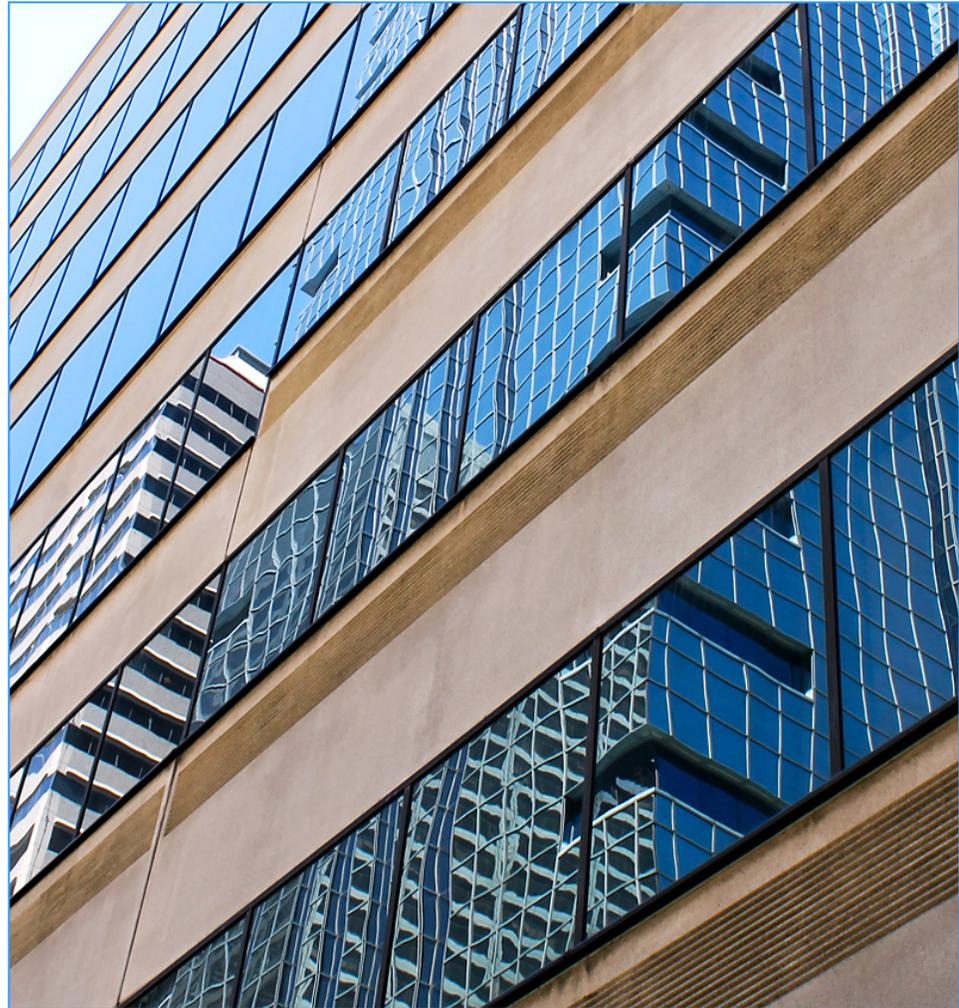# Cable Release

Dan Sisken, Philly Reflections

Food For Thought

The definition of a Circle of Confusion:
a bunch of photographers sitting around
the table trying to explain Depth of Field.

-Michael Reichmann

SSCC Officers and Chairs 2011-2012

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

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

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

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

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

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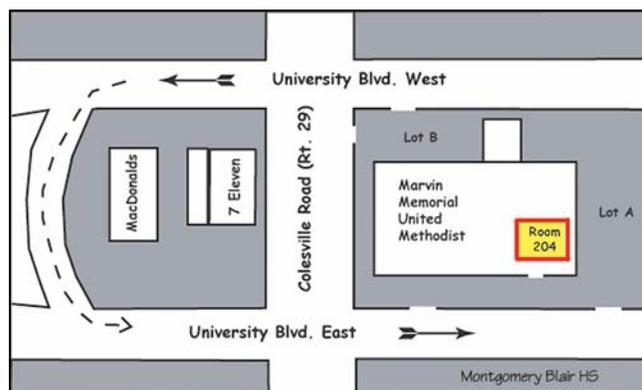
Directions:
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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.

June 14
Year-End Banquet
Speaker and Judge: Josh Taylor

Our Annual Year-End Banquet will be held on June 14 at the Sheraton Hotel, 4095 Powder Mill Road, Beltsville, MD. Directions can be found at *http://goo.gl/maps/Bxbi*. The $25 cost must be paid in advance. Please make your check out to SSCC, and send it to SSCC, PO Box 2375, Wheaton, MD, 20915-2375.

To close out the 2011-2012 season, Josh Taylor is both our judge for the year-end competition and our speaker at the annual banquet. Many SSCC members already know Josh, as he's judged and spoken at our club numerous times. Many of us have also taken Josh's classes or workshops and benefitted from his long experience and affable style.

Josh brings to his programs and assignments a background of over 30 years of experience in photography, including newspaper and magazine photography as well as teaching. His passion for the craft of photography is the inspiration for his images, and his compelling photographs of architecture, gardens, and outdoor subjects convey his passion. Josh's hope is that his images will inspire, captivate, and teach others to experience this joy and love of photography. Through his insight and visual perception, common sights in the man-made and natural environments become more meaningful and take on greater significance. In other words, the ordinary becomes extraordinary through Josh's photographic vision and personal style. In his work, he wants the viewer to see that a "good" photograph doesn't just happen; rather, it is made by the photographer.

As an award-winning pro, Josh specializes in nature, landscape, and garden photography workshops. In teaching, he uses field work integrated with well prepared handouts, plus on-screen critiques to give a balanced approach. Josh has presented workshops at the Smithsonian National Orchid Show, Longwood Gardens, the National Arboretum, the US Botanic Garden, Brookside Gardens, the Virginia State Arboretum, American Horticultural Society Garden School, and Chincoteague National Wildlife Refuge.

In addition to teaching in the Smithsonian Studio Arts Program and as a Canon camera instructor, Josh speaks at camera and garden clubs, judges photographic competitions, and exhibits his work in gallery shows. He is a member of the North American Nature Photography Association, National Association of Photoshop Professionals, Garden Writers Association, former member of Fujifilm Talent Team, and a member and past president of the Northern Virginia Photographic Society. In recent years, he was voted best garden club speaker and was a judge for the Garden Writers Association National Media Awards.

President's Column
Mike Lux

These past two years as "El Presidente" has convinced me, more than ever, how much the SSCC has to offer its members. This is particularly true, nowadays, in our world of explosive digital technological developments. Each month we bring to the Club, highly skilled, and motivated photographers, who are at the cutting edge of technology, and/or who bring us fresh and interesting photographic perspectives. And, on Education nights, and on field trips, we usually feature and learn from our fellow members.

