-24, 11am-2pm  
Fine Art Digital B&W Printing, Sat. Feb. 23, 10am-4pm  
And others at  
<http://register.glenechopark.org/class/classclassIndex.aspx?ctlglID=41&ctgyID=32&typeID=2>

### Art Wolfe

Myanmar, Feb. 4-14  
Bhutan, Mar. 25-Apr. 6  
Vietnam, May 16-26  
Bali, Indonesia, July 12-22  
Namibia, Africa, Sep. 4-14  
Morocco, Nov. 2-17  
The Wilds of Hawaii, Dec. 2-7  
And more at [www.artwolfeworkshops.com](http://www.artwolfeworkshops.com)

### Ghost Town Safari

China, An Adventure in Culture, May/June  
<http://ghosttownsafaris.com/category/workshops-and-safaris/>

### Suzi Eszterhas

Wildlife of Brazil, Sep. 1-15, 2013  
Pantanal Wildlife, Brazil, Sep. 15-29, 2013  
Wildlife of India, Nov. 2013 (dates TBA)  
[www.suzieszterhas.com/toursWorkshops](http://www.suzieszterhas.com/toursWorkshops)

\* Past SSCC Speaker and/or Judge

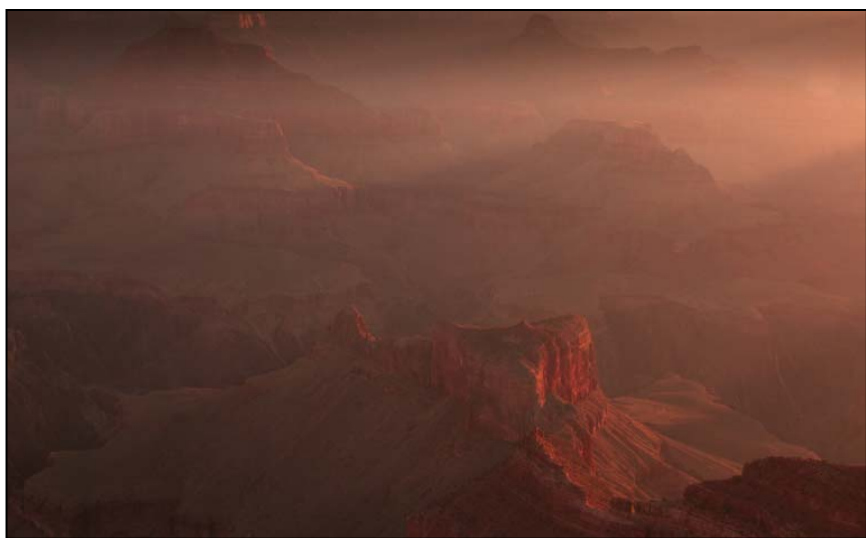
[www.sscphotography.org](http://www.sscphotography.org)



Larry Burton, From Alcatraz

## Book Review LIDLIPS, by Syl Arena Dave Mullen

*LIDLIPS: Lessons I Didn't Learn in Photo School* by photographer and prolific blogger Syl Arena is a series of 100 *very* brief essays on photography, including thoughts on art, business, science, and lifestyle. The essays are not meant to be read in order, nor the book in one sitting. Some titles include: If you can't be remarkable, be memorable, You are *not* defined by your photo gear or your computer's operating system, Your photographs have value-Don't give them away. At the end of each essay is a question meant to provoke further reflection. The book costs around \$15 and is available on Amazon and other book stores. Recommended. <http://amzn.to/12kRSgm>



Larry Burton, Sunrise from Grand Canyon South Rim

## Mirrorless In Manhattan

Experiments with the Olympus Micro Four-Thirds Cameras  
Coriolana Simon

Taking advantage of discount coupons and travel points, Doug and I took a 3-day holiday in New York mid-December. This was not to be a photography adventure. We built our brief itinerary around two features: a backstage tour of the Metropolitan Opera, where no photography is permitted, and a long visit to the new Islamic galleries at the Metropolitan Museum of Art. As a New Yorker myself, I wasn't interested in shooting the landmarks and monuments I grew up with. And street photography in the madness of midtown Manhattan didn't seem like a good idea.

