

Cable Release



Nick Williams, Splashed 2

**Photography records
the gamut of feelings
written on the human face,
the beauty of the earth and skies
that man has inherited,
and the wealth and confusion man has created.
It is a major force in explaining man to man.**

~Edward Steichen

SSCC Officers and Chairs 2012-2013

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

Mike Lux
Michael Koren

Competition Chair: Bob Peters
Digital Coordinator: Jim Rogers
Program Chair: Coco Simon
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Membership Chair: Laurel Sharf
Field Trip Chair: Bob Catlett
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PSA Rep: Dave Powell
Newsletter Editor: Dave Mullen
Webmaster: Dan Sisken
Exhibits Chair: Jim Auerbach

E-mail addresses for some officers are in the *Member Handbook*, others are available on request. Please contact Dave Mullen at dave@nora-school.org.

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.scccphotography.org

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



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SSCC Meeting Location

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

Directions:

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

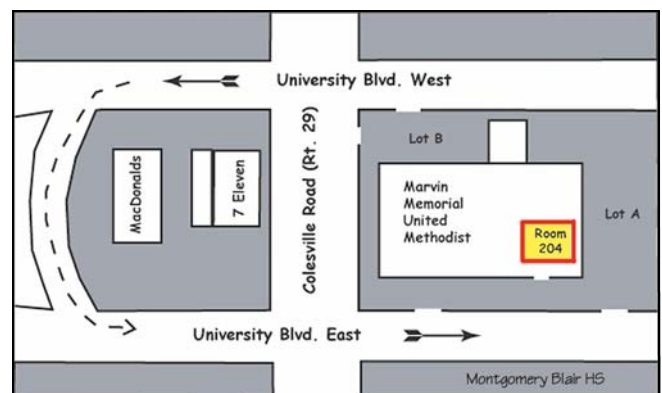
From College Park/Takoma Park: Take University Blvd. West. As you approach Rte. 29, move to the far left lane and turn left into church parking lot B. Or pass through Rte. 29 intersection and turn left at the loop just past McDonalds. Proceed on University Blvd. East, pass through Rte. 29 intersection,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

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

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

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

All SSCC Meetings begin at 7:30 pm.



This Month at SSCC

April 4 Speaker Night: Joshua Cogan

Photographer, multi-media strategist, interactive producer, anthropologist, it's hard to categorize Josh Cogan, especially as each facet of his work influences the other facets. Even as a photographer, it's tough to tack a label on Josh's work. Portraits, travel, commercial – but there's an essential documentary core. As noted in a recent article by Dan Havlik in *Imaging Resource*, a digital photo newsletter, "Josh Cogan's background in anthropology gives him a unique perspective as a photographer, and his passion for traveling around the world to document its peoples, cultures and traditions gives us a rare glimpse at humanity's hidden stories."



While in college, during a semester of study in Israel, Josh discovered that the camera can be, as he says, "a good excuse to bridge the gap between yourself and people you don't know." He took his entry-level camera with him everywhere. Josh graduated from the University of Maryland with a Master's degree in anthropology, spent a few years experimenting with life, and then, as he says, "took to the road with a mission: to document vanishing cultures and enrich our understanding of social issues through photography and new media." The camera became for him the essential tool for ethnography; it lets him blend his passion for travel with his anthropologist's inquisitive mindset. More specifically, he uses it to record how and where cultures meet and merge and the changes caused by cultural interactions.

One of his recent projects was titled "Tomorrow We Disappear," a documentary film plus still shots that cover the "magicians' ghetto" in New Delhi. It's a seedy neighborhood of performers, puppet masters, and various other artists in danger of eclipse. The stills, expressive and haunting, were shown during last fall's FotoWeek at the 6th and I Synagogue downtown. Another of Josh's own special projects – as opposed to commercial work for clients – is called "Pilgrim" and depicts religious moments across the world's traditions.

Josh has received considerable recognition for his work. His images have been published in the *New Yorker*, the *Washington Post*, the *Los Angeles Times* and other newspapers, and in *Travel and Leisure* magazine, among others. Recently, he received the German Marshall Fund Fellowship for his work on agribusiness in Brazil. One of his multimedia projects, "Hope: Living and Loving with HIV in Jamaica," was created with the multimedia firm BlueCadet, where Josh was an interactive producer. It won Josh an Emmy for New Approaches to Documentary. These days, Josh is in demand for his commercial work, yet he still finds time to travel extensively, keep refining his photographic expertise, and grow in depth as a human being.

April 11 Competition Night: Topic-Macro/Close-Up Judge: Terry Popkin

For this month's macro / close-up competition, Terry Popkin reprises his role as judge. With the perceptive eye of both a scientist and an artist, Terry brings unparalleled insights into views of small universes.



Terry has been creating elegant images for at least 30 years, and his photographs and articles have been published around the world. He believes that creativity is the basis for both fine art and fine photography and that the two are inseparable. As a result, his passion for both has led him to produce beautiful images that elicit feeling about people and about the environment. Some images, Terry notes, are captured by photographers out of impulse. However, he encourages us to learn to expand our vision. He advises that we look further, and then take great photographs when we know the light is perfect and the composition is well thought out. In a practical vein, Terry notes that if we are limited by a selection of lenses, or even by a particular camera, we should plan our photographs around our equipment. Sometimes, all we have with us is a 24mm-70mm lens, but that can be enough to create a significant image, full of feeling.

Most camera club members, according to Terry, have wondered what it would be like to become a

professional. What is it that separates the professionally made photographs we have admired, that make us say WOW, from images we might have taken and shown in a camera club competition? Usually, it's the basics. Terry advises we should take the judges' critiques to heart and learn to improve our images. Besides good technique, we also need talent if we want to move ahead and consider going pro. But, he adds, that's something we can all sense intrinsically. To really operate at a successful pro level, Terry recommends going to business school and learning how to market one's work. Bottom line, says Terry: "Once your creations have sold, work becomes play!"

Terry Popkin earned his BS in chemistry and physics and his MS in microbiology at Pennsylvania State University. For about 25 years, he was an NIH research chemist-microbiologist and an electron microscopist. Since 1972, he has been a professional photographer. In addition, he has been the president/CEO of The Children's Learning Center since 1994.

April 13
Field Trip: Lonaconing Silk Mill
Bob Catlett

The dozen spaces have been filled for this trip. If you'd like to be on the wait list in case someone can't make it please email dave@nora-school.org. The cost is \$75. For those attending, we'll meet at the Giant Food Parking Lot at 6am to carpool to Cumberland. Directions to the Giant parking lot are on the website and in the *Member Handbook*, which can be found in the Downloads section of sccphotography.org.

April 18
Education Night
An Unconfirmed But Sure To Be Great Guest
Michael Koren

Our Third Thursday promises to once again be scintillating, but at press time our guest had not yet confirmed. List to announcements at the first two Thursday meetings to see what's on tap. If our guest doesn't confirm, we'll get a bottle of wine and tap that, practicing our booze photography skills!

Save The Date!
SSCC Banquet
Tuesday June 18, 2013

The location will be same last year, the Sheraton Washington North Hotel located at 4095 Powder Mill Road, Beltsville, MD 20705.

Drinks (cash bar) and socializing begin at 6:30pm, with food service starting at 7pm. Year-End Competition Awards, a guest speaker, service awards, and other events ensure a full and fun evening.

Cost and other details to follow.



Bob Catlett, Don't touch

Kudos and Thanks to Dan Siken for our new Website!

If you haven't visited the SSCC website in a while, now is the time to do so. Dan has taken on the role of SSCC Webmaster and totally redesigned our outdated site, bringing it into the 21st Century and saving the Club money in the process.

Working with every Board member's two cents worth of advice, Dan has used the WordPress CMS to create a cleaner and more easily navigated site. You'll still be able to find your old favorites: this month's winning photos, the current and past issues of the *Cable Release*, and a list of upcoming events. Not only that: our hosting is free thanks to the BlueHost policy of free hosting for non-profit organizations!

Dan has put in many hours on this project... please be sure to give him your thanks when you see him at the next meeting.

www.sscpcphotography.org

Member News

Woodland Muse at the Meeting House Gallery in Columbia features the works of **Jim Auerbach**, along with fabric artist Elaine Katz and painters Christina Bird-Walker and Jane Wall. The show runs until May 12. The Meeting House Gallery is located in The Oakland Mills Interfaith Center at 5885 Robert Oliver Place, Columbia, MD and is open from 8:00 am to 9:00 pm. For additional information call: 410-730-4090.