Here are some of the highlights for me, during my Presidency.

HDR, HDR, HDR:
Sure, like everyone else, I was well aware of it, but had never experimented with it, until several of our speakers featured HDR in their presentations. Too gimmicky, too exaggerated, too cartoonist, I thought. All seemingly good excuses for the human tendency for inertia! Besides solving the age old problem of too much dynamic range to photograph effectively, very contrasty scenes, HDR provides a lot more. It doesn't have to look unreal, it doesn't have to look cartoonist, it doesn't have to look exaggerated. It's all in how you play with the sliders! But, you know what, you can create works of art with it if you care to. There is no law against a photographer taking a photo and

producing something that doesn't look like a photograph. It's a lot of fun!

Well, in any event, assuming you prefer that your image looks like a photograph, (I usually do), I have discovered that in the majority of instances, an HDR processed photograph will improve upon a non HDR processed one.

"Ideally," to get the most out of HDR, you should keep the f stop constant, use a tripod, and bracket exposures of your scene. How much you bracket and how many different exposures you use depends on the range of light. There are no hard and fast rules although five exposures, -2, -1, 0, +1, +2 is usually a safe and effective choice.
Most importantly, I have discovered that HDR can, more often than not, improve even SINGLE exposure images! Like, for example, all those you have already taken and processed not using HDR! Just open your image and click on HDR and let the software perform its magic!

I have tested and compared the two most respected HDR programs: Photomatix, and NIK HDR Efex Pro. Both are easy to use and quite effective, and both are superior to the HDR application in Photoshop. In my opinion, NIK HDR Efex Pro is the better program because of its greater options, flexibility, and ease of use. One can download it from the NIK website for a 15 day free trial period.

BODY of WORK and ABSTRACTS COMPETITIONS:
The "Body of Work" competition was a stunning and enthusiastic success, and I congratulate everyone - including our excellent judge- who participated. I am looking forward to next year's already!
This year's "Abstracts" competition was a thing of beauty and featured an extraordinary series of outstanding Novice images. I enjoyed it thoroughly.

SPEAKERS and JUDGES:
Thanks to the great efforts of Coco, this past year featured many fascinating, and varied speakers and judges who had never been to the Club before. The presentation I will never forget is that of the young woman who lived with and photographed close up portraits of sub-Sahara tribes people and their life styles. It was amazing and better than just about anything of its kind that I have seen in National Geographic! I was enthralled by her presentation.

NIK SILVER EFEX PRO:
Last Spring, Tony Sweet, one of the world's most outstanding technical and creative outdoor photographers, featured this color to monochrome software conversion program, as part of his presentation. I always respect and listen carefully to what Tony has to say to us. I wasted no time downloading it for a 15 day free trial period. I quickly became enthralled by it. I love this program so much that I devoted an entire President's column to it. I won't repeat what I had to say. I strongly recommend that you it the 15 day trial download and put it through the ropes; work it hard like I did. I'm confident you will fall in love with it also.

CLUB MEMBERSHIP:
We now have 88 members and are steadily climbing. This is the most members we have had in many years. I believe that Dave Mullen, our Cable Release Editor is to be thanked for much of this because: How can you NOT be impressed with the SSCC after you've seen our Cable Release?

I have much more I could say about the past two Club years, but I bet you've had enough of this lame-duck, by now! Thank you everyone who has given his or her time, expertise and energies to our Club.

I look forward to greeting and supporting next year's co-Presidents: Bill Rau and Angelique. And, when you see me next September and thereafter, you can call me Mr. President if you like.

Hope to see you all at the year-end banquet.

El Presidente

Dave Mullen, New Orleans Jazz

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

As we begin the summer vacation season now is perfect time to dust off the camera, check and charge the batteries, format a memory card or two and get out there to shoot pictures. Even if you don't travel far, and stay close to home, the long daylight hours offer plenty of opportunities to create images. Those images can be shared with the other members on many different social websites. One of my favorites is Flickr. I'll still be posting images in the SSCC Picture a Day group *www.flickr.com/groups/sscc_picture_a_day* but you can also see more images that don't make it in the group at *www.flickr.com/photos/sportraitsphotography*.

Take a look, visit often, leave comments and look around for other members photos on Flickr.

Hint: look in the picture a day group!

Education Night

Once again I'd like to say thanks to all that attended and participated in Education Night over the past few months. Special thanks to Bob Catlett for bringing the projector. Next season promises to be interesting and educational as well. I'm always looking for new ideas and thoughts to make the experience better for our members. Send me an email at *middlingsort-ssccthirdthursday@yahoo.com* if you have ideas and thoughts about Education Night.

PSA News

Don't forget, the PSA annual conference of Photography will be in beautiful San Francisco September 16th through September 22nd. Registration is open on the PSA website. To register:
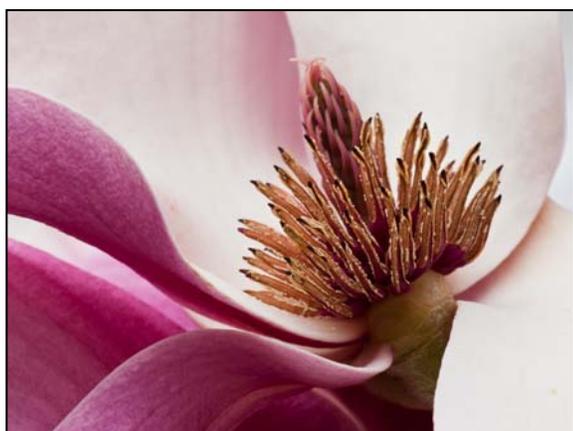*www.psa-photo.org/conference/2012-conference-registration*

Dave Mullen, My Kids
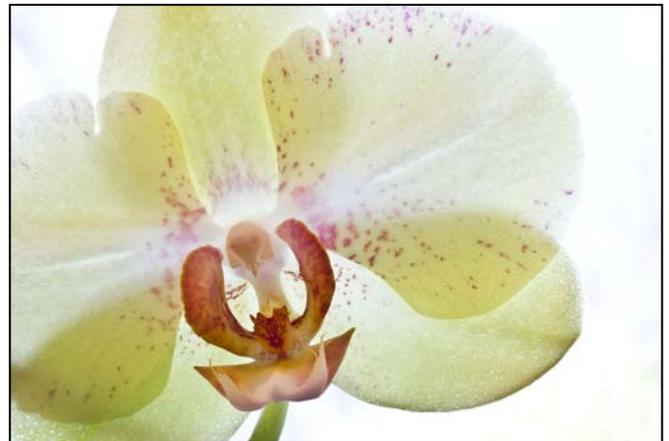
Body of Work Commentary
Coco Simon

Centers. In continuing my macro explorations, I've been drawn more and more to the strange forms at the center of every flower. Some look like miniature garlands. Some like crowns or jester's hats. Some like tiny individual flowers inside the flower. Some are hairy, some are gooey, some are downright scary. Many have infinitesimal insects, caught by the macro lens, creatures my eyes alone can't detect. Here, at the center, is where the flowers' business takes place, not at the surrounding petals. The "business" of course is propagation. Pollen lies scattered or in clumps on the inner planes of the petals. Occasionally, if I watch long enough, a bee comes in. One such visitor had so much pollen stuck on his legs, body, and even his face that he stumbled heavily and fell out of his flower.