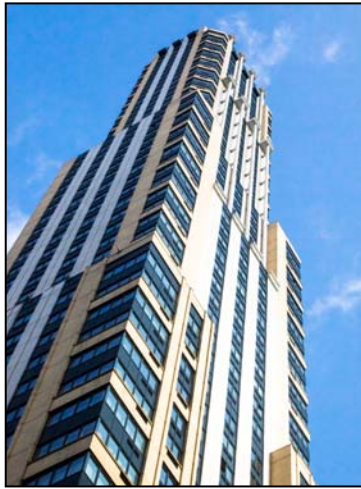
But we each wanted to take a camera, just in case. The trouble was, which camera? Our full frame Canons? No! Too heavy, too cumbersome for the occasional shot. Our small sensor Canons? No; almost the same problem. Our little point & shoots? No, these really wouldn't be adequate. So we decided to experiment with our Olympus mirrorless, interchangeable lens, micro four-thirds cameras. Olympus has been terrific at making smaller-than-average, elegant, high performance cameras for over 50 years, going back to the Pen FT half-frames in the 1960s – and one of these was my very first real camera.



I already had Olympus's first micro four-thirds "flagship": the E-P2. It's gorgeous and has served me well, but for our holiday I wanted the newer model with the

updated sensor and focusing system: the OM-D E-M5. Doug had the tiny Olympus E-PM 1, which he'd never really used and wanted to try out.

So what are these cameras like? And where do they fit in with the families of camera types on the market? Primarily, they are very, very small – hardly bigger than an advanced point & shoot like the Canon G15. This makes them a joy to carry around. In fact, my case is smaller than my purse, and it holds a body, three lenses, two batteries, and the shoe-mounted eternal flash. Doug's Mini is even smaller but still feels well balanced with the kit lens or micro four-thirds 50-150mm (equivalent to about 100mm-300mm with the



2x crop factor).

The compactness makes these cameras practical, and unobtrusive, for street photography, casual travel, documenting exhibits of interest in museums, and even shooting concerts. For those who are serious about building a micro four-thirds system, there are more and more lenses to choose amongst, including a macro. In addition, the Panasonic micro four-thirds lenses work on the Olympus without even an adapter.

Well, if they're so great, why isn't everyone switching to micro four-thirds? They do have some disadvantages. Fundamen-

tally, they are not DSLRs and shouldn't be considered as smaller but equal substitutes. Their size, for one thing, can even be a disadvantage. If you have large hands, they can feel awkwardly diminutive. Their price, however, is anything but small. The body of the OM-D E-M5 and its competitors sells for around \$1000 (street). The mediocre 14-42 II mm lens (28mm-85mm equivalent) runs only about \$300, but you get what you pay for. The newer 12mm-50mm kit lens (24mm-100mm equivalent) sells separately for about \$400 with rebate. It's weather-sealed, but its quality doesn't come anywhere near the phenomenal Olympus 12mm-60mm DSLR lens. The micro four-thirds primes, of course, are finer and faster than the zooms, but carrying an arsenal of lenses defeats the purpose of the whole system, in my view.

What about picture quality? Overall image quality seems to cause the greatest differentiation between these attractive mirrorless micro four-thirds cameras and DSLRs. Shooting at ISO 1600 was a bit of a stretch for the E-M5, and many of my images required noise reduction in Lightroom. Because of lighting conditions, such





as interiors of churches, night scenes, and museum displays, I frequently shot on i-auto, just to see what the camera would produce and how it would optimize the conditions. The results were better than I anticipated: the image stabilization worked well (no tripod on the trip), pictures were acceptably crisp, and noise levels were manageable.



