



Cable Release



Renaissance Woman, Craig Callan

Quote of the Month

Dodging and burning are steps to take care of mistakes God made in establishing tonal relationships.

- Ansel Adams

SSCC Officers and Chairs 2009-10

President	Carl Brandt
Vice President	Craig Callan
Treasurer	Jerry Fath
Secretary	Angelique Raptakis
Director	Norm Bernache
Director	Stan Klem
Director	Bill Rau
Cable Release	Dave Mullen
Competition	Michael Tran
	Mark Ratner
Programs	Stan Klem
Third Thursdays	Craig Callan
Membership	MyPhuong Nguyen
Field Trips	Bob Catlett
Historian	Norm Bernache
PSA Rep.	Michael Koren
Web Site	Craig Callan

E-mail addresses and phone numbers for officers are available on request. Please contact MyPhuong Nguyen at mpnguyenfoto@gmail.com.

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.

Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact MyPhuong Nguyen at mpnguyenfoto@gmail.com.

SSCC member submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at dave@nora-school.org

SSCC Website www.sccphotography.org
or www.sccphoto.org



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

Inside this Issue

- 3 President's Column
- 6 New Year Thoughts on Photography
- 8 Third Thursday Report
- 12 Competition Results
- 14 Shooting Basketball
- 16 December Field Trip Pics
- 18 Historic Silver Spring

SSCC Meeting Location

All three major monthly meetings for this Club Year will be held at the Marvin Memorial United Methodist Church at Four Corners in Silver Spring.

Directions:

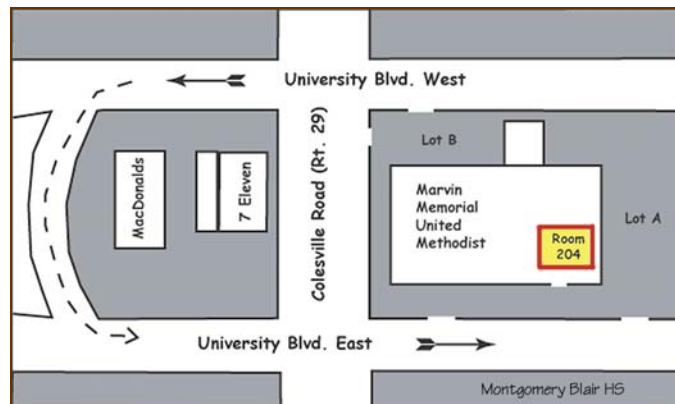
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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.

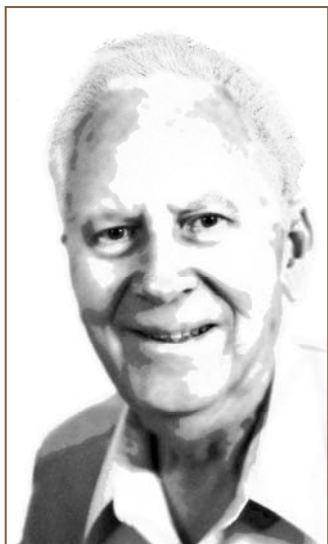
Wherever you park, walk to the southeast corner of the Church and enter Room 204.



All Meetings begin at 7:30 pm.

President's Column

Carl Brandt



If it's too cold in January for outdoor photography, why not warm up your photo scanner, make digital copies of photos of your relatives, and then insert those images into your family genealogy. You haven't yet created a family genealogy with photos? Oh my-you need to get started.

Obtaining a computer program such as Family Tree Maker 2010 is a good place to begin. While

entering such basic information as: name, birthplace and birth date for yourself and every relative you can find, also scan in at least one photo, or even enter a digital video, of that person. While you are scanning, also consider including photos of such things as the old family home, birth certificates, marriage certificates, military service documents and citizenship papers.

My computer tells me that I presently have data entered for more than 800 relatives, many of whom were dead long before I was born. Other relatives live in Sweden and Norway, and we've never actually communicated. Quite a few of those relatives are obviously quite distantly related to me, particularly if my computer says they are something like my half second cousin twice removed, but it is nice to include as many relatives in a family genealogy as can be found.

I recently transferred some 1,166,956 KB of genealogical information from a Windows XP computer to a Windows 7 machine. I'm delighted not only that I could make such a transfer from an old version of Family Tree Maker to the latest version, but also that the old data and photos can now be displayed in new ways.

The search for genealogical findings can be time-consuming, but your finished product is likely to be much appreciated by your children, and considered priceless by your great grandchildren.