The *Journeys* exhibit, with works by members of the Silver Spring Camera Club, is now on display at the

Tate Gallery in the Christ Congregational Church through April 8, 2013. The address is 9525 Colesville Road, Silver Spring, MD 20901. There will be an Artists' Reception on March 23 from 1-3pm. Exhibitors include **Jim Auerbach, Carl D. Brandt, Alam Burhanan, Greg Holden, Stan Klem, Dave Mullen, MyPhuong Nguyen, Elise Shurie, Ha Tran, and Michael Tran**

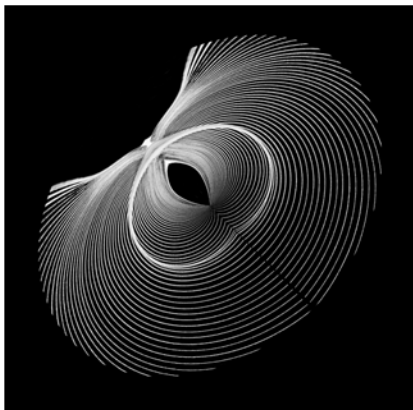
Dave Mullen will be teaching a beginning Photoshop class at Montgomery College, Gaithersburg in early June. Details will follow as they become available.

SSCC Members in Third Annual Joseph Miller Abstract Photography Exhibit

To considerable fanfare, four members of SSCC have been juried in for the 3rd annual Joseph Miller Abstract Photography Exhibit. **Beth Koller** will show "Martini Glass," which was the central image in her series "Party City Plastic," a memorable entry in the 2012 SSCC body of work competition. **Nick Williams**, who will have two abstracts in the exhibition, has really taken off with his elegant, fluid, and mysterious images. **Doug Wolters** will also have two abstracts hanging at Joe Miller's Center, both resulting from his experiments with "black box" light painting. **Coco Simon** had two photographs juried in to the show as well, from her light painting series using glow sticks

and light sabers. Joe Miller received 489 images from 117 photographers from six states plus Greece and Israel.

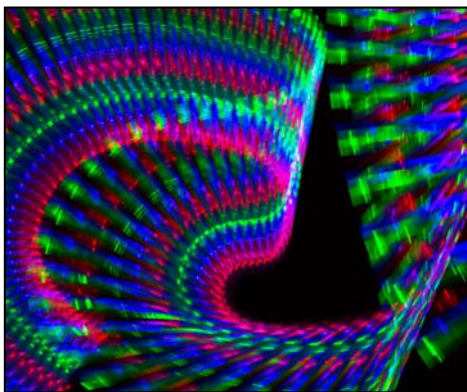
The show will be held from May 3 to May 26 at the Joseph Miller Center for the Photographic Arts in Gainesville, VA. An artists reception is planned for Sunday afternoon, May 5. Over 100 outstanding abstract photographs will be on display plus a collection of Freeman Patterson photographs. The exhibit will be open every Friday, Saturday, and Sunday in May from noon to 5:00pm.



Black Butterfly, Nick Williams



Controlled Chaos, Nick Williams



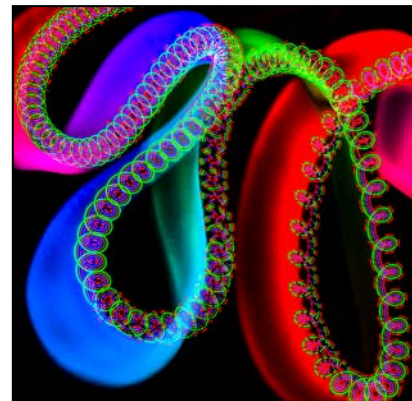
In a Galaxy Far Away, Coco Simon



Seaform, Coco Simon



Jazz Dance, Doug Wolters



Spaced-Out Slinky, Doug Wolters

Back To The Future: SSCC Competition Topics for the 2013-2014 Club Year

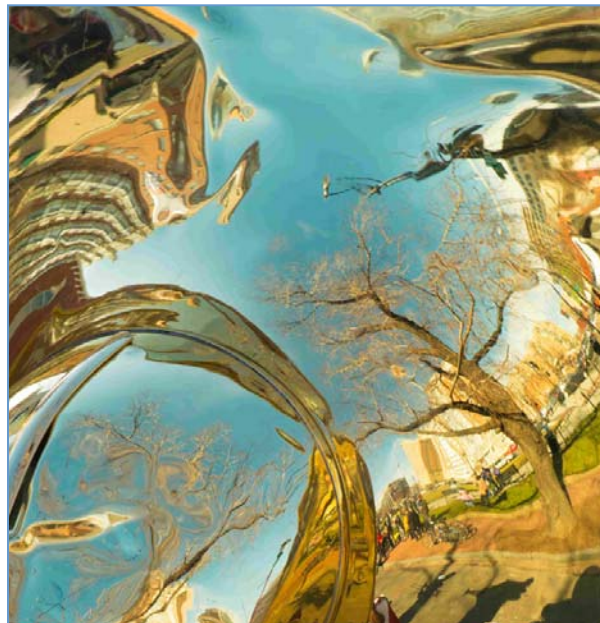
September: Open
 October: Nature
 November: Open
 December: Street scenes
 January: Open
 February: Water in any of its forms
 March: Open
 April: People (not formal portraits)
 May: Shadows and/or silhouettes

The Board spent many hours debating both the topics and the process for selecting topics. Ultimately they came up with four open and four themed competitions in addition to the traditional Nature competition held each October.

Definitions for the topics will be published in the 2013-2014 edition of the *SSCC Members' Handbook* in August.

A Blast From the Past: SSCC Competition Topics from October 1987 through May 2012

Abstracts	Faces	Night, Silhouette	Street Scenes
Action (Stop)	Flowers	People	Sunrise, Sunset
Anything Washington	Geometric	People (Travel)	Texture
Architecture	Holidays	People at Work	Textures, Patterns
Backlit	Humanity	Photo Journalism	Transportation
By the Sea	Industrial	Pictorial	Travel
Children	Land/City Scape	Portraiture	Up and Down
Cityscape	Landscapes	Quality of Light	Urban Landscape
Close Up	Leading Lines	Reflections	Water Bodies
Close Up, Abstract	Lines, angles, curves	Reflections, Shadows	Water, wet
Close Up, Macro	Low Light	Scapes	Weather
Color, Contrast	Motion	Scenic	Wildlife, wildflowers
Complementary Colors	Motion, Action	Shadows, Silhouettes	Windows, Doors
Contrast	Nature	Silhouettes	Yellow
Emotions	Nature with man	Sports	
Experimental	Near and Far	Still Life	
Experimental, Abstract	Night	Stop Action	



Ron Freudenheim, Sousaphone Reflection

Year End Competition Notes from Various Board Members

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

For Digital entries (only)

All monthly *digital* competition entries have been accumulated throughout the year. A few days after the May 2 *digital* submission deadline, each eligible *digital* competitor will receive an e-mail showing his/her eligible entries. Simply reply to that e-mail, by the deadline, indicating which five (5) you want to enter. ***Please do not resubmit entries.*** Since the results of the May 9 competition may influence your selection, the deadline is midnight Sunday, May 12.

After the Year End competition, all digital entries for the entire year will be deleted.

GET READY!!

The SSCC year-end competition is coming up in May, and we'd like to gather entries from as many members as possible. Schedule and details will be sent out shortly.

Just remember: You can only submit projected images and color and monochrome prints that have already been entered in the 2012-2013 competitions. They don't need to have been winners! Keep in mind that winners in the year-end competition do not earn points, just glory.

Competition Rules and regulations

As your (relatively) new competition chairman, I thought it would be good to summarize some of the club rules on competition. While I am sure every one diligently studied the rules diligently (see pages 12 and 13 of the Member Handbook which is available from the club website www.scccphotography.org), I excerpted and bolded some of the more salient rules on Categories and Classes.