I've stood in the yard with my camera early in the morning and watched the sun's rays first catch a cluster of closed peonies. Within moments, I saw the petals fold back, exposing their bright yellow pom-pom centers. For me, this is the fascination of macro photography: not searching for the prettiest, perfect blossom but exploring the working core of each small universe.

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Coriolana Simon

Bill Rau, Aspen sunrise glow

Next Season's Competition Topics Selected

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

    September – Open
    October – Nature
    November – Open
    December – Architecture
    January – Open
    February – Abstracts
    March – Open
    April – Macro / Close-ups
    May – To Be Determined by the Board this summer, either Reflections or Body of Work.

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

Cable Release Article and Photo Submission Guidelines

Members of SSCC can submit articles for the *Cable Release* on any photography related topic. It may run the month following submission, or may run in a later issue depending on space availability. Topics might include your member profile, a gear review, a magazine review, a camera, flash, or Photoshop technique, places you've shot, why you like (or dislike) it, and how to get there, exhibits you've seen, upcoming exhibits that others might like to see, calls for entries, photolabs (online or local), what you like/dislike , classes and/or workshops you've taken. Please submit in Word, WordPerfect, or raw text format without font or other formatting. Photographs accompanying articles are always welcome. You can see samples of what others have done in this issue.

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

Kibbles and Bits
Coco Simon

Summer Wildlife

All summer long, Brookside Gardens will have its annual butterfly show open every day from 10am until 5pm in the South Conservatory. Exotic tropical butterflies like the iridescent blue morphos co-exist with native species like the buck-eye for a spectacular display. Be prepared to have butterflies land on your hat, shoulder, or camera!

Butterflies pose a real challenge to photographers, as they just don't like to hold still. Go early in the morning or, better yet, on a cool and cloudy day when they're less active. Check out the hatching boxes to watch them spread wings for the first time, and have a look at the fat caterpillars. The yellow / black / white striped caterpillars of the monarchs are especially interesting, and you can find them chomping their way through leaves.

Tickets to the butterfly show are sold (for a minimal fee) at the gift shop just inside the North Conservatory and can be purchased until 4pm. The good thing is that you can take advantage of the butterflies all day. The bad thing is that the space is usually mobbed with kids. The quietest time is the end of the afternoon. You can also purchase a "frequent visitor" pass for unlimited return visits this season.

For photographers, Brookside has a number of Saturday and Sunday mornings when we can visit the display from 8-10am, before the butterflies open to the public. For these sessions, tripods are permissible, though you might find that a fast shutter speed is more useful than a tripod. For information on these special opportunities, check the Brookside Web site www.brooksidegardens.org or see their Xperience magazine / catalogue for dates and fees. One must register in advance through the Montgomery County Park Pass system.

Who knows? You might just come up with a winning shot for the October nature competition.

Stay in Touch!

Now that SSCC has launched a new on-line forum, let's use that tool over the summer to exchange ideas, ask questions, and give advice. We might, for example, use the forum to set up some informal field trips, maybe with a built-in critique session afterwards. And if you have questions about equipment or techniques, the forum's the place to go. Need help with Photoshop or Lightroom? Maybe even a house-call? Let the forum put you on the right track and find a willing club member to dispel the fog. Remember: It's our forum, so let's use it!

Koller, Twisted tree

Body of Work Commentary
Doug Wolters

Leafscapes. Hosta leaves. My first photographic exploration. After retiring from teaching music for 37 years, Coco urged me to take up photography. That fall, I noticed how beautiful the hosta leaves were as they were dying. I set up a "studio" in our music room - a room with windows on three sides, always bathed in light. Hanging black velvet from one music stand, with a McClamp attached to another stand and the hosta leaf, I positioned the leaf in front of the velvet. Using reflectors, I would spend hours shooting, enthralled at the infinite combinations of light, pattern and texture the leaves yielded, not yet discouraged by the minimal number of in-focus pictures. I still have most of those leaves in a basket in the basement; if I ever find the time, I will return to shooting them.   As you've heard me say, "I love my leaves."

Cathedral Colors. The reflected colors from the stained glass windows at the National Cathedral are amazing. From November to January, the low sun projects colors on to the floor, the walls, the columns, the archways, the netting below the ceiling, even the divider ropes cordoning off the side aisle. In the early afternoon, the first window on the right is ablaze. The best time to catch Cathedral colors is around the winter solstice, but the optimal time of day can vary from early morning to early afternoon depending on the sun's position.

All Photos, Doug Wolters

Website of the Month, Project for the Summer
Mike Johnston
www.theonlinephotographer.typepad.com

Ed. Note: The Online Photographer is part of my daily reading, and has previously been featured as a Website of the Month. When I read a recent post, I immediately emailed Mike Johnston to request permission to republish. This would make a wonderful project for many of us who need to learn to improve our printing and post-production skills. I hope you enjoy this!

A Specific, Detailed Program for Absolutely, Positively Getting Better as a Digital Printmaker

Who this is for: *Novice or occasional printmakers (of any skill level as photographers) who currently don't print a lot and feel insecure about their abilities or dissatisfied with their results—and who have the luxury of making a considerable commitment to getting better.*

Objectives: *Improving your skills, your prints, and your comfort level, familiarity, and sense of fluency with digital printing.*

Program duration: *Three months (minimum) to (ideally) one year.*

Time commitment required: *About 10–30 minutes daily, at least five times a week, and several hours once every one, two, or three months. Plus whatever time you feel like putting into researching and learning (optional).*

Equipment needed: *An inkjet printer. Need not be large or fancy, but should be intended for photo printing and should have at least six inks.*

Materials needed: *A plentiful supply of a relatively cheap paper or two that you like, an ongoing supply of ink, and a metal-edge box.*

Resources needed: *Your archive of digital picture files (can be from any camera and all eras of digital, from whenever you got into it to now). Of course we're assuming you're a digital photographer, and already have a camera, a computer, etc.*

The Program—Physical requirements
The idea is to make one print every day without working too hard at it or taking too long.