Guest Speaker: January 6

Andy Ilachinski

I am, by training and profession, a physicist, specializing in the modeling of complex adaptive systems (with a Ph.D. in theoretical physics). However, both by temperament and inner muse, I am a photographer, and have been one for far longer than my Ph.D. gives me any right to claim an ownership by physics. Photography became a life-long pursuit for me the instant my parents gave me a Polaroid instamatic camera for my 10th birthday. I have been studying the mysterious relationship between inner experiences and outer realities ever since. My creative process is very simple. I take pictures of what calms my soul. There may be other, more descriptive or poetic words that may be used to define the "pattern" that connects my images, but the simplest meta-pattern is this: I take snapshots of moments in time and space in which a peace washes gently over me, and during which I sense a deep interconnectedness between my soul and the world. Not Cartier-Bresson's "Decisive Moment," but rather a "Sudden Stillness." My favorite quote: "That which you are seeking is doing the seeking." (St. Francis of Assisi)

Competition: January 13

Category: Sports

Judge: Mark Goldman

Mark Goldman, an experienced photographer and journalist for over 30 years, is the sole proprietor of goldminephotos.com. He has covered a wide range of major sporting events including MLB, NFL, NHL, NBA, NCAA football, basketball and lacrosse, as well as equestrian events. Mark is also fully digital and computer savvy and is well versed in IT and high tech.

Mark is a regular contributor to *Sports Illustrated* and ESPN web and magazine services. He is chief photographer for *Outside Pitch Magazine* with a continuous record of shooting every cover since April 2002. Currently, Mark is under contract with UPI and EPA.

Mark is also well published, including work in the *Washington Post*, *Wall Street Journal*, *New York Times*, *Penthouse*, *Newark Star Ledger*, *Scripps Howard News Service*, *The Washington Times*, *Baltimore Orioles*, *Sports Illustrated*, *Sports Illustrated for Kids*, *ESPN Magazine*, *Blender*, *Ramp*, *Time Life Books*, *TV Guide*, *George Washington Alumni Magazine*, *NBA Referees*, *Print*, *Maxim*, and several books.

Field Trip: January 16 National Building Museum

We will meet at the Giant Food Parking lot (corner of Arliss Street and Flower Avenue in Silver Spring) at 9:30am to car pool to the National Building Museum, located between 4th and 5th Street and F Street NW, in Washington, DC. The building opens at 10am, and tripods are allowed.

Third Thursday: January 21 Hands on Portrait Lighting Techniques Craig Callan

Craig will demonstrate, and members will practice, portrait photography using various lighting techniques including:

- Window Light
- Bounce and Off-Camera Flash
- Traditional Hot Light Techniques
- Broad Lighting
- Short Lighting
- Butterfly Lighting

And if you don't want to shoot, you can be a model!

Editor's Corner Thinking and Writing Dave Mullen

Thanks to all who submitted photos and articles to this issue of the *Cable Release*! Particularly thoughtful is Norman Maynard's story from his days teaching photography, as we too rarely ask ourselves *why* it is that we have this compulsion to photograph. While it is easy to get caught up in the techniques of shooting and post-production, the mystery of capturing time and light is much more elusive. Maybe this is why his article is so captivating. Ansel Adams and Edward Weston had to *know* why they were taking a photograph before committing an 8x10 sheet of film to light. As we enter a new year, one resolution we might be thinking about *why* we are taking a particular photograph, just as if each shot were costing us a \$5 sheet of film and many hours of developing and printing in the darkroom.

Another resolution might be to add your voice to the *Cable Release*, as it will only be as interesting as the articles that *you* write and the pictures that *you* send in. The deadline remains midnight on the 24th of each month. If you like what you see, please add your voice. If you don't like what you see, add something even better! I'm always available by email at dave@nora-school.org.



2009-2010 Competition Topics

January	Sports
February	Open
March	Texture
April	Open
May	Faces

www.scccphotography.org

Inclement Weather Policy

If Montgomery County schools close,

SSCC is closed.

For up-to-the-minute information

go to www.montgomeryschoolsmd.org

The Cable Release
Now Available in Hardcopy
To order a copy, visit the *Cable Release* site at
<http://wehs.magcloud.com/>.

Digital Entries
Are Due
January 7
By Midnight.



CartooDeetoo, Craig Callan



Headlight, Sherl Adams



Day lily's essence, Angelique Raptakis



Boats, Peter Hui

A New Year's Thoughts on Photography

Norman Maynard

Several years ago, I asked a class of high school students why, in an age awash with images, we should strive to create more. Most of the students turned back to their computer monitors, annoyance at me for having asked this question registering upon their faces. Some turned back in fear because an answer was not obvious and its absence created a looming gap in their track of create, create, create.

One student looked down, her brows wrinkling in thought. That night she emailed me her answer, which I can only paraphrase. She said that Truth was an ongoing revelation, not a static thing, and that as such we needed to keep exploring it, and photography was one important way to do so.

I thought such an answer deserved a guaranteed A for a couple of years, at least, in my class, but she was a senior and so had to settle for the one. But her answer stays with me: that yesterday's discoveries can only help us to understand the truth as it exists now, and that we need to re-visit our knowledge often if we are to make new discoveries.

The application to photography is clear: there will always be new discoveries in photographing the same subjects: landscapes, portraits, flora and fauna. Additionally, new opportunities arise in the form of new technologies, new outputs, new formats. Whichever path we take, they all lead to the same peak: images which grant some insight into our world, our existence.