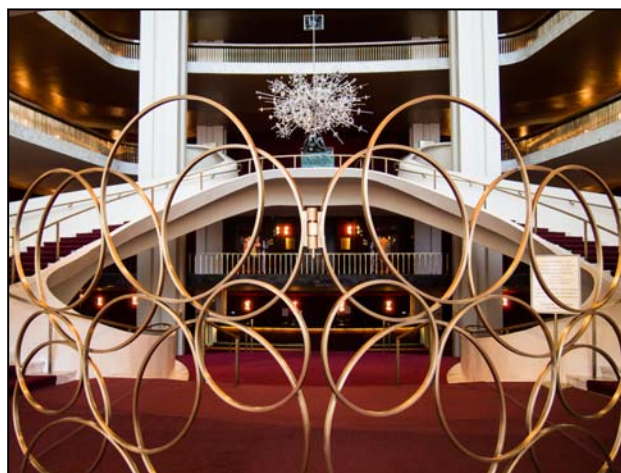
Doug's experience was far less satisfying. He found that the E-PM1 developed unacceptable noise even at ISO 400, and he's now ordered the E-M5 like mine.

And what about ease of use? These Olympus micro four-thirds cameras are not easy to use – that is, for



photographers accustomed to Canon. It's like learning another language and keeping a grammar book or dictionary close at hand. Olympus tends to be menu-heavy and offers a bewildering number of different ways to perform the same action and to customize the camera. It takes time to get used to it. On the other hand, the E-M5's touch-screen option does speed up picture taking. The E-PM1, though, and its newer relatives like the E-PM2 (body about \$450 with rebate) and E-PL5 (body about \$550 with rebate; with 14-42mm lens about \$600 with rebate) have a frustrating lack of dials and wheels and require menu-diving for the simplest tasks. Once you get the hang of it, though, these very small cameras are fun to use.

Bottom line: Based on three days of what turned out to be non-stop shooting – and not based on any technical tests or even reading of reviews – I can recommend the Olympus OM-D E-M5 as a comfortable walk-around camera that feels great in the hand and produces surprisingly good images.



## PSA News MyPhuong Nguyen

The Mid-Atlantic Chapter of the Photographic Society of America (PSA) is for individual members of the society in the geographic area within a 150 mile radius of Washington, DC; including Virginia, Maryland, the District of Columbia, Delaware, New Jersey, West Virginia, and Pennsylvania. The Mid-Atlantic Chapter of PSA received its charter in 1997 at the PSA Annual Conference held in St. Charles, Illinois.

All members of the Mid-Atlantic Chapter must be members of PSA. PSA members residing in the geographic area served can become Chapter members. Interested PSA members from out of the area are invited to participate in Chapter activities with the

exception of the Annual Competition. Area photographers are invited to join PSA and contact the Chapter Membership Vice Chair to join the Chapter. The Chapter tries to have two program meetings, one Annual Competition, one cookout/picnic, and one or two field trips each year.

As in SSCC, all Chapter notifications are handled via email.

Interested SSCC members can see some great photos in the PSA MAC gallery: [www.psa-photo.org/about-psa/psa-chapters/chapters-list/mid-atlantic-chapter/](http://www.psa-photo.org/about-psa/psa-chapters/chapters-list/mid-atlantic-chapter/)



## Pike Place Market, Seattle

### MyPhuong Nguyen

In July of 2012, I got the chance to visit the Pike Place Public Market in Seattle, Washington. I loved this place so much that I would definitely go back if I ever got another chance. On my trip, I

originally planned to visit this place twice but it was love at first sight and I ended up coming by 4 times. Upon arrival to the market, I was sucked in by the aroma of fresh bakery and before I knew it, I found myself in front of the French bakery. When I first saw the bakery, I was shocked by all kinds of breads and lovely pastries on display. I stood in line to buy some of breakfast and really enjoyed how customers like myself were able to watch how they made their bread and pastries.