First, pick a paper or two—it need not be an expensive, premium paper, and in fact it's probably better if it's not. It should be reasonably priced and readily available. A paper that's designed for your particular printer and recommended by your printer's manufacturer, or that the manufacturer provides a profile for, is fine. Lay in a modest stock of it—a box or two. You can switch papers as the exercise progresses, so don't worry too much about what you pick at first.

Second, pick a standard size. Could be as small as 8x10" or A4, but shouldn't be any larger than 13x19" (Super-B). You can vary the image size on the sheet if you want to, to suit each picture. But maybe settle on a minimum border, meaning, the maximum image area you'll print when you print your biggest size image.

Third, get yourself a couple of print storage boxes, the same size as your standard paper size. Again, nothing fancy—a plain metal-edge box is fine.

Fire up your printer and make sure it's working okay and loaded with inks. Lay in one or two extra sets of inks so you won't have to go to the store or wait for mail order when you need to replace an empty cartridge. *Never let yourself run out of ink or paper.*

The Program—Daily action steps
To begin with, pick a decent picture you rather like that you've never printed before. It should be a "representative scene"—that is, don't pick a macro detail if you do mostly landscapes, or a single-color picture if you do mostly family portraits. It should have a reasonable range of subject brightnesses and colors in it, maybe a range of in-focus, sharp areas and out-of-d.o.f. blur. And, it should be a file that you think is of decent technical quality, from your current or best camera.

Print it.

...Using, of course, your standard paper and what will be your "ordinary" print size for this exercise.

For this first day only, take some time, and a few sheets of paper if you need to, to get what you think is a "competent" print. It should be reasonably well color balanced and of the right density, reasonably well

sharpened, and otherwise attractive—something you could show to your family or friends without excuses—but as if you were showing them the content of the picture, not necessarily as a showpiece for your technical prowess. It should *not* be perfect, just good. You can take your time on this first day just because you might be rusty, or maybe you haven't cranked up the ol' printer for a week or three. Get the bugs out. Shake the rust off.

Save only the last print. Tear the others up. Date it, and number it starting from "1."

The next day, look at your print from the day before. Spend a few (3–10) minutes with it. Really *look* at it. Ask yourself some questions. How'd you do? How does it work as a photograph? ...As a print? How well does it show the things it shows? Did you get the color balance right—what color cast does it have, if any? What could be improved, whether you know how to implement that improvement or not?

Then, pick a new file from your digital archives—nothing special, just a decent picture, decent file. Prepare it for printing, and run it off.

It doesn't have to be perfect. If it's really bad, or if you made some obvious error or forgot to do something you need to do, you might take another sheet of paper and try again. But don't stress over it. Just make a print. It's just going into the box. (If your prints look like sh*t for the first week, or the first three, no worries. It doesn't matter much in the long run.)

The next day, take a final look at your print from the day before and throw it in the box, face down. Spend a few minutes looking at and appraising your effort from yesterday. How well does it communicate? Does it look like what it's a picture of? What does it need? What bugs you about it? What should you have done differently—or what will you do differently if you eventually print it again?

Then, *repeat*...for the duration.

The idea is just to get into the habit of cranking off one print a day from a new, never-before-printed file. Use your archives, or go out and take new pictures to print; it doesn't matter. Once a print goes into the box, leave it there.

So, to reiterate, the daily action steps are:
- Take a last look at the 48-hour-old print and

throw it face down in the box, in order.
- Appraise the 24-hour-old print at some deliberate length. Date and number it.
- Knock off a new print.

The Program—Skills and techniques

As you go along with this, keep thinking about what each picture needs and what your pictures in general need to make them better. *Let your interest in your technical skills and your acquisition of new techniques grow naturally out of what the pictures need, and what the prints need*. I'm not saying you shouldn't think about raising your game—you should, of course. However, although acquiring skills and techniques for their own sake is all well and good, you're going to do better if you learn the techniques because you need them. Not every printer needs to learn all possible techniques, unless you plan to be a full-time custom printer able to handle any situation. What you need to know is whatever skills and techniques are required to make *your* prints look the way *you* want them to look. Learn *that*; screw the rest.

It's in this context, of course, that technical advice like Ctein's of yesterday is most valuable. If you were in the middle of this exercise when you read that, you'd be rarin' to take his advice and try those techniques on your daily print. And you would, that very evening. This is what will happen as you go along—you'll become a sponge for the technical advice that suits you, because you'll be able to put it into play right away.

As you go along making a new print every day (or every weekday, or whatever interval you can work into your life), you'll find that your basic skills will gradually improve as you go. That's because your *judgment* will improve as you *use* it. This will happen almost whether you want it to happen or not. As long as you're looking at and thinking about each print you make each day, your judgment will gradually improve. You'll find it easier and easier to hit the right color pack (old fashioned term, sorry), get the density right, get the saturation level right, get just the amount of vignetting you like for each picture. You'll become dissatisfied with your old techniques and try new ones. You'll start to be aware of typical problems and you'll have made efforts to address them.

If you're taking the exercise seriously, gradually you'll become curious about printing. You'll poke around on forums or in how-to books or videos. You'll want to

add certain things to your arsenal.

A month in, you might start to wonder about whether your monitor is calibrated. You'll read a bit about that, find out how you can do it. Two months in, you might start to wonder about what a custom profile is. *Et cetera*. Don't stint on learning, but don't force yourself, either; do it only when, and if, you want to.

I'm not saying you shouldn't worry about these things; I *am* saying, don't sweat it all at once. Have patience. Churn out your daily print; keep thinking about the prints you make; add subtleties when you want to, *as* you want to. Trust yourself—if you really need it, if it's really important, you'll get around to it. Just keep those prints flowing into the box.

The Program—Conceptually

It's imperative that each day you print a *new* file, meaning one you've never printed before. And of course that you do it every day, or every weekday (if you can't do it at least that often, this exercise isn't for you). But I'd really encourage you to not worry about what kind of pictures you print. Just pick stuff that you'd like to see a print of. Set aside all notions of "good" or "personal best" or ideas about exhibits or portfolios to show to museum curators or whatever. This is just an exercise. Pianists and violinists and saxophonists and vocalists have to practice every day—think of it like that. This ain't the concert. This is practice. Don't show the prints you make to anyone if it makes you feel uncomfortable; do so only if you want to. Print some "bad" shots some days or some funky shots.

As you go along, you might find you get temporarily "obsessed" or immersed in certain aspect of the prints. Maybe for a while sharpness will be all that you care about; maybe later you'll get over that and get interested in dark prints, or the transitions to blown-out highlights, or rendering reds, or balancing the overall print density to the viewing light, or whatever. Go with that. Whatever strikes you as important in any particular week, focus on it, if you want to.