I tell my students that I can show them the science of photography - can explain f-stops and chromatic aberration and that very tricky process of converting image size to print size. But the magic they must discover on their own.

Save one little bit. I point out that each time we press the shutter release, we take light - the fastest known thing in the universe! - and we capture it inside our little box. Each time we snap, we stop time and hold it in darkness until we choose to release it again - on the screen or on paper. And that's magic enough for a lifetime!

What a grand quest - to illuminate Truth! - and what an amazing tool - to capture light! - with which to pursue it. And all those millions - billions by now - of images we surround ourselves with are proof that we humans are enamored by the chase. How can we not be joyful each time we join in?



Glen Echo, Bob Catlett



Visiting Mr. Lincoln, George DeBucharanne



Julia, Sherl Adams



Offering, Dave Mullen



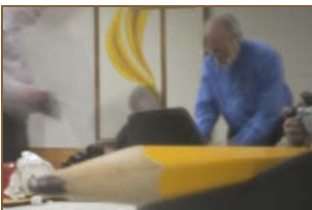
Orphan Boy, Bob Catlett



Yucca, Bill Rau



All Photos by Angelique Raptakis



Third Thursday Report Pinhole Photography with Michael Koren Angelique Raptakis

What I learned at Third Thursday on pinhole DSLRs:

- Even when the viewfinder is too dark to see anything, we still move the camera to the eye. It helped me compose and helped to steady the camera a bit, even though I was shooting 2½ second exposures at iso 3200!
- Start with a clean sensor. If you think it's clean, then clean it again! The smaller the pinhole, the more sensor dust you will see!

Thanks Michael for doing the research and presenting it to the club. I've got the inspiration for my next project... pinhole portraits :)

Michael Koren

Digital pinhole photography—Materials Needed:

DSLR body	Tape	Aluminum foil
Rubber band	Scissors	Black sharpie
Hole punch	Needle	Black construction paper

CONSTRUCTION of the PINHOLE LENS ASSEMBLY

1. Cut from the construction paper a section large enough to just cover the lens opening on your DSLR. Punch a hole in the center.
2. Cut a small piece of aluminum foil large enough to cover the center hole punched in the black paper. Tape this to the paper.
3. Use the sharpie to black out the side of the foil that will be facing the sensor.
4. Place your new creation on an old magazine or stack of papers and **gently** press the needle against the foil until it's punctured. Hold this up to a light source to confirm there's a hole. You want this hole as small as possible.
5. Using a piece of aluminum foil large enough to wrap around the front of your camera, cut out a section where the lens should be but smaller than the pinhole lens just constructed.
6. Tape the pinhole lens over the inside of the cut out section of aluminum foil.
7. Center the pinhole over the lens opening and wrap the foil around the front of the camera. Be sure no light is able to leak in around the edges.

BULB MODE CONSTANT SHUTTER RELEASE

1. Roll a ball of foil to the size of your fingertip. Use your fingernail or the edge of a table and press a ridge down the center of one side. Slightly flatten the opposite side.
2. Place the flattened side against the shutter release. Wrap the rubber band through the ridge and around the bottom of the camera so there is enough pressure to activate the shutter.

Calls For Entries

Accenti Magazine

"The Italian Moment" Deadline: January 22

Info: www.accenti.ca/Accenti_Photo_Competition.asp

Nikon Festival "A Day through Your Lens"

Info: www.NikonFestival.com

LEVORI

Themes: Love & Kindness, Sacrifice & Service, Joy & Laughter, Striving for a better world.

Deadline: July 31

Info: www.levori.com/main/home

2010 Kellicutt Memorial Juried Show

Through A Lens: Energy, Strength or Power

Hosted by the Coastal Arts League, California

Jurors: Barry Haynes, Janet Jones & Stephen Chalmers

First Prize: \$2,000 Over \$3,500 in total prizes

Deadline: January 31

Info: <http://www.coastalartsleague.com/photoshow/>

Center for Fine Art Photography

Current Calls for Entry:

Motion, Deadline: January 12

Red, Deadline: February 16 Info: www.c4fap.org

Portrait of a Global Woman Photo Contest.

What is a global woman? That is the question that you, the photographer, can answer with your lens.

1st prize is \$1,000.

Deadline: January 15

Info: www.globalwoman-magazine.com/contest.html

Youth Photography Exhibition:

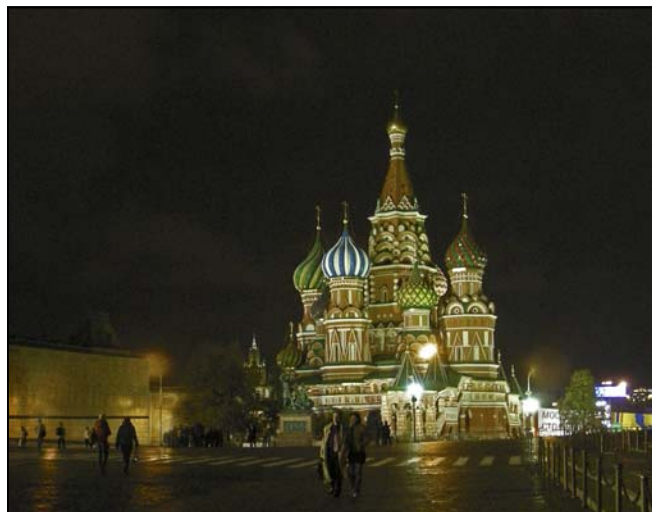
"Points of Departure"

Juried by a distinguished panel of Canon Explorers of Light photographers: Clay Blackmore, Gregory Heisler, Steve Inglima, Eddie Tapp, and Joyce Tenneson

Students may enter in the following categories: Grades 9-12, Grades 6-8, and Grades 2-5.