Categories

3. Monochrome and color prints (Novice and Advanced class)—

Initial film processing of negatives, slides, or alternative media may be done by the entrant or a commercial imaging service. All subsequent custom techniques, including image retouching or manipulation, must be done by the entrant, and printing must be done by, or under the direction of, the entrant. [You must do your own post processing but can send out for printing]

5. Print entries must be securely attached to boards of a size acceptable for the club's print viewing box (approx. 24" high); total print area may not exceed 16" x 20". The title and entrant's name must appear only on the back; there shall be no hooks, substances or protruding objects on the mount board which might scratch, mar, or otherwise damage other entries; and the top of the print shall be clearly indicated by an upward arrow on the back of the mount board. A sequence of related prints, mounted on one board, will be considered as a single entry. For both classes the combined picture area of this sequence may not exceed 16" x 20". Framing is prohibited. [We had prints damaged by a print attached with clips]

Classes:

3. Except as noted later in this paragraph, a member may begin competing in any class of any category and may voluntarily move to the next higher class at any time. However, a member who has entered in a higher class may not thereafter enter in a lower class. Accidental entry (by an entrant; such as recording in the wrong competition register) into a higher class will not justify reverting to a lower class. It is the member's responsibility to insure that his/her entries are properly recorded and entered into the correct competition class

5. Point scores will be recorded and tallied by the Chairperson of the Competition Committee. A Novice entrant who has accumulated 36 points in a given category over any period, in SSCC monthly competitions, must immediately move to the Advanced class. [I have been derelict in letting novice club members know when they have obtained 36 points. In the next two months Norm and I will let novice competitors with more than 36 points know of their elevated status. This rule will not be applied retroactively.]

(Continued on page 9)

Two Legends: A Scene from the February Field Trip to the Baltimore Conservancy

Photo by Ron Freudenheim



(Continued from page 8)

Entries for the End of the Year Competition must be handed in on the night of the May competition so start thinking about your entries. The rules for the competition are summarized below.

VI Year-End Competitions

1. Each member may enter a maximum of five images per category in the year-end competition.
2. Year-end competitions have the same rules as monthly competitions with respect to categories and classes.
3. All entries in year-end competitions must have been entered in a monthly competition or as an SSCC entry in an interclub competition during the preceding nine months. However, entries that have won an award in a previous SSCC year-end competition are ineligible.
4. No points will be considered or awarded.
5. A member who has entered in both the Novice and Advanced Class of a category during the preceding year may elect to enter either the Novice or the Advanced class (but not both) for the year-end competition. If the member enters the Advanced class, he or she may submit any entry previously entered regardless of class. However, if he or she enters the Novice class, he or she may submit only entries previously entered in the Novice class.
6. Awards will be distributed on the following basis: 1st, 2nd, 3rd, and a variable number of HM's equal to 10% of the total entries in that competition, rounded up from odd multiples of five.
7. The Len Tuchin Award will be presented to the maker of the image that in the opinion of the judges of the year end competition, is considered to be the "Best of Show".

Silver Spring Camera Club Board Meeting, February 28, 2013

Location: Coco Simon and Doug Wolters residence. Started: 7:30 pm, Adjourned: 9:30 pm

Board Members In attendance: Carl Brandt, Bob Catlett, Michael Koren, Angelique Raptakis, Ted Ringger, Coco Simon, Ron Freudenheim, Bob Peters, Jim Rogers, Jerry Fath, Dave Mullen, Dan Sicken, Jim Auerbach, Laurel Sharf, Dave Powell. Non-Board members in attendance: Doug Wolters. Regrets: Norm Bernache, Mike Lux

Treasurers Report: Jerry noted that we currently have 90 members and our resources break down as follows:

Balance as of 2/28/2012 \$2,869.21

Anticipated expenses :Speakers [\$350]; Banquet Trophies [\$600]; Church rent for next year [\$1,350] Total: 2,300

Expected year-end balance: \$569.21

The question of raising dues was raised and rejected.

Security issues were discussed. The recent communication from the church related to activities in other parts of the building and not to what we do in our room. Also, the storage closet has been cleaned out and our new screen will be locked in place.

Speakers and Judges: Coco reported that she still needs a speaker for May and she's working on commitments for next year.

Competition: Bob Peters requested his own closet key and a desire to label the black print display box so it doesn't wander off. There was a lengthy discussion of competition rules and the need for contestants and judges to adhere to them. Also, there have been complaints from members that prints are being mishandled and damaged. Dave Powell volunteered to support the competitions and we will include mention of the importance of the rules in future competition announcements.

Jim Rogers repeated his desire for back-up as the projected image competition organizer. Jim Auerbach volunteered to support him.

Cable Release: Dave noted the publication of the March issue and announced his desire to segue out of producing it.

Education Night: Michael announced that the March Third Thursday program will address wedding photography. In April, we will have one of the managers of a surviving Ritz store who is very interested in talking to the club and learning what we want from a store.

Field Trips: Bob noted the March trip to the Maryland Day affair in St. Mary's City and the special April trip to the abandoned Lonaconing silk factory. He also announced his desire to move out of this responsibility in the coming year.

Exhibits: Jim Auerbach noted the members' exhibit at the Tate Gallery / Christ Congregational Church. It runs until April 8 and there will be an artists' reception on March 23.

Membership: New Membership Chair is Laurel Sharf. She spoke of a need to devote more attention to recruiting and member retention. Ways for member exposure could be to have competition winners stand for a brief introduction and discussion of the shot. Michael Koren suggested that our Flickr site and Forum can be used to post pictures for comment and feedback. Also suggested was a mentorship program that could bring together new/novice with our more proficient members for a better learning experience [that will lead to stable and contributing participants]. The Board agreed to consider ways to make this happen but Jim R. noted that it has been tried before, with little success.

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A 'Critique Night' was suggested and envisioned as a gathering somewhere [e.g. a member's home] to discuss pictures.

ACTION ITEM – Ron, Dave and Jim A will team up to work this idea further.

A new club flyer/ membership application was introduced. Angelique and Michael have comments. Discussion was postponed to the next Board meeting.

Website Update: Dan has set up a new template for the club site. It will be easier to navigate and maintain. All who saw it agreed it was a vast improvement and should be rolled out. We need to find a host [will cost \$75/yr]. Still needed are procedures [AND responsible parties] to ensure that all current events and content are properly posted. This should take a month. Dan will try to get it completed by April 1.

Year-End Banquet: Ron has started making arrangements for the June event, which could be the 2nd or 4th Thursday of the month at the same Sheraton we have used the past two years. If the earlier date is considered, we must ensure there is enough time to complete the year-end competition judging. The price will not change from last year.

Competition Topics for Next Year: Ballots were collected with a total of 47 suggested topics for consideration. They will be distributed to the Board to vote on and reduce the number to the preferred four or five, depending on the number of standing topics and Open months we will use.

Officers and Directors for 2013/2014: There will be greater need to recruit leadership. Bob Peters needs help with competition and Bob Catlett wants to pass on the Field Trip organizing job. Jim Rogers wants to 'retire' from the digital competition management and projection duties. Dave wants to turn over the *Cable Release* publication to someone. Angelique needs help because work duties will preclude the President's tasks.

Other Business: We discussed honoring long-time member George DeBuchananne by naming an award after him.

We discussed member feedback, especially input from a dissatisfied, new member who resigned. It was agreed that efforts identified earlier to interact more should address the concerns.

Another member suggested competition contestants include standard technical information with their entries e.g. f-stop; shutter speed; filters, etc. We discussed logistics like what info might be requested and how it would be presented with projected and printed entries. We might offer winners to submit some standard information for publication in the *Cable Release* but this should be fleshed out further and communicated to the membership.

We discussed the offer from Canon to have one of their roving pros present a program. The attendance requirements mean we will have to join with other clubs to produce enough attendees and a venue. The idea of reviving a coalition with other area clubs was encouraged by the Board.

ACTION ITEM – Angelique will pursue.

Do we want to be part of the Montgomery County Media website? The county has a platform where we could blog and regularly promote our club. While Michael regularly contributes to the *Cable Release*, he has no interest in producing additional new material for the County site. No one else volunteered. If it could be done with existing club information and clippings from the *Cable Release*, it might happen, provided someone coordinates it.

Penn Camera has offered special sale events dedicated to the club in the form of discount shopping at a store in the hour before it opens or the hour after it closes. The Board was cool toward the idea and might prefer another kind of club perk, like a tutorial with the sale or a standard discount to members.

The meeting adjourned at 9:30 PM. The next Board Meeting will be Thursday, March 28, location to be determined.