But I'd really encourage you to set aside all notions of "this is a good photograph" or "this is worthy of printing" or "this will make me look good to others." For the duration of this exercise, don't worry about all that crap. Just print whatever you think you might want to see printed.

The Program—'The Master Print'

Okay, now for the exception to the above. Every so often—definitely not as frequently as once a week; once a month should probably be the most often you'll want to do this, and once every two or three months would be better—really pull out the stops. Set aside several hours, pick a tasty picture you really like, and print the sucker as well as you possibly can. You can even let this exercise take up two or three whole days if you want to—get a good guide print, evaluate it carefully in the cold light of the next morning, and get back to work. Take as much time as you need. Take as much paper as you need. Sweat every little detail. Get everything perfect.

When you end up with the best print you can make, make two copies instead of one. Throw one in the box, and put the other one on the wall, someplace where you'll see it frequently, and leave it there for a while—a couple of months, maybe. Or maybe until you do the next one.

It's the *opposite* of your regular daily nuthin'-special crank-it-out one-shot print...a deliberate striving for the best you can do at that particular point in time. *These* print, you should show people if you want to. Ask their opinion. See what they think.

Very important: *Don't mix up the two parts of this exercise. Don't start "perfecting" your daily prints and don't take "good enough" shortcuts with your occasional Master Prints. The one is quick-and-dirty, the other, you're going to give the very best effort the print requires. Separate those two parts of the exercise, and keep them separate.*

Ideally, you'd make a Master Print like this three or four times over the course of a year-long exercise.

The Program—The end game

At some point, you'll probably have had enough of this. You might be surprised at how much has changed since you started—you might have a different printer; you might own a different monitor; your monitor might now be calibrated, your papers profiled; you'll know your printer driver inside and out; you might have learned that it works best for you to prepare your file in one program and print it from another. You might have migrated from your original paper to one that fits your needs and desires better (the more prints you make, the more you'll become interested in different papers, probably. If not, again, don't sweat it).

So here's the very last thing you do—and the most fun. Remember that technically decent, representative file you printed on the very first day? Get that file out again, and do your by-now-regular "Master Print" routines on it. Get a print you're proud of, that looks right to you.

Now go open the box. You'll want to leaf carefully through your whole year, and make a visual appraisal of your progress. But first, compare those two prints—the one you just made, and the very first one you made, at the very start of this learning program.

You might not think they'll be much different.

You will be amazed.

ADDENDUM: *From certain comments, it's apparent that I didn't emphasize the following sufficiently: you* DO *have to prepare the files for printing! Make all the corrections you think the image needs, and I'm not suggesting you skimp on this step. I am* not *advising you to just hit print without doing anything to the file!! The main point is to learn the correspondence between what you do to the file and how those corrections then look in the print.*

Another Ed. Note: Many thanks to Mike for permission to reprint this important article. After the summer we'll have no excuses to outsource our competition image printing if we put in the work!

A Less Interesting Website of the Month
Dave Mullen
www.chesapeakebaybrass.com

Shameless self-promotion… using the skills demonstrated and learned during SSCC Education Nights I put together this website for my Brass Quintet in just a few hours. ProShow Gold (the slideshow) and FrontPage made this a snap. Another reason to never miss a Third Thursday Education Night!

SSCC Online Forum
Dan Sisken

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

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

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

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

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

Photo Tours to India in 2013

Sharon Antonelli and her good friend, Judy Held, have put together two exciting tours to India for January/ February 2013. Complete itineraries and information can be found on Judy's website: www.AllToursIndia.com and recent photos from our 2012 tour can be seen on the All Tours India Facebook page and shortly on the website. If you would prefer, contact me and I can e-mail you the itineraries, saphoto4u@embarqmail.com or 239-590-0717. Judy and I have traveled to India seven times together and Judy has been an additional seven times. The tours are limited to ten (10) participants.

Intermediate Digital Photography

Jim Auerbach will be teaching *Intermediate Digital Photography* which will look at exposure options such as shutter priority, aperture priority, ISO, exposure compensation, and how these work together. Participants will learn image processing and the technical aspects of printing. Basics of flash photography will also be explored. Fee: $55, 3 classes, from Wednesday July 11-July 25 9:30am-12:30pm at the Holiday Park Senior Center in Wheaton. Please contact Jim at NPAJIM@aol.com for more details.

Concert June 7

Doug Wolters and *Coco Simon* will be performing at St. Matthew's Cathedral in Washington on June 7 at 8pm with L'Arabesque Baroque. Details of the program can be seen below.

For more music news, see this month's *Website of the Month.*

Washington Early Music Festival presents

L'Arabesque Baroque

Divine Earthly Passions: Roses and Coffee

Polly Edmonds Baldridge, Guest Soprano
Barbara Spicher, Transverse Flute
Douglas Wolters, Viola da Gamba
William Simms, Theorbo
Coriolana Simon, Viola da Gamba

Thursday, June 7, at 8:00pm
The Cathedral of St. Matthew the Apostle

1725 Rhode Island Ave., NW Washington, DC
Near Connecticut Ave. and M Street, south of Dupont Circle

Music of Boismortier, Handel, Marais, Piccinini, and Bach
Suggested donation: $20 / Students $15
www.earlymusicdc.org

May Competition Results
Topic: Open/Body of Work
Judge: Leena Jayaswal

Advanced Color Prints: 13 Entries from 9 Entrants
 1st-Beth Koller   Cleanliness is next to Godliness
 2nd-David Powell   Indians
 3rd-Beth Koller   Party City Plastic

Advanced Mono Prints: 6 Entries from 5 Entrants
 1st-Beth Koller   Western Skies
 2nd-Beth Koller   Masks of the Transformational

Novice Color Prints: 15 Entries from 9 Entrants
 1st-Douglas Wolters   Leafscapes
 2nd-Douglas Wolters   Cathedral Colors
 3rd-Coriolana Simon   Centers
 HM-Coriolana Simon   Orchid Studies

Novice Mono Prints: 5 Entries from 4 Entrants
 1st-Dave Mullen   My Kids

Advanced Projected: 28 Entries from 14 Entrants
 1st-Beth Koller   Twisted Tree
 2nd-Bill Rau   After The Rain
 3rd-Michael Tran   Snake Tongue
 HM-Bill Rau   Aspen Sunrise Glow
 HM-Dave Powell   Scott's Cove #2
 HM-Robert Peters   Birds

Novice Projected: 22 Entries from 11 Entrants
 1st-Matt Hnatov   Dream Big
 2nd-Matt Hnatov   Long Ride Home
 3rd-Dave Mullen   New Orleans Jazz
 HM – Dave Mullen   French Quarter Detail
 HM - Dan Sisken   Diver

Congratulations to all who entered!