The Pike Public Place Market is about an hour walking tour. It has been around for 104 years. It is the oldest public market in the U.S. Lots of interesting shops makes this place quite famous. For instance, the first Starbucks was established here in 1912 and the legend of flying fish, the *Pike Place Fish Boys* attracted more visitors.

[http://en.wikipedia.org/wiki/Pike\\_Place\\_Market](http://en.wikipedia.org/wiki/Pike_Place_Market)

The Pike Place Public Market Historic District is located six blocks west of Hwy 1, near the shores of Elliot Bay, and is open from 9am to 6pm.

The market is open year round, and each table space can be rented by the day. Many luxury stores were built right in front of the main road and the surrounding space, but the small tables were reserved by

farmers or crafters. A statistic showed that there were about 190 craftspeople, 100 farmers, and 240 street performers and musicians. I named this place "The Place of Art" because there were musicians and performers on every corner. Many artists, like painters and photographers, live there, and sell their art through the market. I bought a photo of the one of the first Starbucks images taken by a local artist. That picture was taken very early in the morning when there was no one around except for just one musician



playing in front of the shop. I wanted to take a Starbucks' photo while I was there, so I kept waiting to take a picture without anybody in it, but couldn't. I rarely found a shop without any people around unless I came there very early in the morning.



The next day we went to a lower level of the market which had some small restaurants and gift shops. The market was always crowded with more vendors, artists and crafters on the weekend. I even bought woven hats for my two nieces that were beautifully handmade and designed.

In addition to the many aspects that kept making me come back, I can't forget the great performances by the street performers which are very popular. I hope you will have chance to visit the market. You will certainly discover many things that would want to make you stay. Don't forget bring as many memory cards as you can. If you want to see more images from Pike Public Market please come to the *Journey* Exhibition at the Tate Gallery.

## Calls for Entries

David Blass

### **Third Annual Joseph Miller Abstract Exhibit**

Deadline: Feb. 27

[http://nwacc.org/Abstract\\_Exhibit.html](http://nwacc.org/Abstract_Exhibit.html)

### **New York Center for Photographic Art**

Seasons, Deadline: Feb. 1

[www.nyc4pa.com](http://www.nyc4pa.com)

### **Maine Media Workshops & College**

Spirit of Place, Deadline: Feb. 1

[www.mainemedia.edu/contest](http://www.mainemedia.edu/contest)

### **Vermont Photo Workplace**

Mysterious Visions, Deadline: Feb. 18

City Streets, Country Roads, Deadline: May 6

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

### **Focal Press Photography Contest**

Street Photography, Deadline: Feb. 28

Color, Deadline: Mar. 31

<http://focalpressphotographycontest.com/>

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

Fork and Knife, Deadline: Feb. 11

Seven Deadly Sins, Deadline: Mar. 4

Women, Deadline: Mar. 25

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

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

Shades of Gray, Deadline: Feb. 5

Photo Salon, Deadline: Mar. 12

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

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

Chair, Deadline: Feb. 18

<https://asmithgallery.com/>

### **The Kiernan Gallery**

Abstraction, Deadline: Feb. 15

<http://kiernangallery.com/methods-alternative/>

### **Open to Interpretation (St. Paul, MN)**

Love & Lust, Deadline: Feb. 12

[http://www.open2interpretation.com/submit\\_photo\\_love\\_lust.html](http://www.open2interpretation.com/submit_photo_love_lust.html)

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

You're an Animal!, Deadline: Feb. 7

<http://1650gallery.com/>

### **Brooklyn Waterfront Artists Coalition**

Wide Open 4, Deadline: Feb. 25

<http://wideopenartshow.com/>

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

Art Biologic, Deadline: Feb. 28

<http://www.slowart.com/>



## Software/Hardware Review

### FoCal

Dave Mullen

Over the Thanksgiving holiday I spent some time with my brother-in-law Jim Kay from Massachusetts, a fine shooter despite using Canons instead of Nikons. He told me about a new lens micro-calibration software system he had used to calibrate his collection of lenses, which he said had made a huge difference in the sharpness of his photographs. Being just as nerdy as Jim, I had to give it a try.