March Competition Results

Topic: Open

Judge: Walter Calahan

Advanced Color Prints

1 st Bernie Vanleer	Pole Alien
2 nd Michael Koren	Cat on Steps
3 rd Robert Catlett	Orange Tip

Advanced Mono Prints

1 st Chuck Bress	Cadillac
2 nd Michael Koren	Platform to the Station
3 rd Robert Catlett	A Little off the Top
HM Robert Catlett	Don't Touch

Advanced Projected Images

1st Michael Tran	Striking
2nd Douglas Wolters	Twilight
3rd Gene Luttenberg	Turkey
HM Robert Peters	Old Engine
HM S Antonelli	India composite

Novice Color Prints

1 st Nick Willams	Lotus
2 nd Nick Willams	Light at the end of the Tunnel
3 rd Jim Turner	Autumn Leaves

Novice Mono Prints

1 st Nick Willams	Face
2 nd Patrick Stuart	Bismarck's Palm
3 rd Nick Willams	Drop

Novice Projected Images

1st Jim Turner	White tulip
2nd Ron Freudenheim	Street Shapes
3rd Dan Sissen	Thistle
HM Nick Williams	Splashed 2
HM Patrick Stuart	Bee at Work
HM Ron Freudenheim	Sousaphone Reflection
HM Steve Greenberg	Smallpox Hospital

Congratulations to all who entered!

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

April Topic Definition: Macro/Close Up

The image must be a close-up view of a subject. The principal impact derives from the "drama" of the unique perspective of a close up. Any subject matter that lends itself to this treatment is appropriate, whether in nature or the man-made environment. Subjects may be shown in their entirety, such as a bee on a flower, or partially, such as just a bee's legs covered with pollen.

Looking Ahead to May: Reflections The primary emphasis is on the reflection of a subject or subjects. The subject itself may be implied and does not need to appear in the image. Images may be reflected in glass, mirrors, mylar, water, mist, metal, liquid droplets, or any other reflective surface.

All topic definitions for the entire club year can be found on page 15 of the *SSCC Member Handbook*, available in the Downloads section of ssccphotography.org.

**Projected Entries
Due April 4
By Midnight!**

Projected Image Entry Guidelines

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

File Name: **Class~Maker's Name~Image Title.jpg**

Example: **Nov~Tom Jones~Good Friends.jpg**

The tilde ~ character separates 3 fields of the file name.

Class – Nov or Adv (Novice or Advanced)

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

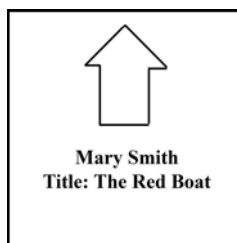
Image Title – spaces allowed, no commas.

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

SSCCphotography@Yahoo.com

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

Print Image Entry Guidelines



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

SSCC Digital Competition Specifications (revised March 2013)

By virtue of submitting a digital image for competition, the entrant grants permission for the image file to be retained by SSCC for reproduction in any of its publications, including the newsletter (Cable Release) and/or posting on the Web site. The member retains all rights to the image, including copyright.

- Monthly Images per member 2 (max)
- File Format JPG
- Image Dimensions (**recommended**)
 - o 1024 pixels wide (max)
 - o 768 pixels high (max)
 - o The competition software automatically resizes (up or down) to 1024x768 dimensions. However, **you** may want to control this yourself.
 - o Color Space sRGB (suggested)
 - o File Size 500 KB (max)
 - o File Name: **Class~Maker's Name~Image Title.jpg**
 - o Example: **Adv~Tom Jones~Washington Landscape.jpg**
 - o The tilde ~ character separates the 3 subfields of the file name
 - ✦ **Class** – Nov or Adv (capitalization not required)
 - Maker's Name** – spaces allowed

- Please use the same name throughout the year to aid recordkeeping.
- **Image Title** – spaces allowed

DO NOT embed commas (,) or tilde (~) in any of the File Name subfields

Submissions will be accepted by **e-mail only**; no other method will be accepted. Please use a meaningful e-mail subject, such as “SSCC Oct 09 Images”.

Please E-mail all of your images at **the same time** to: SSCCphotography@Yahoo.com and do not resubmit without first consulting with the coordinator.

Non-compliant submissions are subject to possible rejection without consultation with or without notice to the entrant (although, if possible, problem resolution will be attempted).

Deadline: Midnight **1-week before competition** (SSCC's Speaker meeting night)
This will be the previous **Thursday** night (for regular monthly competitions).

Questions: Jim Rogers SSCCphotography@Yahoo.com

Signing-in will NOT be required on the night of competition.

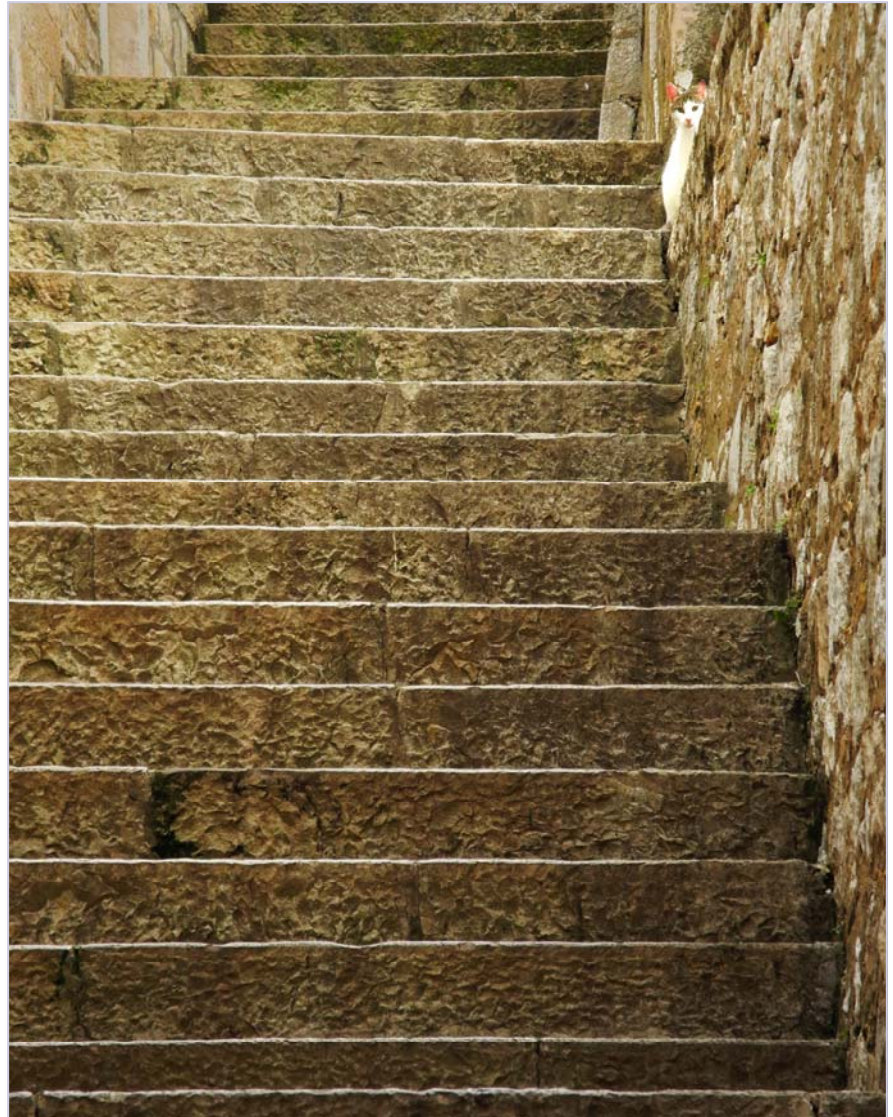
New Feature: How I Did It

This month the *Cable Release* debuts a new feature prompted by a Board request: to provide additional information about winning photographs each month. If you have a winning photo, please send the details to dave@nora-school.org by the 24th of the month for inclusion with your photo.