Deadline: January 6

Info: <http://visartscenter.org/youthphotos.php>



Wet Night on Red Square, George DeBuchananne



Parts of a Steam Engine, George DeBuchananne

Photoshop Tip of the Month Fine-Tuning with the Quick Selection Tool

When adding or subtracting small areas with the Quick Selection tool (W), your results will be more accurate if you use the Zoom tool (Z) for a close view and then use a smaller brush tip combined with shorter strokes.

Classes and Workshops

Baltimore Camera Club Brenda Tharp-The Art in Photography. March 6, 8am-5pm. Goucher College. \$80. See article for details.

Info: www.baltimorecameraclub.org

Nikhil Bahl Workshops

Photographing Winter, January 9
Spring Flowers, May 1
Chincoteague Island, May 14-16
Developing a Creative Vision, May 29-31
Kenilworth Aquatic Gardens, July 10
Great Falls, October 30-31

Info: [www.nikhilbahl.com/
instruction_photography_classes.html](http://www.nikhilbahl.com/instruction_photography_classes.html)

Washington School of Photography

Info: www.wsp-photo.com

Mountain Trail Photo

Info: www.mountaintrailphoto.com/workshops.htm

VisArts Info: www.visartscenter.org

Joseph Rossbach Info: www.josephrossbach.com

Moab Photo Tours Workshops

Needles /Canyonlands National Park, May 3-6,
Canyons, Rapids, & Photographs, May 31-June 5
Natural Costa Rica, June 12-26,
Ancient Native American Ruins & Landscapes
September 12-19
Arches Under the Stars, November 7-13
Winter in the Red Rocks, December 5-11
Info: www.moabphototours.com

Sam D'Amico Workshops

What's The Matter With Your Meter
Flash Photography Basics Webinar
Metering And Exposure Basics
Info: <http://workshops.samdamico.com/>

Penn Camera

Introduction To Digital Photography
Saturday, January 9, Tysons VA, 8:30 - 12:30
The Art of Seeing
Tuesday, January 12, Pikesville MD 6:30-8:30
Penn Camera Photo Safari - National Building Museum
Tuesday, January 19, Washington DC, 2:00 - 4:30
Info at <http://penncamera.wildapricot.org/>

Baltimore Camera Club Photography Seminar

Brenda Tharp : The Art in Photography

Photographers want to create images that have impact – whether it's to win awards, be remembered, or purely for the personal satisfaction of having created an artistic photograph. In this inspirational and information-packed one day seminar, Brenda Tharp will discuss the elements that can make a picture more expressive, and how to incorporate them in any image you are creating.

Topics of this full day seminar will include:

- Seeing the potential in a scene
- Working with available light
- Creating visual depth
- Composing for impact
- Capturing the moment
- Incorporating motion
- Beyond the postcard: apply artistic interpretations using in-camera and in-computer techniques
- Managing workflow and digital files at home and on the road
- Equipment essentials: what's in the bag and why.

Date and Location: Saturday March 6, 2010
8am - 5pm. Kelley Hall on the Goucher College
Campus, Towson, MD www.goucher.edu

Seminar Fee is \$80 in Advance, \$90 at the Door

- Make check payable to Baltimore Camera Club
- Mail to Baltimore Camera Club to the attention of Mr. Michael Boardman, 6217 Northwood Drive, Baltimore, MD 21212
- Tickets will be confirmed via e-mail with a confirmation number needed at the door.

Brenda Tharp is a nationally known photographer who specializes in both nature and the outdoors, and travel photography. She wrote and photographed *Creative Nature and Outdoor Photography* (2003), with a revision due out in March 2010. Brenda has written for *Outdoor Photographer Magazine*, *Apogee.com*, *PhotoMigrations.com*, and *TakeGreatPictures.com*, and she conducts international workshops and leads photography tours on her own and for various organizations (including *BetterPhoto.com*). For more information, visit her Web site, www.brendatharp.com

Exhibits and Events

Stan Klem: Child Portraits and Candid

The Tate Gallery of the [Christ Congregational Church](#) in Silver Spring, extended through January 12. Gallery hours are Monday thru Friday 9 am to 5 pm and Saturday 9 am to 3:30 pm.