Summer Assignment:
What I Did On My Summer Vacation

September, and back to school time, will be here before you know it. All students… er, members, are expected to turn in a photo essay for the September Cable Release on the topic "What I Did On My Summer Vacation." A brief bit of text about where you shot, locally or internationally, would also be greatly appreciated by your fellow members. Grading will be on a gentle curve. The deadline is August 24.

Bill Rau, After the rain

Dave Powell, Scott's Cove #2

Tim Grey's Digital Darkroom Questions

Today's Question: *As per your advice in a prior Ask Tim Grey, I tried converting an image in Adobe RGB 1998 to Pro Photo in Photoshop CS5 using Edit>Convert to Profile. The image that I wanted to convert had several layers. When I converted to Pro Photo the layers were automatically flattened. Is there a way to avoid this?*

Tim's Answer: There is indeed a very simple way to prevent the image from being flattened when you convert from one profile to another. When you choose Edit > Convert to Profile from the menu, once you've designated the destination space for the image, take a look at the Conversion Options section at the bottom half of the Convert to Profile dialog. There you'll find a "Flatten Image to Preserve Appearance" checkbox. Simply make sure that checkbox is turned off before you click OK, and the image will not be flattened.

The risk of leaving this checkbox turned off is that the image will change slightly in appearance. The reason for this is that by converting without flattening you're actually converting the pixel values for the underlying image (the Background image layer in most cases) while leaving the instructions contained within the adjustment layers unchanged. The result is that those adjustments, when applied after the conversion of pixel values, might not yield exactly the same results.

Of course, generally speaking the difference would be extremely minor, to the point that I really wouldn't give it any thought under normal circumstances.

© Tim Grey, Used with permission

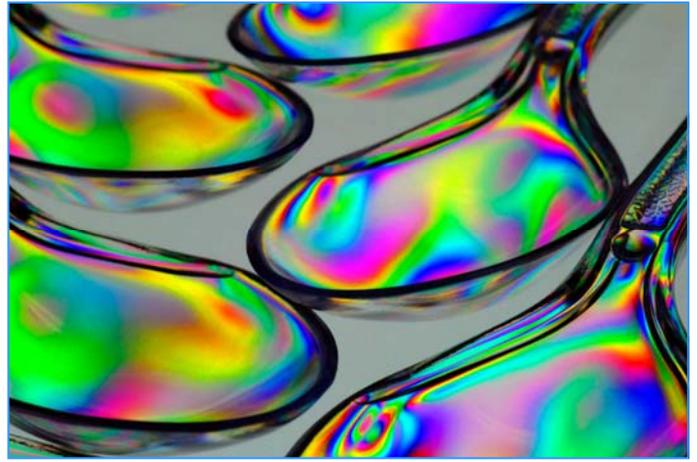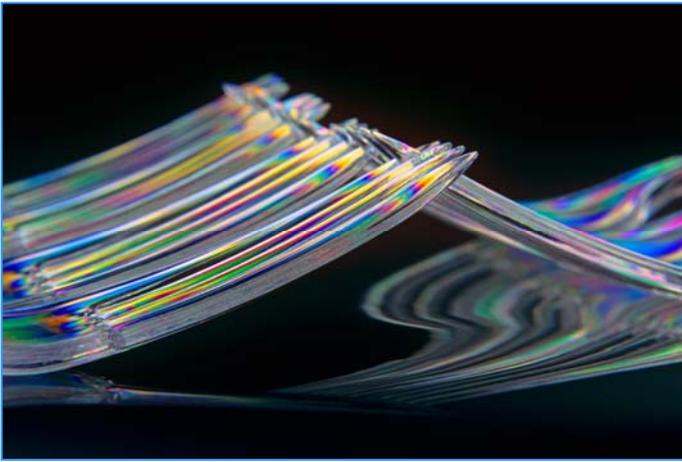*Robert Peters, Birds*

Dave Mullen, French Quarter Detail
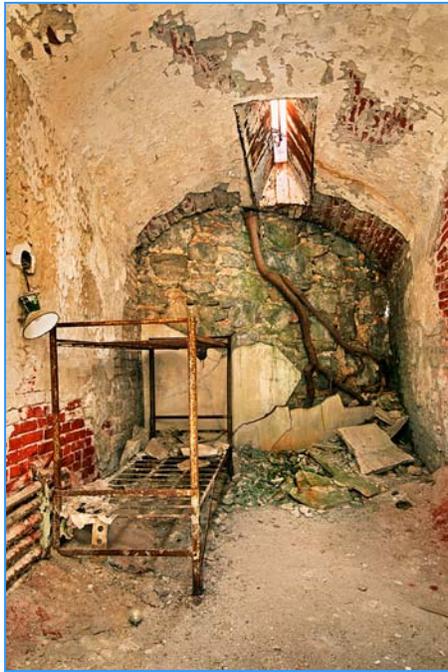
Koller, Cleanliness is Next to Godliness
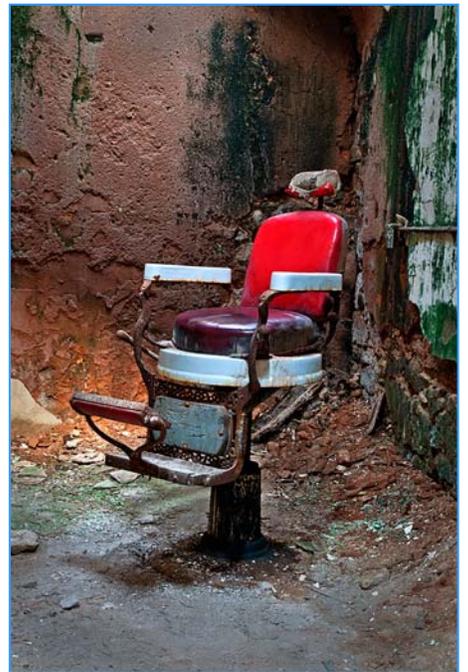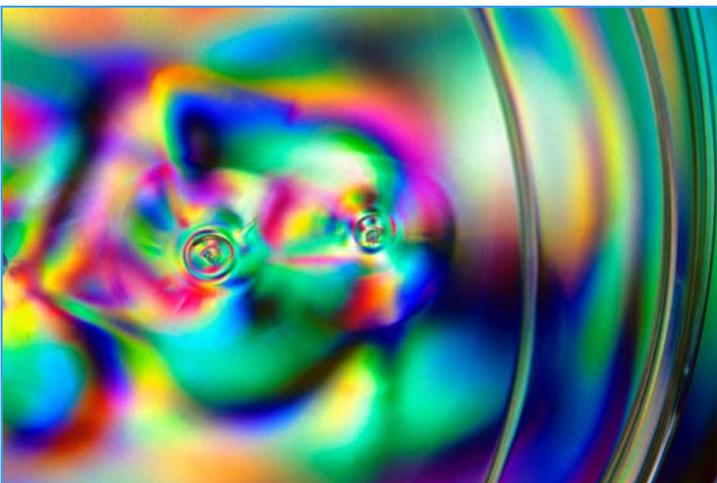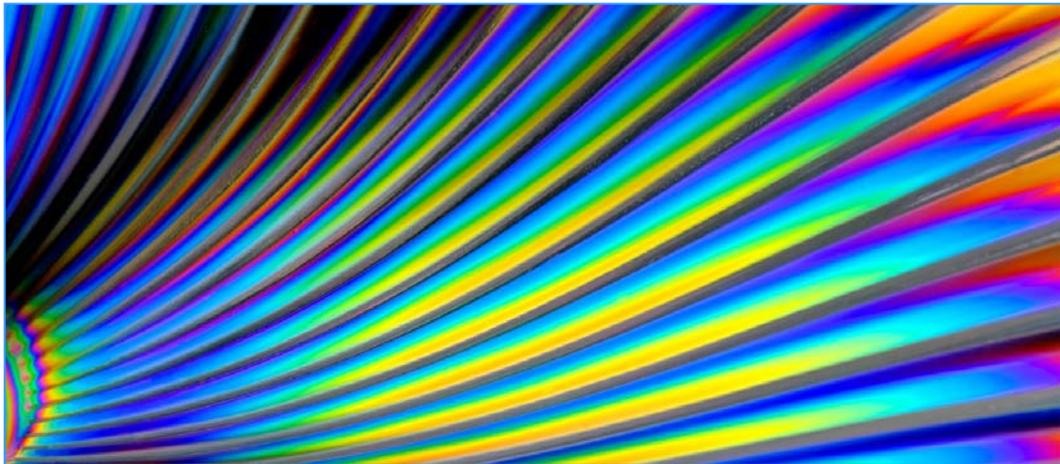
Koller, Party City Plastic