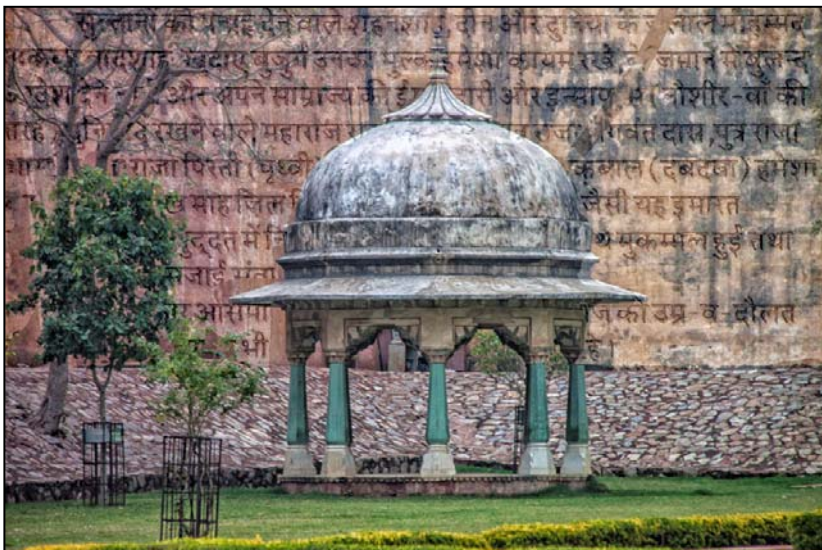
Cover Photo: *Nick Williams, Splashed 2.* Shot with a Canon MKII at f 5.6, ISO 1000, 1/100 sec, 100mm macro lens. Cobalt blue vase filled with water sitting on a light table, flash unit to the right. Water drops courtesy of a plastic bottle with a hole in it secured above the vase. Shutter timing after many, many trials - priceless!



Michael Koren, Platform to the Station
Shot with iPhone 4S.
1/390@ f/2.4 ISO 64 4.3mm (35mm equivalent)
Processed with Snapseed
Taken in Halethorpe MD at the MARC train station @ 6:30pm



Michael Koren, Cat on Steps
Shot with Nikon Coolpix P7000
1/125@ f/5.6 ISO 200 42.6mm (200mm equivalent)
Taken in Dubrovnik, Croatia 5/17/12 @ 9:00am



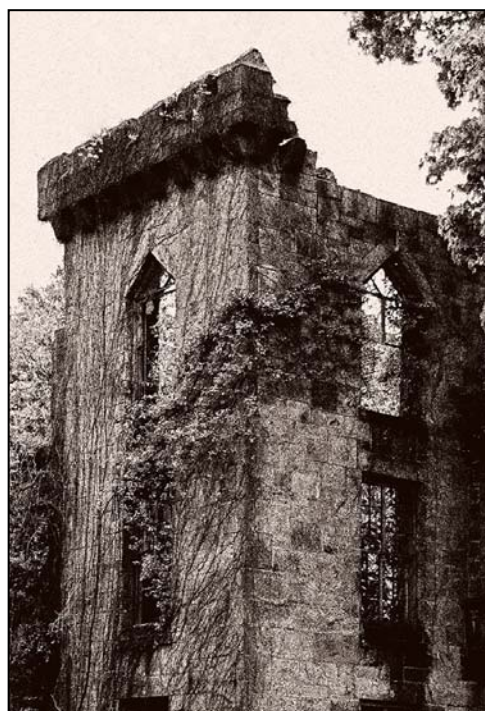
S Antonelli, India composite. I took this photo in February while on tour in India. We were waiting in line for our elephant ride up to the Amber Fort in Jaipur. I turned around and saw the structure in the corner of the Garden and took the photo. Later in the fort I was photographing many things and I also photographed a sign written in Hindi. Using Layers in Photoshop I put the Hindi writing over the other photograph and using a Layer Mask removed the writing from the building and trees.



Patrick Stuart, Bee at Work. This picture was taken early one September morning at Brookside Garden. It was handheld with a Canon XSi (55mm, f/6.3, 1/100s, ISO200).



Patrick Stuart, Bismarcks Palm. I made this picture during the SSCC's recent field trip to Rawlings Conservatory. Again, with my Canon XSi on a tripod (EF-S 60mm macro, f/7.1, 1/3s, ISO400). Converted to B&W.



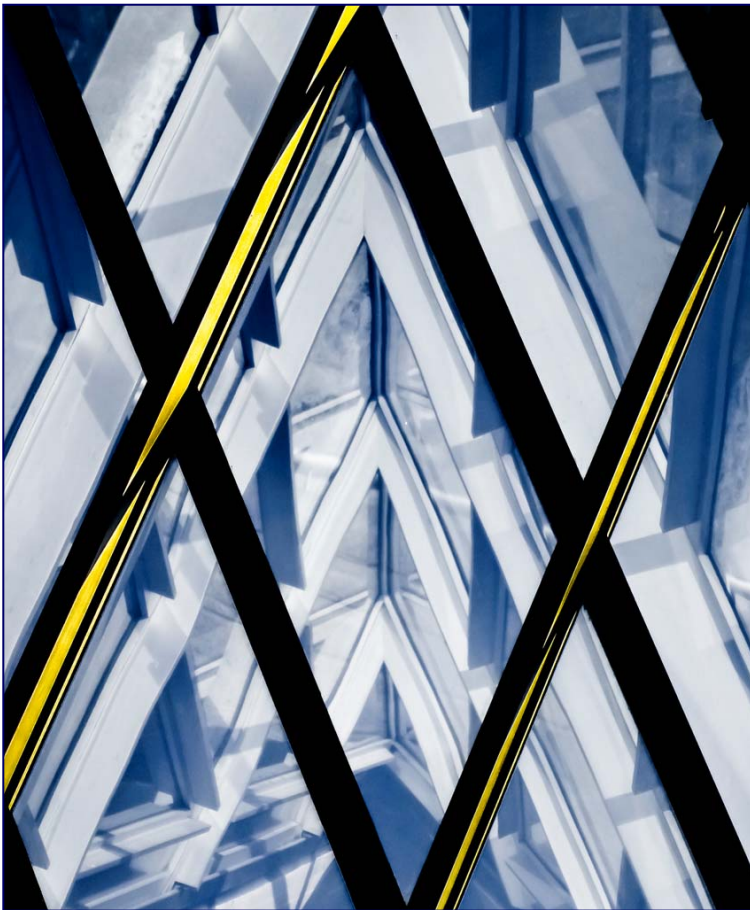
Steve Greenberg, Smallpox Hospital. This is the old Public Health Service smallpox hospital located on Roosevelt Island (formerly Welfare Island, and before that, Blackwell's Island) in the middle of the East River in New York City. Camera was a Nikon D80 with 18-55 Nikkor lens, ISO 800, f8 @ 1/250 sec, and the image was processed with Photoshop and Nik Silver Efx Pro.



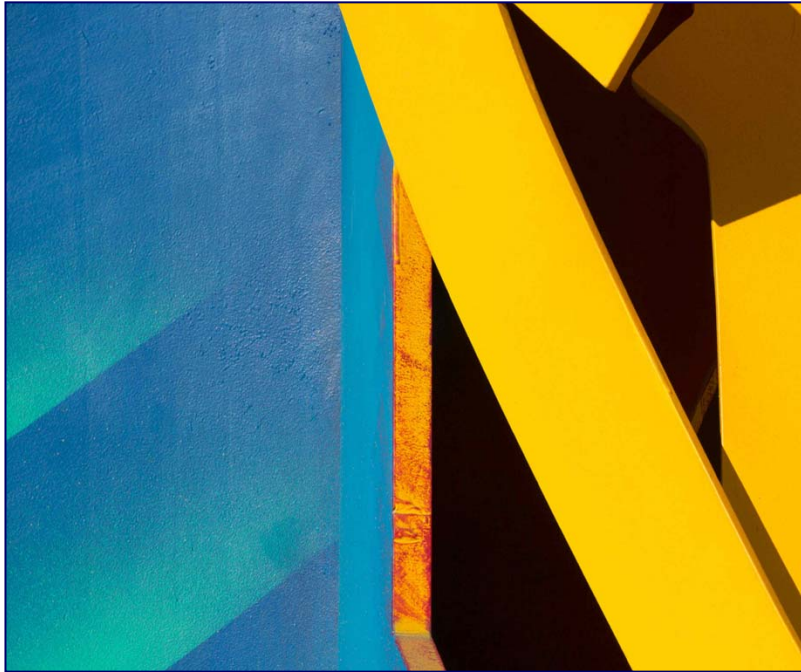
Douglas Wolters, Twilight. This was shot in January at the National Cathedral. In winter, when the sun is low, the projection of colors from the stained glass windows onto the interior of the cathedral is breathtaking. The columns, capitals, niche frames, walls, floors, and even the black netting at the top of the nave, all catch the colors and give us a constantly changing light show. No Photoshop needed to bump up those colors! This image was shot with a Canon 7D, 300mm lens with a 1.4x tele-converter, 1/4 sec. at f/22 on a tripod.