Pete Manzilli: Cuba-Profiles in Courage

Gaithersburg Arts Barn, through January 4. www.gaithersburgmd.gov/poi/default.asp?POI_ID=671&TOC=1;671;

Many Ray: African Art and the Modernist Lens through January 10, Phillips Collection. www.phillipscollection.org

In The Darkroom: Photographic Processes

through March 14. Explores the evolution of photography. National Gallery of Art, West Building. www.nga.gov

Polar Obsession: Photography by Paul Nicklen, through February 15, National Geographic Museum.

<http://events.nationalgeographic.com/events/exhibits/2009/09/24/polar-obsession-exhibit/>

Robert Bergman: Portraits 1986-1995

through January 10. National Gallery of Art, West Building. www.nga.gov

Faces of the Frontier: Photographic Portraits from the American West, 1845-1924 through January 24. National Portrait Gallery. www.npg.si.edu



Mr. Cool, Stan Klem

Andy Ilachinski: Worlds Within Worlds through April 16. American Center for Physics. www.acp.org/art.html (Editor's Note: Andy is our January Speaker).

World View: Smithsonian Magazine Photo Contest through January 17. Smithsonian Castle. www.si.edu

Rarest of the Rare: Stories Behind the Treasures at the Harvard Museum of Natural History. Photos by Mark Sloan, through January 7. National Academy of

Sciences. www.nas.edu

Nature's Best Photography Show

through May 2. National Museum of Natural History. www.mnh.si.edu

Photographs of the Civil Rights Movement

Historical Society of Washington. www.historydc.org

Presidency IV Works by Thomas Demand.

National Gallery of Art, East Building. www.nga.gov

Music and Photography

Baltimore Symphony Orchestra Presents *Pictures of Music*

Music for the eyes, and pictures for the ears-celebrate relationships between the visual arts and musical genius. In this East Coast Premiere and BSO Co-commission, American jazz pianist Dave Brubeck and his son, composer Chris Brubeck, create a multi-media celebration of nature photographer Ansel Adams, combining the symphony orchestra with stunning photography of the American West. The program continues with Hindemith's mesmerizing ode to 16th-century painter Mathis Grünewald and concludes with a musical artwalk rendered in Ravel's consummate orchestration of Mussorgsky's Pictures at an Exhibition.

Marin Alsop, conductor.

Dave and Chris Brubeck - Ansel Adams: America

(East Coast premiere, BSO Co-commission).

Hindemith - Symphony Mathis der Maler.

Mussorgsky/orchestration Ravel - Pictures at an Exhibition

Music Center at Strathmore. February 11, 12, and 13, 2010.

For more information and tickets visit the BSO website at www.bsomusic.org.

December Competition Results
Judged by Roderick Barr
The subject was Open

Advanced Color Prints: 27 entries

- | | |
|--------------------------------------|--------------------|
| 1 st – Angelique Raptakis | Autumn Birches |
| 2 nd – Angelique Raptakis | Day Lily's Essence |
| 3 rd – Pat Bress | Blazing Rays |
| HM – Bill Rau | Wild Thing |
| HM – Mark Ratner | Cheetah |
| HM – Robert Catlett | African Queen |

Novice Color Prints: 16 entries; 9 entrants; 2 HM

- | | |
|--------------------------------|----------------|
| 1 st – Dave Mullen | Offering |
| 2 nd – Sheryl Adams | Headlight |
| 3 rd – Jerry Fath | Eastern Market |
| HM – Fred Skolnick | Sacred Cover |
| HM – Dave Mullen | Shenandoah |

Advanced Mono Prints: 21 entries; 11 entrants; 2 HM

- | | |
|----------------------------------|-------------------|
| 1 st – Craig Callan | Renaissance woman |
| 2 nd – Pat Bress | Chairs in Snow I |
| 3 rd – Robert Catlett | Orphan Boy |
| HM – Bill Rau | Sand Dunes #2 |
| HM – MyPhuong Nguyen | Glancing |

Novice Mono Prints: 12 entries; 7 entrants; 0 HM

- | | |
|--------------------------------|---------------|
| 1 st – Sheryl Adams | Julia |
| 2 nd – Dave Mullen | Grand Central |
| 3 rd – Bob Peters | Lone Bird |

Advance Projected: 24 entries; 13 entrants; 2 HM

- | | |
|--------------------------------|-----------------|
| 1 st – Larry Mars | The Scowl |
| 2 nd – Bill Rau | Yucca |
| 3 rd – Craig Callan | CartooDeetoo |
| HM – Carl Brandt | Brown on Yellow |
| HM – MyPhuong Nguyen | Licking |

Novice Projected: 10 entries; 5 entrants; 0 HM

- | | |
|----------------------------------|--------------------|
| 1 st – Peter Hui | Fisherman at XiaPu |
| 2 nd – Peter Hui | Boats |
| 3 rd – Robert Catlett | Glen Echo |

Congratulations to all who participated!