Koller, Western Skies

Classes and Workshops
David Blass

Learn to Print: Self-Guided Course
  See the article from *The Online Photographer* in this issue for details on a self-guided and self-directed learning experience.

Jim Auerbach
   Intermediate Digital Photography, July 11-25, 9:30-12:30.
See *Member News* in this issue for more details or email
NPAJIM@aol.com

Nikhil Bahl
  Kenilworth Aquatic Gardens, June 30, 6:30-9:30am
  Chincoteague Digital Workshop, Sep. 8, sunrise-sunset
  Great Falls Digital Workflow Workshop, Oct. 20-21
  Chincoteague Island Workshop, Nov. 16-18
More info at *www.nikhilbahl.com*

Washington School of Photography
  Potomac River Landscape, Sat. June 2, 10am-12pm
  Adobe Lightroom in Detail, Tue. June 5, 7-10pm
  Studio Fashion Photography, Sun. June 10, 1:-7:30pm
  Pop Up Flash Primer, Fri. June 15, 10am-1pm
  Finishing Touch, Fri. June 22, 10am-1pm
And many more at *www.wsp-photo.com*

Capital Photography Center
  Build Your Own Website, Sun. June 3, 10:30am-5pm
  Intermediate Photoshop Editing, Sat. June 9, 9am-5pm
  Library of Congress Photo Safari, Sun. June 10, 2:30-5pm
  Lightroom Develop, Sat. June 16, 9am-5pm
  Georgetown Photo Safari, Sun. June 17, 2:30-5pm
Many other workshops at various locations.
      http://capitalphotographycenter.wildapricot.org

Frank Van Riper and Judith Goodman
  Lubec (Maine) Photo Workshop, July 9-13, July 23-27,
      August 6-10, August 20-24
  Umbria Italy Photo Workshop, Oct. 13-20
  www.gvrphoto.com or *www.experienceumbria.com*

Horizon Workshops
  Old Town Alexandria Photo Tour, Sat. June 2, 1-6pm
  Shooting with the iPhone, June 9 or Sep. 29, 10am-4:30pm
  Flash Magic: Indoors & Outside, Sat.-Sun. July 7-8
  Glamour and Beauty, Thu. Jun. 14.
  Ireland: Landscapes and Locals, Aug. 6-12
  From Click to Print, Sat. Sep. 8, 10am-5pm
And many more at *www.horizonworkshops.com*

Montgomery College
   Knowing Your Point-and-Shoot Camera. June 4-9.
   Knowing Your Digital SLR   Nikon or Canon. June 11-18.
   Adobe Lightroom. May 14 & 23. 6:30-9:30pm.
   Photoshop I Skills, June 12-23.
   Photoshop II for Digital Photographers, June 26-July 14.
http://aceitoc.montgomerycollege.edu/course/courselistings.aspx

Joseph Van Ost Photo Safaris
  Spitsbergen—The Pack Ice Voyage, June 27-July 10
  Jaguars & Wildlife of Brazil's Pantanal, Jul. 31- Aug. 15
  Kenya Wildlife, Aug. 24-Sep. 8
  Denali National Park in Autumn, Sep. 1-8
  Sub-Antarctic South Georgia Photo Cruise, Oct. 4-22
  Australia: Islands & Rain Forest, Nov. 29-Dec. 14
  Venice at Carnival, Feb. 6-13, 2013
  www.photosafaris.com

Glen Echo Park
  Intro to Large Format Photography, Thu. June 7-21, 7-9pm
  Street Photography, Sun. June 10-July 8, 11am-2pm
  Advanced Darkroom Printing, Tue. June 12-Aug. 14
  Cellography: Cell Phone Photos, Sat. Jul. 7-21, 4-6:30pm
  Art and Craft of Photography, Mondays. July 16-Aug. 6,
    7-9:30pm
And others at *http://register.glenechopark.org/class/
classclassIndex.aspx?ctlgID=39&ctgyID=32&typeID=2*

Art Wolfe
  Moab, UT, June 7-10
  The Pantanal, Brazil, July 10-20
  Lake Clark National Park, Alaska, July 29-Aug. 2
  Turkey, Oct. 18-30
  Cultural India, Nov. 17-30
  Myanmar, Feb. 4-14, 2013
And more at *www.artwolfeworkshops.com*

Smithsonian Resident Associates Program
  Digital Camera Basics, Sun. June 10 or July 8 or Aug. 5,
    10am-5:30pm
  Know Your Digital SLR, Sun. June 24, 10am-4:30pm
  The Joy of Photography, Suns. July 8-Aug. 12, 10am-1pm
  More Joy of Photography, Mons. July 9-Aug. 13,
    6:30-9:30pm
  Intro to Black-and White Photography, Fris. July 13-
    Aug. 17, 6:30-9:30pm
  *http://search.atomz.com/search/?sp-a=00030f3e-
sp00000000&sp-q=photography*

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

Cory Hilz Photography
  Argentina Photo Tour, June 13-24
  Kenilworth Aquatic Gardens, July 7, 6:45-10:15am
  White Mountains of New Hampshire, Oct. 1-5
  Chincoteague Island, Virginia, Nov. 16-18
  http://coreyhilz.com/learn.html

Exhibits and Events
Ted Ringger

Beyond the Park: Images by Glen Echo Photoworks Faculty June 2- July 15, Artists' Reception: Saturday, June 2, 7-9pm Modern Times Coffeehouse at Politics & Prose, Washington.