Microadjustments are available on certain camera models, and are designed to overcome manufacturing variations in lenses and camera bodies that may cause even the best lenses and cameras to create slightly soft images. The thinking is that by calibrating for the sharpest focus for a particular lens/body combination one can create sharper photographs.

There are a variety of products on the market to help with this micro-adjustment. Do a Google search for "lens align" and you'll see what I mean! I decided to go with FoCal because it partially automates the process, and because Jim had been happy with it.

On certain cameras, mostly Canons, the process is completely automated, but on my Nikon D7000 I had to make manual changes in the micro-adjustments. While this wasn't onerous, it did mean attending to the camera and the process rather than reading the newspaper while the software did its work.

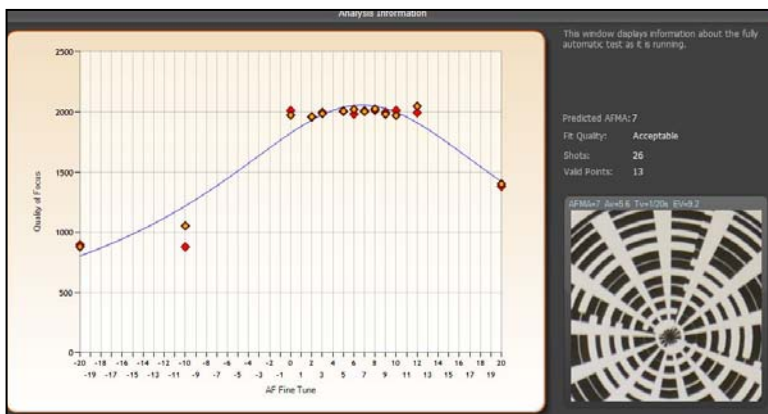
On my Nikon, the settings can be found on "Setup>AF Fine Tune." The camera allows me save settings for up to 12 "fine-tuned" lenses with micro-adjustments ranging from +20 to -20. The software must be installed on your computer, and your camera

must be tethered to your computer with a USB cable. Once hooked up, the software takes a series of exposures of a target image that you must print out. After each exposure you are prompted to change the micro-adjustment, although on some models the software will do this for you, completely automating the process. After running through all the possible exposures, the software analyzes for the sharpest image and you then store that micro-adjustment for that particular lens.

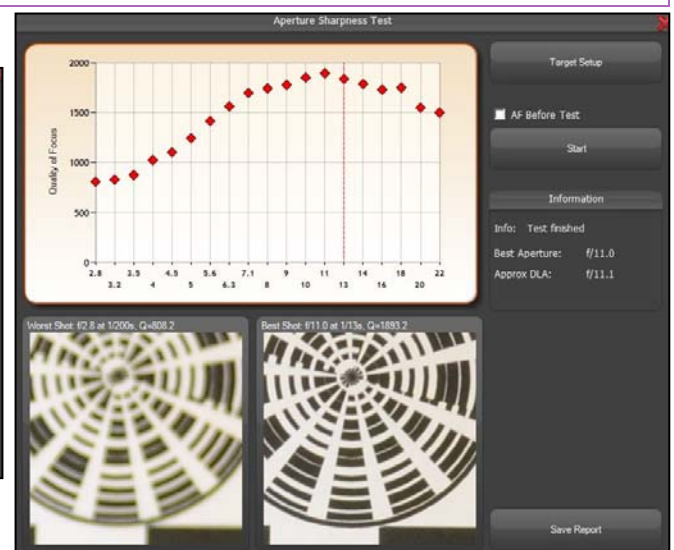
The software will also run through an aperture analysis, shooting the target at all available apertures to determine the sharpest. While this is something you can do for yourself, it was fairly interesting to see a neutral analysis.