Jim Turner, White Tulip. I thought it would be an interesting exercise to shoot a white flower. The tulip was lit with a single light source, a small LED flashlight placed behind and below the flower so that it illuminated the back petals. These petals diffused the light from the flashlight so that the whole flower appeared to glow from within. I processed the RAW file a bit to try to bring out the glow of the flower and some of the textural detail in the front petals, then dodged and burned the final picture in a few spots. I like the final result but it doesn't quite look as dramatic as the flower in real life. Micro Nikkor 105mm, f/11, 1/4 sec., ISO 100.



Between the Wing No. 4, Douglas Wolters. While Coco and I were at the National Gallery, we took a quick lunch break. Since this wasn't a planned photography outing, we only brought our point and shoots. I happened to notice a great photo op "between the wings," that is, in the space between the East & West Wings, and pulled out my little Sony Cyber-Shot. The Sony selected 1/200 sec. at f/5.9.



Ron Freudenheim, *Street Shapes*

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

September—Open
October—Nature
November—Open
December—Architecture
January—Open
February—Abstracts
March—Open
April – Macro / Close-ups
May – Reflections
June-Year End
Definitions for all topics can be
found in the *Member
Handbook*

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

Silver Spring Camera Club Membership Form

Name: _____ Spouse/Partner's Name: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Phones - Home: _____ Work: _____ Cell: _____

Email Addresses: _____

Membership rates:
Individual \$35
Student or Spouse \$25
Family \$55

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

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

For all questions about the club, contact Dave Mullen at dave@nora-school.org

A CHARLIE BITE! Images to the iPad: Testing the Limits

Charles W. Bowers

Interesting. With the Nikon D800 you can use both a Compact Flash (CF) and an SD card since there is a slot for both. So I set the CF slot for RAW and the SD slot for JPEG. Now can I get these suckers to the iPad and will it read the RAW files?

The standard iPad camera connection kit reads SD cards so uploading the photos from the SD card was not a problem. However, there is one WARNING. The iPad will not read SDXC formatted cards. The XC format is using an extended FAT format that the iPad or iOS6 can't read. The XC format allows you to write a huge file to the card. e.g. you could have a 64-GB card and record a movie continuously on the one card. Of course your camera will likely go up in flames or the sensor will die for sure since you'll be able to fry an egg on it and you will hear it coughing for oxygen as it draws it's last breath!

SDHC formatted cards are the old, old, old plain FAT format with a file-size limit of 2-GB I think. That means you can only record until you hit that limit and then you have to stop and start again.

Bottom line: unless you are recording long movies you should only buy the SDHC cards for your camera if you want to port your images to your iPad. Certainly they are plenty good for digital photos.

So much for the SD cards. What about the Compact Flash cards. Pesky little problem, but there are work-arounds. You can hook your camera directly to the USB connector for the iPad. And I'm sure that there are many other ways using your computer to sync them over.

There is a way to load directly from the CF card to the iPad. A year or so ago I bought two camera connector kits for the iPad that accept CF cards from a fly-by-night outfit in Hong Kong. The package arrived looking as if the package people played volleyball with it and it had a funny odor, so I opened it with rubber gloves and breathing mask! Well, I finally had the time and tried to upload images to the iPad from a CF card. And I thought to myself I'll really test the buggers - the CF camera kit and iPad both.

Low and behold it worked! I upload the dinosaur sized images from the D800's CF card. It took a while but

they loaded. And I was able to use Snapseed and several other iPad apps to work with these huge files. The processing delay was not much longer than with the JPEG images. Due to the large file size of the D800 images I would recommend a selective upload or else you will fill up your iPad in a heartbeat, albeit a long heart beat.

There is a DIRTY LITTLE SECRET however. In order to upload any images from the D800 you have to shut down all open apps first. I'm assuming this has to do with the memory availability in the iPad's OS.

With this triumph behind me I moved to the SDHC card from my new favorite camera the Sony NEX-7. I love this camera - light and easy with great images. I set the file format in the camera to RAW and no problem, the images loaded just fine in their RAW format. Piece of cake.

My assumption is that all will be well with any other camera from a point and shoot to a monster DSLR.

The iPad 4 is due out next Fall. Maybe it will support SDXC cards and maybe it will have enough memory to store all your images on that trip around the world you have been meaning to take!



Poor photo of iPad with SD connector
by Dave Mullen



Color Stretch - Coco Simon



Transcendent Glow - Coco Simon

“SHARED VISION PHOTOGRAPHY” Show Opens at CCC

Doug Wolters and Coco Simon, collectively known as Shared Vision Photography, announce the opening of their third exhibit of winter solstice images from the National Cathedral. Titled “Light Play,” the collection of 28 photographs will be displayed at Christ Congregational Church from mid-April through May. A date for the artists reception will be announced later.

The images in the exhibit show two different kinds of solstice light projections. The first are the colors transmitted onto the neutral masonry of the Cathedral’s interior. One can easily recognize groups of columns, the marble floor, the bases or tops of columns. Also visible are close-ups of colors projected abstractly onto flat walls, with only a hint of the architecture.

The second projections are the colors near the top of the nave, caught and reflected in black netting. After the earthquake, the Cathedral installed thin nets all across the uppermost portion of the nave and transept. Their purpose is to catch any bits of stone or mortar that might come loose. While the purpose is practical, the effect is magical. Colors from the highest sections of the stained glass windows shimmer and glint across the nets in a subtle way.

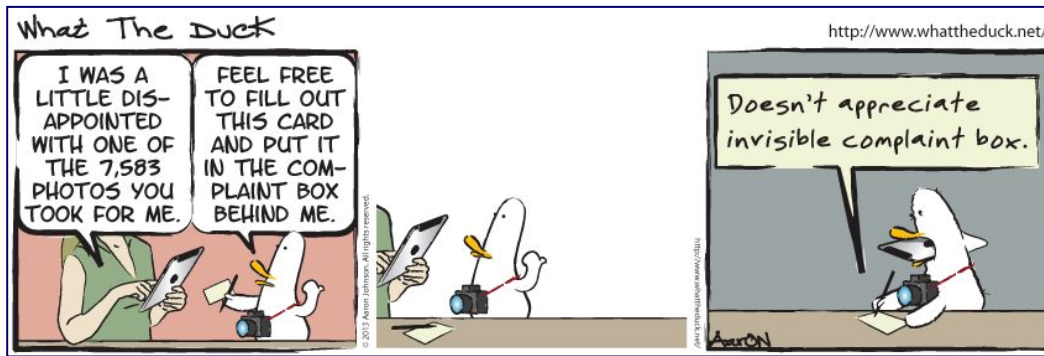
Coco and Doug exhibited this series last December at Damascus United Methodist Church and in February-March at Woods Memorial Presbyterian Church in Severna Park.



Form Transformed , Doug Wolters



Toned Abstraction, Doug Wolters



© Aaron Johnson, Used with permission.

Letter to the Editor

Another Chance to visit the Lonaconing Silk Mill

Hi Dave:

My name is Matthew Goldsmith. I am a photographer and Board member of the St. Louis Camera Club. I am going to be in DC for a meeting May 3-7. I have previously photographed the Lonaconing Silk Mill, in Lonaconing, MD, and I would like to go back and photograph the mill while in the DC area. If folks have not been, it's spectacular (have a look at Tony Sweet's web site for images). In the past the owner of the mill has required a minimum of 5 photographers to open the mill (10 should probably be a max #). Cost previously was \$75/person, for 4-5 hours. The mill was the last functioning silk mill in the US, and is largely intact, with all its machinery.

I'm wondering if any of your club members would be interested in going. I will have to contact the owner of the mill soon. Please let me know if there is interest in going.

Best,
Matthew Goldsmith

Matthew Goldsmith, MD | Assistant Professor, Departments of Pediatrics and Genetics | Washington University School of Medicine

Phone: 314.286.2769 | Fax: 314.286.2894 | goldsmith_m@kids.wustl.edu

Workshop at Lonaconing Silk Mill

A Final Chance to Visit

Instructors: Dave Hammaker and Guillermo Torres
 When: April 6-7, 2013
 Price: \$349 Workshop Fee Includes:
 All Fees/Permits (\$150 per person) for two 4 hour visits in the silk mill
 Location Guiding & Photography Instruction
 Saturday Evening Image Review and Discussion
 Complimentary Silk Spool
 One on One Personalized Instruction
 Small Group Photography Instruction
 Bottled Water in the Field
 Maximum of 12 Participants

Payment Information
 If you would like to pay by check or money order, please send your payment to Dave Hammaker Photography LLC, PO Box 313, East Freedom, PA 16637-0313. <http://www.creatinggreatphotos.com/lonaconing-silk-mill-april-6-7-2013/>

Exhibits and Events

Ted Ringer

Woodland Muse at the Meeting House Gallery in Columbia features the works of member Jim Auerbach and other artists. Through May 12. 5885 Robert Oliver Place, Columbia, MD. 410-730-4090.