The Beautiful Time: Photography by Sammy Baloji – Congolese photographer explores the meaning of memory and documents the copper mine industry before and after independence. National Museum of Natural History. *www.mnh.si.edu*

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, Washington, DC *http://wilderness.org/anseladams*.

Photo Finish: The Sports Photography of Neil Leifer – 50 images of the great moments in sports, produced in cooperation with Sports Illustrated magazine. Through August 12. The Newseum. *www.newseum.org*

The Solemnity of Shadows: Juan Laurent's Vision of Spain 23 albumen photographs depicting 19th century Spanish art and architecture. National Gallery of Art, East Building. *www.nga.gov*

Photographs of the Civil Rights Movement and **March on Washington: 45th Anniversary** – Open indefinitely. Historical Society of Washington. *www.historydc.org*

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

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

The Beautiful Time: Photography by Sammy Baloji – Congolese photographer explores the meaning of memory and documents the copper mine industry before and after independence. Through January 6, 2013. National Museum of Natural History. www.mnh.si.edu

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

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

Matthew Brady's Photographs of Union Generals – Studio portraits by the famous Civil War photographer. National Portrait Gallery. *www.npg.si.edu*

Matt Hnatov, Dream Big

Calls for Entries
David Blass

Maryland Department of Natural Resources
Deadline: August 31
www.dnr.state.md.us/photocontest/

The Meeting House Gallery
Themes to be determined by entries.
July 13 for Sept. 15 show
www.themeetinghouse.org/gallery.htm

Vermont Photo Workplace
Alternative Realities, Deadline: June 4
Water, Deadline: July 2
Personal Portraits, Deadline July 30
www.vtphotoworkplace.com

Focal Press Photography Contest
Water, Deadline: June 30
Everyday, Deadline July 31
http://focalpressphotographycontest.com/

Black Box Gallery (Portland, OR)
Still Life: Objects of Wonder, Deadline June 5
http://blackboxgallery.com/CallForEntry.html

Linus Galleries (Signal Hill, CA)
Botanicals, Deadline: June 18
Collages, Deadline: July 1
Freedom, Deadline: July 16
www.linusgallery.com/call-for-entries.html

The Kiernan Gallery (Lexington, VA)
Terrain, Deadline July 19
www.kiernangallery.com/3/artist.asp?
ArtistID=34813&Akey=8JMSW35S

Mlps Photo Center
The Human Condition: A Survey of Humanity
Deadline: Aug. 25
www.mplsphotocenter.com/exhibits/exhibit-competitions.php
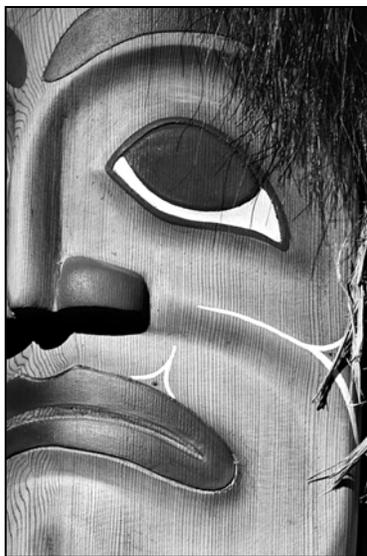
Koller, Masks and the Transformational Experience
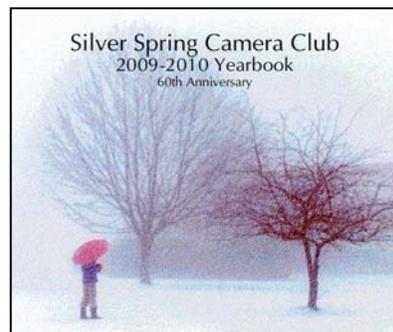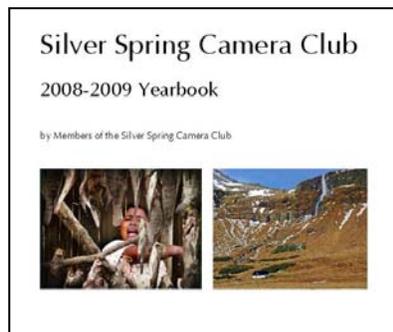
News You Can Use

Full Moons

Date	Moonrise	Moonset
June 4	8:57 pm	5:48 am
July 3	8:31 pm	5:38 am

Sunrise and Sunset

Date	Sunrise	Sunset
June 1	5:44 am	8:28 pm
June 15	5:42 am	8:35 pm
June 30	5:46 am	8:37 pm

Times are for Washington DC. *www.timeanddate.com*

Michael Tran, Snake Tongue

www.ssccphotography.org

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

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

Stay In Touch with SSCC

www.ssccphotography.org

www.twitter.com/ssccphoto

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

www.flickr.com/groups/sscc_picture_a_day

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

Competition Entry Formats

For Projection (Please see details in this issue)

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

File Name: **Class~Maker's Name~Image Title**.jpg
Example: **Nov~Tom Jones~Washington Landscape**.jpg
The tilde **~** character separates 3 fields of the file name.
Class – Nov or Adv
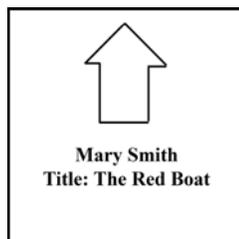**Maker's Name –** spaces allowed, use the same name throughout the year.
Image Title – spaces allowed, no commas.
Submissions by **e-mail only** to:
 SSCCphotography@Yahoo.com

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

Mary Smith
Title: The Red Boat

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 – *To be determined at the summer Board meeting: Either* Reflections *or* Body of Work

For full details and tutorials on the Competition Rules, please see the September issue of the *Cable Release*.

SSCC Calendar
Upcoming Events

June 2012
    14   Year End Banquet and Competition
          Results

August 2012
    24   What I Did On My Summer Vacation
          Articles Due to Cable Release

September 2012
     3   Speaker Meeting
   10   Competition Night
   12   Field Trip: Franciscan Monastery
   17   Education Night
   24   Cable Release Deadline

Matt Hnatov, Long Ride Home

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

Founded 1950