What was my experience? Not as good as Jim's, I'm afraid. There were variances, but they seemed pretty minor. On my big lens, the 80-200mm f/2.8, the software had trouble coming up with an analysis even though the camera was on a tripod. In short, I don't think I would purchase this software again. It should also be noted that the software is registered to a particular camera body and thus can only be used with that body. If you get another body you can deregister the first and reregister, but the software cannot be shared with another shooter.

I've included a couple of screenshots of the PDF reports that FoCal produces so you can evaluate for yourself if this is something you want to try. To see if it works with your camera you can check it out at [www.reikan.co.uk/focalweb/](http://www.reikan.co.uk/focalweb/). Be sure to look at other lens calibration tools as well before you buy.



Micro-adjustment analysis on an 18-55mm lens.  
+7 was the recommended adjustment.



Aperture analysis on an 80-200mm lens. No surprise, f/11 is sharpest.

## Ask Tim Grey

**The Question:** *I downloaded some free photo borders/edges and have figured out how to frame photos with some of them by changing color, sizes, deleting the center, etc. But I want to use them as a layer mask. Is there a way to do that without making the image a brush?*

**Tim's Answer:** You most certainly can use the photo borders you've downloaded as the basis of layer masks. In concept this is very easy, though there may be a few fine-tuning pieces depending on a few factors. Here's the approach I would generally use:

The first thing I would do is bring the photo border you've downloaded into the image where you want to use that shape as a mask. It is worth mentioning at this point for readers who aren't familiar that these photo borders will generally be black and white images (mostly quite literally black and white without shades of gray, though some shades of gray are possible. In some cases there may be transparent pixels rather than either black or white pixels, but that is less common.

There are, of course, a number of ways you could place the photo border into the image, but the way I recommend in terms of the overall process here is to use the Place command, found on the menu at File > Place. Start by opening the image you want to add the photo border to and then clicking on the thumbnail for the top-most layer on the Layers panel to make sure it is active. Then choose File > Place from the menu, and navigate to and select the image you want to add as a photo border (or otherwise use as a layer mask).

When you click the Place button, the image will be placed in the document, with controls much like you will find for the Free Transform command. Drag each of the four corners to the corner of the photo, so that the two images will match up in terms of pixel dimensions. Then press Enter/Return on the keyboard to apply the change.

By the way, if you're using an older version of Photoshop that doesn't include the Place command, you can also simply arrange the windows in Photoshop after opening both the image and the photo border. Then click on the top-most layer for the image on the Layers panel and then use the Move tool to drag the photo border into the photo.

At this point you have a photo border on top of your photo, and that photo border is resized to match the image. Next you want to create a selection based on this border. If the border consists of transparent pixels in the non-border area, you can simply hold the Ctrl key on Windows or Command key on Macintosh and click on the thumbnail for this photo border layer on the Layers panel. If the photo border consists of black and white (and possibly gray) pixels throughout, you can instead go to the Channels panel (choose Window > Channels from the menu if it isn't currently visible) and then click the Load Channel as Selection button (the dashed circle icon) at the bottom of the Channels panel. This will load a selection where white pixels are selected, black pixels are deselected, and shades of gray are partially selected.

If at this point the selection does not represent the area you want to be visible based on the layer mask, you can choose Select>Inverse from the menu to invert the selection. For example, if you want to hide the outer portion of the image using a layer mask, you would need the interior portion of the image selected. A photo border image that is white around the edges and black in the center would yield the opposite selection.

At this point you have a selection, which can be used as the basis of a layer mask. You can, for example, simply add a new image layer by clicking on the Create a New Layer button (the blank sheet of paper icon) at the bottom of the Layers panel and then click the Add Layer Mask button (the circle inside of a square icon) at the bottom of the Layers panel to add a layer mask to that layer. The image layer could then be filled with a color, for example, but those pixels will only be visible based on the layer mask. And of course, you could use the selection as the basis of a layer mask for an existing layer by simply choosing that layer on the Layers panel and then clicking on the Add Layer Mask button (the circle inside of a square icon) at the bottom of the Layers panel to add a layer mask to that layer.