The Evolving Universe-Images of space taken through telescopes exploring the time between the creation of the universe to present day earth. Through July 7. National Museum of Natural History. www.mnh.si.edu

Beyond the Story: National Geographic Unpublished Through July 1. National Geographic Museum. <http://ngmuseum.org>

Nature's Best Photography Awards Through April 30. National Museum of Natural History. www.mnh.si.edu
See review in March Cable Release.

Investigating Where we Live-Produced by area teenagers, photographs and writings documenting Washington's Anacostia neighborhood. Through June 9. National Building Museum. www.nbm.org

Matthew Brady's Photographs of Union Generals Studio portraits by the famous Civil War photographer. National Portrait Gallery. Through May 31. www.npg.si.edu

Understory-Jackie Bailey Labovitz photographs of perennial plants hidden beneath the forest canopy. Through October 14. U.S. Botanic Garden. 100 Maryland Ave., SW, Washington, D.C. 202-225-8333. www.usbg.gov

Searching for the 70's: The Documerica Project-Depicts fashion, trends and culture of the 1970's through color photographs. On exhibit through September 8. National Archives. www.archives.gov

2012 Smithsonian Staff Photo Contest Winners 36 winning entries on display through April 30. S. Dillon Ripley Center. www.si.edu/museums/ripley-center

Faking It: Manipulated Photography before Photoshop Through May 5. National Gallery of Art, West Building. www.nga.gov *See review in March Cable Release.*

Endangered Species: Watermen of the Chesapeake – Black & white images by Glen McClure. Indefinitely. Calvert Marine Museum. www.calvertmarinemuseum.com

Journeys-Photography by Jim Auerbach, Carl D. Brandt, Alam Burhanan, Greg Holden, Stan Klem, Dave Mullen, MyPhuong Nguyen, Elise Shurie, Ha Tran, and Michael Tran. Through April 8. Tate Gallery, Christ Congregational Church, 9525 Colesville Rd., Silver Spring.

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

The Wild Horses of Sable Island – Images by Roberto Dutesco. Embassy of Canada. 501 Pennsylvania Ave., NW, Washington, DC. 202-682-7732

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



Michael Tran, Striking

Classes and Workshops

David Blass

Wild Images

Rescued Birds of Prey, May 4, 10am-3pm
\$25 for public, \$12 students and camera club members.
Pre-registration required. Carrie Murray Nature Center,
Baltimore www.carriemurraynaturecenter.org

*Nikhil Bahl Workshops

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

*Washington School of Photography

Interiors and Architecture, Thurs. Apr. 4 to 25, 10am-1pm
Studio Fashion, Sat. Apr. 6, 2-8pm
Metering & Exposure, Fri. Apr 12 or Tue. Apr. 24, 1:30-
4:30pm
Gallery Shows and Exhibits, Mon. Apr. 22, 7-10pm
And many more at www.washingtonschoolofphotography.com

*Horizon Workshops

Creative Vision, Apr. 13-14.
Spirit of Manhattan, May 11, 10am-5pm
Glamour and Beauty, July 27.
And many more at www.horizonworkshops.com

Glen Echo Park

Naturally Lit Portraits, Sat. Apr. 13 and 20, 2-6pm
Out of Auto Mode, Sat. Apr. 6-20 or Sun. Apr. 28-May 12
My Camera can do WHAT? Thu. May 2-16, 9:30am-
12:30pm
Street Photography, Sun. May 5-June 30, 12-3pm
Summer Camp for kids and teens, June/July
And others at
<http://glenechophotoworks.org>

Lewis Kemper, Canon Explorer of Light: A Digital Day.
Sat. April 20, Richmond, VA 9am-5pm
Register via email: president@camerclubofrichmond.com.

Pla-Za Art

Mat Cutting, Sun. July 21, 1-4pm.
And other art classes at www.plazaart.com

Suzi Eszterhas

Wildlife of Brazil, Sep. 1-15, 2013
Pantanal Wildlife, Brazil, Sep. 15-29, 2013
Wildlife of India, Nov. 2013 (dates TBA)
Wildlife of Costa Rica, Jan. 14-26, 2014
www.suzieszterhas.com/toursWorkshops

National Geographic

Fact to Face: Portraits of the Human Spirit, Apr. 4, 7:30pm
Creativity with Light, Apr. 21
Views from Within: Culture under Pressure, May 2, 7:30pm
www.nationalgeographic.com/ngtseminars/series/spring.html
Scottsdale Photo Weekend Workshop, Apr. 19-22
www.nationalgeographic.com/ngtseminars/series/scottsdale.html

Joseph Van Ost Photo Safaris

Holland at Tulip Time, Apr. 13-24
Great Smoky Mountains, Apr. 20-26
Turkey—Continental Crossroads, May 11-26
Kenya Wildlife, Aug. 23-Sep. 7
China's Unknown Landscapes, Sep. 10-24
World's Best Raptor Shoot (Colorado), Oct. 12-17
Bald Eagles of Chilkat River, Alaska, Nov. 17-23
Faces of Burma, Nov. 29-Dec. 16
Yellowstone in Winter, Jan. 11-18, 2014
www.photosafaris.com

Cory Hilz Photography

Macro Photography, Botanical Gardens, VA, Apr. 20-21
Maryland's Eastern Shore, May 17-19
Spring in West Virginia, May 31-June 2
Cape May & Ocean City, NJ, Sep. 6-8
China, Sep. 12-27
West Virginia Fall Foliage, Oct. 7-10
Poconos and Delaware Water Gap, Oct. 14-17
And more at <http://coreyhilz.com/learn.html>

Capital Photography Center

DC Icons with a Creative Eye, Apr. 20-21, all day
Shooting with the iPhone, Sat. Apr. 27, 10am-4:30pm
Central Park in Season, Sat. May 4, 10am-5pm
Many other workshops at various locations.
<http://capitalphotographycenter.com/>

Art Wolfe

Vietnam, May 16-26
Bali, Indonesia, July 12-22
Namibia, Africa, Sep. 4-14
Morocco, Nov. 2-17
The Wilds of Hawaii, Dec. 2-7
And more at www.artwolfeworkshops.com

Ghost Town Safari

China, An Adventure in Culture, May/June
Venice, Oct. 2-15
<http://ghosttownsafaris.com/category/workshops-and-safaris/>

* Past SSCC Speaker and/or Judge



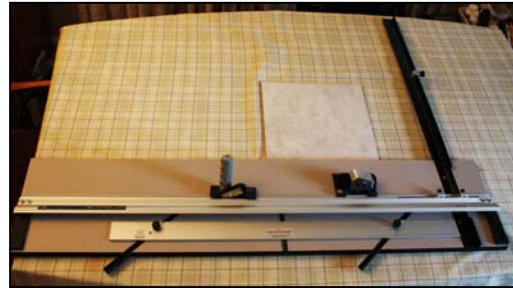
Bob Catlett, A Little off the Top

For Sale

Elisa Frumento, one of our long-time members, would like to sell her Logan Mat Cutter. If you are interested in cutting your own mats this could well be worth your investment. Here are the specs:

Logan Model 750 Simplex Plus (40-inch) Mat Cutter
Pristine condition, \$250 (cash only)

Contact Elisa Frumento, Silver Spring, Md.,
Telephone 301-593-6007



Calls for Entries

David Blass

Nora School Photography Festival

For students in grades 6-12.