***A Reminder: Dues must be up-to-date
in order to compete!***



Autumn Birches, Angelique Raptakis



African Queen, Bob Catlett



Fisherman at XiaPu, Peter Hui



The Scowl, Larry Mars

News You Can Use

Full Moons

Date	Moonrise	Moonset
January 30	6:20 pm	7:55 am
February 28	6:22 pm	6:51 am

Sunrise and Sunset

Date	Sunrise	Sunset
January 1	7:27 am	4:57 pm
January 15	7:25 am	5:10 pm
January 30	7:16 am	5:27 pm

Times are for Washington DC. www.timeanddate.com



Purple Flower in Rock, Bill Rau



Grand Central Terminal, Dave Mullen

Shooting Basketball

Dave Mullen

Our competition theme this month is sports, so it seems like a good time to get this article off my to-do list and into your hands!

For the past several years I have been shooting basketball games rather seriously, as my daughter has progressed from the Eastern Middle School team through the AAU Maryland



Flames to the Montgomery Blair High School varsity.

Christina is now playing NCAA basketball on the Dickinson College team (#15 in your program!). As her basketball shooting skills have improved, so have my camera shooting skills. From shooting T-Max 3200 (ah, the days when color balance wasn't an issue) to shooting digitally, I've been lucky to have sideline access to lots of games.

Access to high

school or college basketball games is much easier than for football or some other sports, where you might need actual credentials. Shooting younger children that aren't your own might seem a little creepy to some parents, so it might be best to stay away from those middle school games unless you have a player on the team!

For me, there are three major issues shooting basketball: white balance, shutter speed, and anticipating the action. White balance was hit-or-miss until a few years ago when I invested in an ExpoDisc. Gymnasium lighting varies from tungsten to fluorescent to mercury-vapor, often with daylight mixed in from various skylights and windows. With the ExpoDisc I can pre-set the White Balance on my camera and come reasonably close to neutral colors. I could shoot RAW and fix it in post, but this presents other issues. RAW files are five-times the size of large JPGs, and thus fill the shooting buffer much more quickly, causing missed action. With several hundred images per game, managing that many gigs of RAW files would take much more time in post than I'm willing to invest. As has been said in many other contexts, it's best to get it right in the camera.

Shutter speed is the second major issue. Even in college gyms, what we might perceive as reasonably bright light is rarely that. Shooting at f/2.8, I'm often exposing above 1000

ISO to get shutter speeds of 160 to 200/sec. Anything slower than 125 results in blurred motion (which can be a nice effect when done consciously). I have occasionally used flash, both on and off camera, but this can be distracting for the players, and controlling shadows is difficult. Those *Sports Illustrated* shots are created in arenas with much brighter lighting and with remote strobes in the ceilings. I love my daughter, but remote strobes in the ceiling just isn't in the budget!

Finally, anticipating the action requires knowledge of the game and of the team. Who is the ball handler, who is the shooter, who rebounds, where is the ball likely to be passed, where can I position myself to get the best shot? Shooting the opposing team is thus more challenging because I don't know their tendencies.

My workflow is as follows: Using a monopod, I shoot in JPG, manual mode (around ISO 1000, f/2.8, 200), continuous mode. I use a 35-70 f/2.8 or an 80-200 f/2.8 lens depending on what I'm after and how close to the floor I am. After the game I import and rename the files in Lightroom, then delete the obvious clunkers. Shooting a fast moving sport in continuous mode means a lot of clunkers! I'll then go through and rate the keepers as 3's and ones I really like as 4's. Occasionally there's a 5, but it's rare.

Where can you shoot? Without purchasing an expensive ticket or knowing someone, I doubt you'll get close to the floor at the University of Maryland or Georgetown, never mind the Wizards.

The Blair teams play right across the street, and shooting close to the floor was never a problem at any home or away game in the county. Division III colleges are usually pretty easy to shoot at. I've shot games at Johns Hopkins, Stevenson, Haverford, and Bryn Mawr in addition to Dickinson, and the games are free. You are always welcome to shoot at a Nora School game!



One last tip, saving you more than the cost of your club membership: I saw a comparison of various white balance contraptions like the ExpoDisc and white cards. Equaling these in accuracy was a Mr. Coffee filter held over the lens! Happy shooting!



Licking, MP Nguyen

Tim Grey's Digital Darkroom Questions

When you open a JPEG image in Photoshop, do you have to save it as a PSD file before editing it? Does it help to change the file to 16 bits?