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## News You Can Use

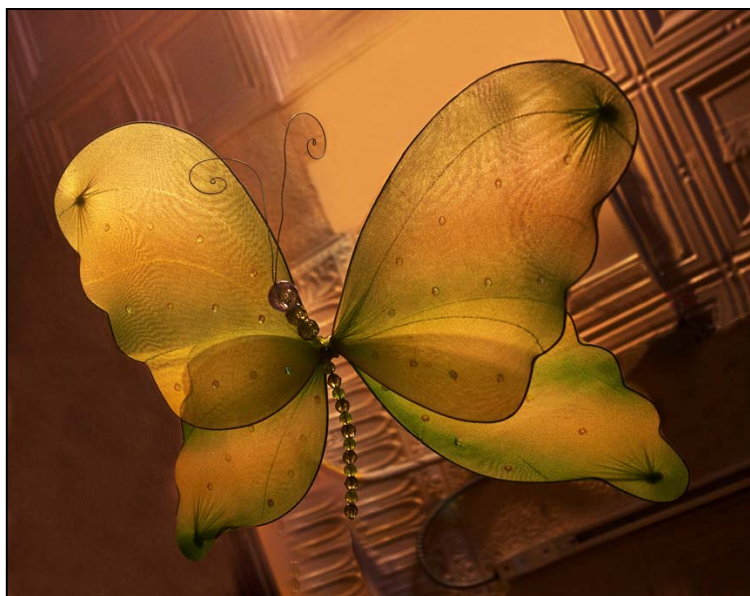
### Full Moons

Date	Moonrise	Moonset
February 25	6:07 pm	6:16 am
March 27	8:07 pm	6:50 am

### Sunrise and Sunset

Date	Sunrise	Sunset
February 1	7:14 am	5:30 pm
February 15	6:59 am	5:46 pm
February 28	6:42 am	6:00 pm

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



Mark Ratner, Butterfly on Ceiling



**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/othereversions/>

### 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)

[www.magcloud.com/user/wehs](http://www.magcloud.com/user/wehs)



Dave Powell, Azaleas



## The Back Page

Random stuff from yr. hmble. Ed.

### Application of the Month

#### Dropbox

<http://db.tt/ItPvmUPe>

My new best friend in computing is Dropbox, as I try to manage images between my PC, iPad, and Android phone. How does this app help? It provides “cloud” storage for my photos, indeed, for any files. I’ve been able to pass on music to my daughter in Africa by sharing a folder with her. I’m able to put a photo shot on my Android phone in my Dropbox. I’m able to move portfolio images from my computer to my iPad using Dropbox. All in all it’s become an invaluable tool in managing my images.

Dropbox is free for 2GB of storage. After that you can either pay for additional storage or get more free storage by inviting friends. Thus my invitation to you: use this link <http://db.tt/ItPvmUPe> to join Dropbox and I’ll share a special bonus with you in an SSCC Dropbox folder! Once you’ve begun using Dropbox I think you’ll be hooked.

### Website of the Month

#### Shorpy.com

Interested in old images? I’ve previously highlighted the Library of Congress site where you can download images, but you can now add Shorpy to the list. Unlike the Library of Congress, you can’t download high resolution images from Shorpy, but if one strikes your fancy you can order a print. There are thousands of images on this deep site, so if you like historical photography start digging in!



Washington, D.C., circa 1922. "Minker Motor Co., 14th Street N.W." National Photo Company Collection glass negative.



## SSCC Calendar Upcoming Events

### February 2013

- 7 Speaker Meeting; Projected Deadline
- 14 Competition Night: Abstract
- 16 Field Trip: Baltimore Conservatory
- 21 Education Night
- 24 Cable Release Deadline
- 28 Board Meeting

### March 2013

- 7 Speaker Meeting; Projected Deadline
- 14 Competition Night: Open
- 21 Education Night
- 24 Cable Release Deadline

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



Ron Freudenheim, Ghost Flowers



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20915-2375

First Class Mail