People, Places, Things, Other. Deadline: Apr. 12

www.nora-school.org/public-events/photography-festival

Center for Fine Art Photography

Black and White 2013. Deadline: April 24

www.c4fap.org/exhibitions/black-and-white-2013/

New York Center for Photographic Art

Water, Deadline: Apr. 30

www.nyc4pa.com

The Kiernan Gallery

Alter Ego, Deadline: June 30

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

Vermont Photo Workplace

The Edges of Night, Deadline: Apr. 15

City Streets, Country Roads, Deadline: May 6

The Art of Nostalgia, Deadline: June 10

www.vtphotoworkplace.com

Focal Press Photography Contest

Light, Deadline: Apr. 30

Objects, Deadline: May 31

Urban & Rural Decay, Deadline: June 30

<http://focalpressphotographycontest.com/>

Linus Galleries (Signal Hill, CA)

Men, Deadline: Apr. 15

Duality, Deadline: May 6

Portraits, Deadline: May 20

Miniatures, Deadline: June 3

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

Black Box Gallery (Portland, OR)

Shadow and Light, Deadline: Apr. 9 [http://](http://blackboxgallery.com/CallForEntry.html)

blackboxgallery.com/CallForEntry.html

1650 Gallery (Los Angeles)

Up Close & Personal, Deadline: Apr. 13

<http://1650gallery.com/>

The Darkroom Gallery (Essex Junction, VT)

Trick of the Eye, Deadline: Apr. 3

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

Art Contest Magazine

Vacation Spot, Deadline: May 17

Photoshop it_01, Deadline: May 17

Photoshop it_02, Deadline: Apr. 28

<http://artcontestmagazine.com/>

Photographer's Forum Magazine

33rd Annual Spring Photography Contest,

Deadline: May 13

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

Call For Photos

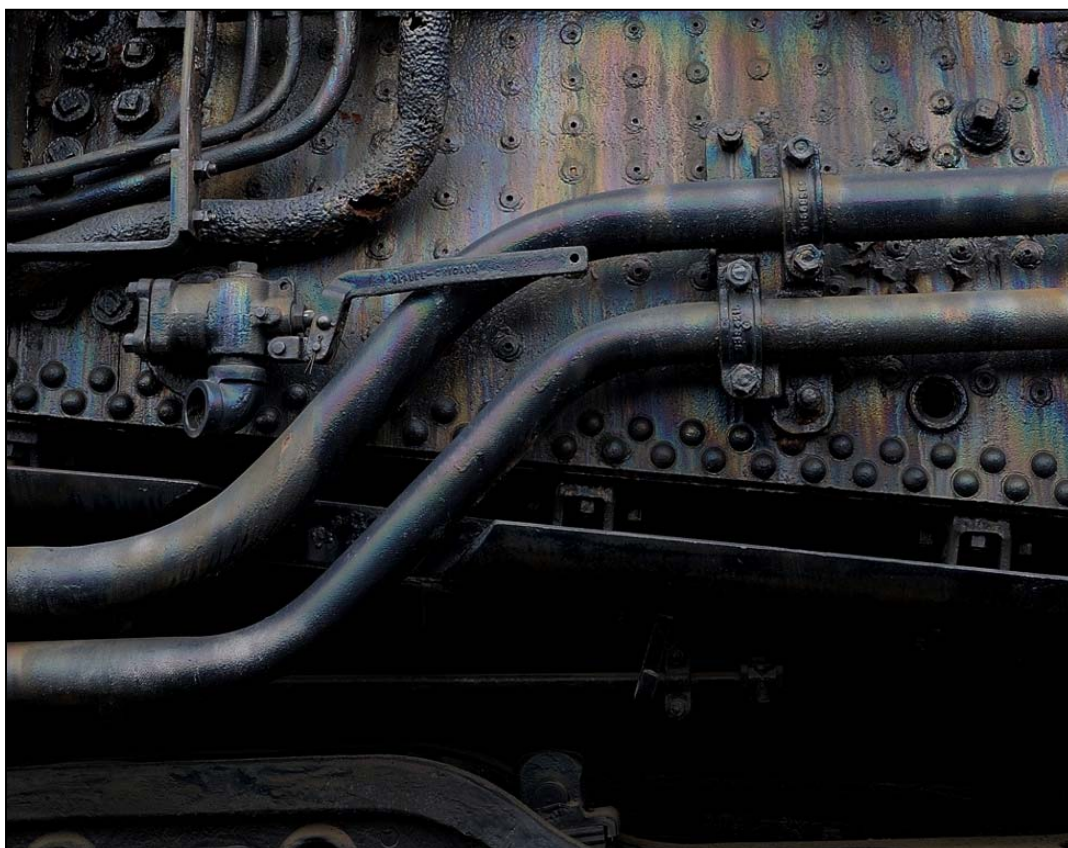
Would you like to help Brookside Gardens photographically?

Friends of Brookside Gardens is planning a silent auction, with all proceeds to benefit the plantings and the educational / horticultural programs at the gardens. Coco Simon, who chairs the marketing committee of the Friends organization, is looking for donors to contribute attractive items of value for the auction. Toward this end, she asks whether any SSCC members would be interested in offering one framed photograph. Preferably, the subject matter would be nature-related but not necessarily Brookside-related. Anything from landscapes, sunsets, and waterfalls to birds, floral macro, and butterfly / insect shots would be welcome.

If you'd like to contribute one of your framed photographs to the Brookside auction, please contact Coco directly: jaifizz@aol.com. She can send you more information as well as the form for logging in your in-kind donation.



Bob Catlett, Orange Tip



Robert Peters, Old Engine

Ask Tim Grey

The Question: *So if you prefer to resize/enlarge an image on output [as indicated in yesterday's question and answer] rather than during input (with ACR), what do you use to resize the image? Lightroom, Photoshop, 3rd party plugins? Do you use a multi-step enlargement process (10% + 10% + 10% , etc.) or single step?*

Tim's Answer: Generally speaking I use Photoshop for preparing images when I'm particularly concerned about the quality of the final result, because it affords so much more control over the process. This approach is typically reserved for preparing images to be printed and hung on the wall. When I'm sharing images through email, on a website, or for sample prints (such as contact sheets) where the quality isn't a critical consideration, I'll use Lightroom to create the final image, since the process is so much faster and easier thanks to the features provided by Lightroom.

When preparing an image for final output, I simply use the Image Size command (Image > Image Size) in Photoshop. In most cases I use the Bicubic interpolation algorithm, except when I'm creating a particularly large enlargement. In case of significant enlargement I'll use Bicubic Smoother. I don't perform incremental enlargement, both because it doesn't provide an appreciable benefit for modest enlargements, and because the Bicubic Smoother algorithm addresses the issues of incremental enlargement, and was designed as an alternative to that approach. And, of course, sharpening for output is always part of this overall output workflow process. I don't tend to use 3rd party plugins for this purpose, although there are some great tools out there for this purpose. One example is Perfect Resize (formerly Genuine Fractals) from onOne Software (www.ononesoftware.com), which produces great results, but not appreciably better than what is possible directly in Photoshop based on my experience. Better, but not so much better that the final print stands out as being noticeably different.

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

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

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

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

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

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

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

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

News You Can Use

Full Moons

Date	Moonrise	Moonset
April 25	8:05 pm	5:59 am
May 25	9:08 pm	6:12 am

Sunrise and Sunset

Date	Sunrise	Sunset
April 1	6:52 am	7:32 pm
April 15	6:31 am	7:45 pm
April 30	6:11 am	8:00 pm

Times are for Washington DC. www.timeanddate.com



Dan Siskin, Thistle



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.sccphotography.org

www.twitter.com/ssccphoto

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

www.flickr.com/groups/sscc_picture_a_day

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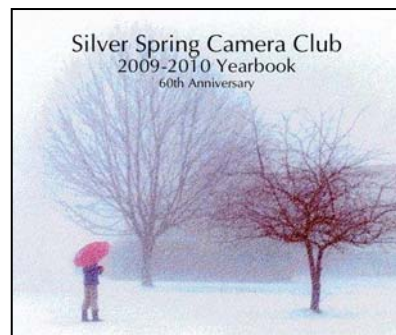
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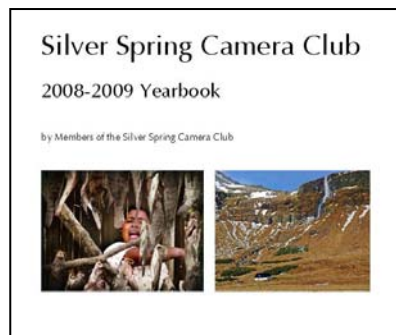
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SSCC Calendar Upcoming Events

April 2013

- 4 Speaker Meeting; Projected Deadline
- 11 Competition Night: Macro/Close-Up
- 13 Field Trip: Lonaconing Silk Mill
- 18 Education Night
- 24 Cable Release Deadline

May 2013

- 2 Speaker Meeting; Projected Deadline
- 9 Competition Night: Open
- 16 Education Night: Wedding Photography
- 24 Cable Release Deadline
- TBA Field Trip



Gene Luttenberg, Turkey

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



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