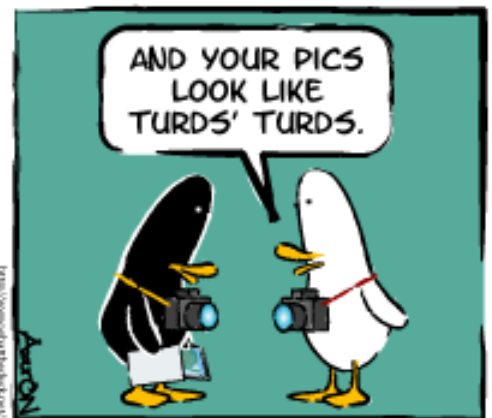
Tim's Answer: This is something of a trick question, because it addresses whether or not you should save a file, and the answer to that is always "yes" by virtue of when in doubt, you should always save a file in order to ensure you don't lose any information. Of course, at the moment you first open the image there isn't really anything to be lost just yet, because if Photoshop were to crash, for example, you could simply re-launch Photoshop and then re-open the image. Having said that, the reality is that as soon as you open the JPEG image you aren't dealing with a JPEG per se, but rather pixels in memory in Photoshop. In other words, the limitations of a JPEG file (particularly the compression applied to the image data) is no longer a factor once the image is opened in Photoshop. At that point, you can start using adjustment layers and additional image layers (even though JPEG images don't support layers). The fact that you haven't saved the image as a PSD (or even a TIFF) at this point won't limit you in terms of the adjustments you are able to apply. So you can get started with your adjustments without actually saving the image in a different file format. Naturally, once you have started applying adjustments through the use of adjustment layers (as covered in extensive detail in the video tutorials on my "Photoshop Hands-On: Adjustments" DVD available at www.timgrey.com/store/), it is best to save the image to retain all of the layers you've added.

So, while it isn't actually necessary to save the image as a PSD or TIFF as soon as you open the source JPEG image (or RAW capture), I do recommend saving very soon after opening and starting with the optimization process to ensure you don't lose any of the adjustments you apply.

As for converting the image to 16-bit per channel mode, in theory there are some benefits. Specifically, converting to 16-bit per channel mode enlarges (significantly) the range of colors that are available for the image, and thus when you apply adjustments that shift color values you'll be able to retain more information along the way. The reality, however, is that the benefits will be very minor. Considering the conversion will also double the base file size for the image, I really don't consider it worthwhile. Think of it as something that will provide a benefit in theory, but not in reality under most circumstances.

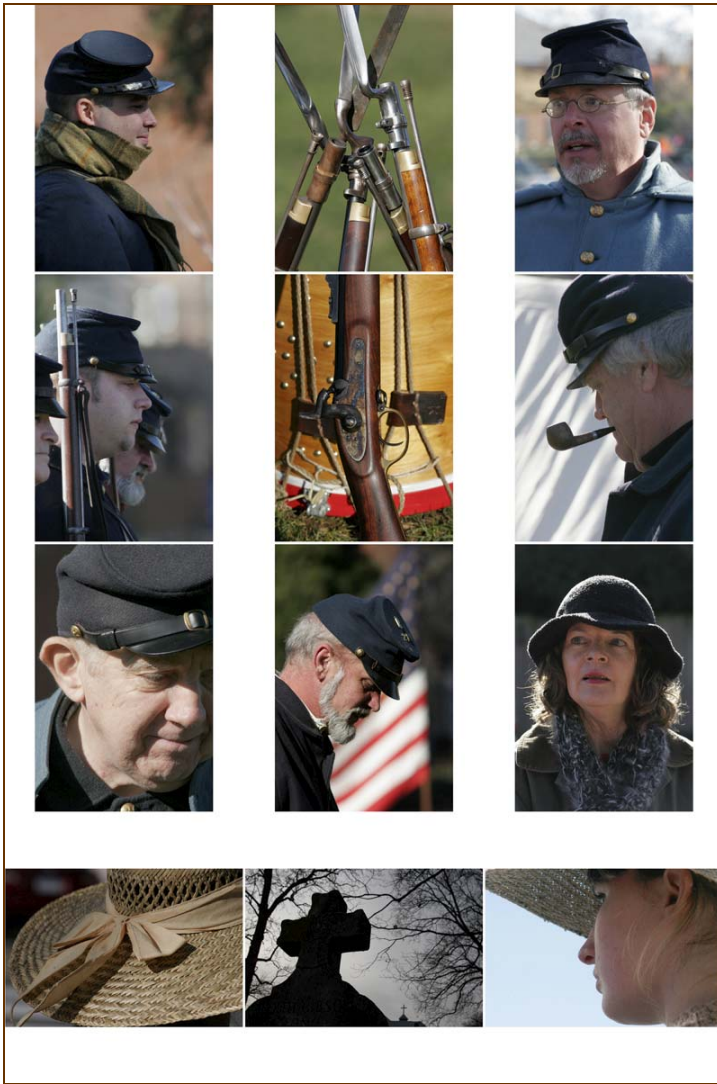
© 2009 Tim Grey, Used with Permission

What The Duck



© 2009 Aaron Johnson, Used with permission

Scenes from the December Field Trip to Fredericksburg



Jim Rogers



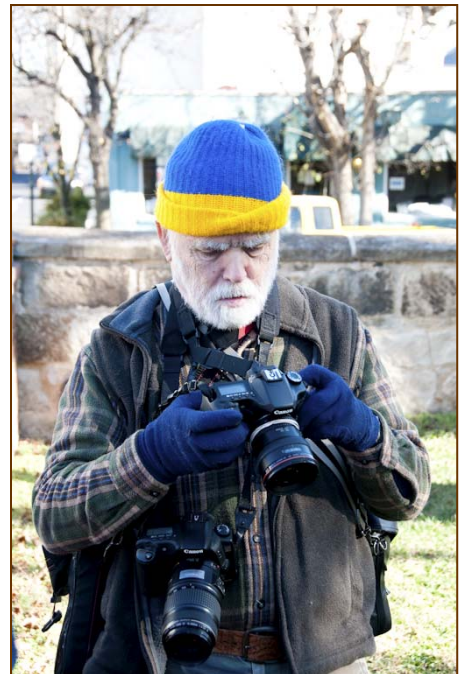
Tom Bancroft



Tom Bancroft



Bob Catlett



Photos on this page by Tom Bancroft



Historic Silver Spring Bill Rau

Looking down Wayne Avenue from Georgia Avenue c. 1927. The National Guard armory is under construction in the background. The sign on the right says that the building going up on the right is the Masonic Temple.

(Editor's Note: Bill did not actually *take* this photo).

Website of the Month www.lynseyaddario.com

Lynsey Addario is a photojournalist based in Istanbul who just won a John D. and Catherine T. MacArthur Foundation Grant for 2009. These grants are popularly known as the "Genius Awards" and are made secretly, with no public nomination process. Winners receive \$500,000 with no strings attached, but with the understanding that it will help foster independence and freedom from financial worry for work yet to be done. Addario is 35 and a graduate of the University of Wisconsin. She was cited for "Creating a visual record of major conflicts and humanitarian crisis of the 21st century." A regular photographer for *The New York Times* and *National Geographic*, she is one of 24 Genius Award recipients this year, and the only photographer.

SSCC Mentors Available

<u>Topic</u>	<u>Name</u>	<u>Email</u>
Nikon D80	Dave Mullen	dave@nora-school.org
Nikon Flash	Dave Mullen	dave@nora-school.org
B&W Darkroom	Dave Mullen	dave@nora-school.org
Basic/Int. Photoshop	Dave Mullen	dave@nora-school.org
Composition & Exposure	Mike Lux	mlux@verizon.net
Rural Landscapes/General	Bill Rau	brau30@yahoo.com
Basic Digital Camera	Jim Auerbach	npajim@aol.com
<i>Your expertise here</i>	<i>Your name in lights!</i>	

Call For Articles and Photos

- ♠ Have a tip to share with your fellow photographers?
- ♣ Know a good place to shoot?
- ♥ Took a nice trip?
- ♦ Using an interesting piece of software?
- ♠ Buy a new lens?
- ♣ Know of a good deal?
- ♥ Have a recommended podcast?
- ♦ Attended a good workshop?
- ♠ Seen a good exhibit?
- ♣ Won a ribbon at last month's competition?
- ♥ Want to be a published author?
- ♦ Want to make your newsletter editor's life just a little bit easier?

Articles and photographs are always needed for the *Cable Release*! You enjoy reading it... how about sharing a bit of yourself with the club? The *Cable Release* can only be as good as you help make it! SSCC members should email articles and photos to dave@nora-school.org. Don't worry, spelling will be checked and edited before going to press!

Competition Entry Formats

For Projection (Please see details in this issue)

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

File Name: **Class~Maker's Name~Image Title.jpg**
Example: **Nov~Tom Jones~Washington Landscape.jpg**
The tilde ~ character separates 3 fields of the file name.

Class – Nov or Adv

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

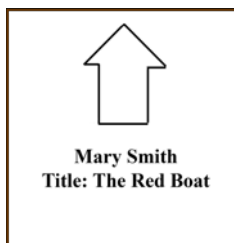
Image Title – spaces allowed, no commas.

Submissions by e-mail only to:

SSCCphotography@Yahoo.com

Deadline: Midnight 1-week before competition

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

Silver Spring Camera Club Membership Form 2009-2010

Name: _____ Spouse/Partner's Name: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Phones - Home: _____ Work: _____ Cell: _____

Email Addresses: _____

Membership rates:
Individual \$45
Student or Spouse \$35
Family \$65.

Dues cover the club year from September through May. After January 31, dues for the remainder of the club year for new members are \$35; dues for spouses and students remain at \$35.
Make checks payable to the *Silver Spring Camera Club*, and mail to:

SSCC, P.O. Box 2375, Wheaton, MD 20915-2375, or simply bring your check to one of our meetings.

For all questions about the club, contact Membership Chair MyPhuong Nguyen at mpnguyenfoto@yahoo.com

SSCC Calendar

January 2010

- 7 Speaker: Andy Ilachinski
Digital Entries Due by Midnight
- 14 Competition: Sports
- 16 Field Trip: Nat'l Building Museum
- 21 Third Thursday Workshop
- 24 Cable Release Article/Photo Deadline

February 2010

- 4 Speaker: Paul Morse
Digital Entries Due by Midnight
- 11 Competition: Open
- 18 Third Thursday
- 24 Cable Release Article/Photo Deadline

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



Brown on Yellow, Carl Brandt



Founded 1950



20915-2375
Wheaton, MD
PO Box 2375

Silver Spring Camera Club

First Class Mail