

# CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950 September 2014 Volume 56 Number 1

[SSCCPHOTOGRAPHY.ORG](http://SSCCPHOTOGRAPHY.ORG)



- 2014 - 2015 COMPETITION TOPICS AND REVISED RULES
- MAY COMPETITION WINNERS
- MEMBER PROFILE: BETH ECHOLS

## SSCC Officers and Chairs 2014-2015

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Vice President:	Beth Echols
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Newsletter Editor:	Patrick Stuart
Webmaster:	Dan Sisken

E-mail addresses for officers are available on request. Please contact Ted Ringger at [tedringger@comcast.net](mailto:tedringger@comcast.net).

Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Laurel Sharf at [Lsharf@verizon.net](mailto:Lsharf@verizon.net).

The *Cable Release* is published nine times each year, September through May, for members of the Silver Spring Camera Club. Articles are written by members of SSCC, which is a community-based organization dedicated to the advancement and enjoyment of photography.

SSCC member submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at [pstu1219@gmail.com](mailto:pstu1219@gmail.com). More information is available in the *SSCC Member Handbook*: [www.scccphotography.org](http://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, Loretta Argrett.



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## SSCC MEETING LOCATION

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

*Note:* The main parking lot is accessed from the eastbound side of University Blvd, and you cannot make a left from southbound Colesville Rd. onto University Blvd. If you are coming from College Park/Takoma Park: Go west on University Blvd. Cross the Rte. 29/Colesville Rd intersection and turn left at the loop just past McDonalds. Go back east on University Blvd., cross Rte. 29 and turn left into church parking lot A. If you are coming from points north of Four Corners: Proceed south on Rte. 29 and turn right onto University Blvd., move into the far left lane and turn left at the loop just past the McDonalds. Go east on University Blvd., cross Rte. 29, and turn left into the church parking lot.

**(See map on page 19)**

## SEPTEMBER AT THE SSCC

- 4 Speaker Night (7:30 p.m.)
- 11 Competition Night: Open (7:30 p.m.)
- 18 Education Night (7:30 p.m.)
- 25 Open Forum (7:30 p.m.)
- 27 Field Trip: Horseracing at Laurel Park

## SEPTEMBER OPEN FORUM NIGHT

September 25 Open Forum. For this meeting, we will use "three" as an organizing principle for a photo. Not the rule of thirds, but three points, three planes, three lines, three colors, etc., and let's see what we come up with.

We will also take a look back at the first year and talk about what we can do better this year.

## COMPETITIONS 2014-2015

DOUG WOLTERS, COMPETITION CHAIR

### September - Open

October - Nature

November - Open

December - Patterns

January - Open

February - Architectural Elements

March - Open

April - Black and White / Monochrome

May - Abstract

For further information on each competition topic and competition rules, please consult the *Members Handbook* at [www.scccphotography.org](http://www.scccphotography.org). For further questions, please contact Doug Wolters at [SSCCcompetitions@aol.com](mailto:SSCCcompetitions@aol.com).

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## EDUCATION NIGHT SEPTEMBER

### Back to School with Introduction to Photography

Our first Education Night will help knock off the rust from our summer break. We will review the basics of photography so you have a better understanding of the factors that create better pictures. Novice and advanced photographers will benefit from attending. I encourage interaction, questions and comments throughout the night. This is also a great time to bring a friend interested in photography that might want to join our Club.

The second part of the evening will go over some of the changes to the Competition structure and discuss best practices for entering and competing in Club competitions.

**PROJECTED  
ENTRIES  
DUE SEPTEMBER 4  
BY MIDNIGHT**

## MESSAGE FROM THE EDITOR

I wanted to let you know that the Photographic Society of America awarded the *Cable Release* second place (tie) in the category of "large club newsletters" in 2013-2014. This year's competition was very tight, with only 8 points separating the Henricks winner (best in all categories) and 3rd place. Ron Freudenheim, our president, also tied for best how-to article with his "I'm With the Band" article.

I hope to keep up this standard for the 2014-2015 year. However, the newsletter can only be as good as the articles and information submitted by the Club members.

This summer, I conducted a brief survey of the membership, and I received good feedback on the *Cable Release*, including constructive ideas on how to improve it further. One of the things that people asked for was more equipment reviews. I do not have much of a budget for the *Cable Release* - \$0, to be precise - so I am asking members if they can offer short reviews of their own equipment. This could be a new lens bought for a summer vacation or a golden-oldie that has proved its value over the years.

People are also looking for photo tips and techniques, so please send me any that you might have. Members are already sharing tips and links to useful websites on the SSCC listserv. The *Cable Release* is another opportunity to share your thoughts in a longer format with illustrative examples.

Finally, I wanted to solicit reviews of photo workshops or seminars that members have attended. These don't have to be long, just enough to help fellow members decide where to spend their time and dollars. Let's keep it positive, as I do not want to be sued for defamation by an irate instructor.

All members have the opportunity to submit pieces for the *Cable Release* for publication. If you are going to submit something, I would ask a few things that make it easier for the editor: (1) Please proofread your submission carefully. (2) Keep the formatting to a minimum, as I will have to reformat everything after copying it into the desktop publishing software. (3) If you want to use

pictures and have them appear in a defined order and place, use brackets in the text to indicate their location. (4) Keep the file size for pictures below 500 kb.

I am looking forward to another great year for the *Cable Release* based on your contributions.

Your editor,

*Patrick Stuart*





## MESSAGE FROM THE PRESIDENT

**Dear SSCC Members,**

There are some thoughts I wanted to convey as we begin the 2014-2015 club year. As we start the new club year, we all might ask ourselves, "Why am I a member of this Club?" The answers any individual might have will most likely vary from those of others, but the common themes that we have all heard before are: "I find the club's programs educational," or "I like to compete and win awards for my photography," or "I like making friends whose interests are similar to mine."

### ***Are You in the Club or the Audience?***

In considering this question it is important to distinguish the difference between a "club" and an "audience." A club is an organization of persons formed for a purpose. An audience is a group of spectators at an event, i.e., listeners or viewers collectively. The Club's Constitution states:

Its purpose is to encourage members to increase their knowledge, skills and enjoyment of photography by holding meetings, classes, lectures and demonstrations of the various phases of photography; and conducting photographic competitions, workshops and other photography related activities.

Implicitly, a club requires active participation to achieve its purpose, while an audience member typically pays a fee to be entertained.

If our central interest in photography were passive, we could behave like an audience and just spend time looking at pictures we find interesting. Instead, we choose to actively make pictures that express our ideas, emotions, or point of view. We choose to increase our knowledge and skills and to share them with others who have similar interests.

With that in mind, if your answer to the question, "Why am I a member of this Club?" is to learn, or to teach, or to compete, or to make new friends, or to simply to have fun with photography, then it is incumbent on you to actively participate in whatever Club functions suit you best.

Another question one might ask is "What can I expect from the Club in this year?" The answer to that question will depend, in part, on how one answers the first question. For those most interested in learning, this year we will again have a strong program of guest speakers and an educational program spanning a wide array of topics that will interest both experienced photographers and newcomers alike. Our "Fourth Thursday" program will continue to provide an open forum for members to gain valuable feedback through informal critiques, share solutions to technical problems and to address members' interests that may not already be part of another program element. For those interested in making new friends and sharing experiences in the context of photography, we plan to continue to promote opportunities for members to socialize through club-sponsored social activities and a robust schedule of field trips where members can not only share their technical photographic knowledge and skills, but where friendships can begin and grow. These facets of the Club will be built on the successes and lessons learned from them and will largely resemble the way things have been done in the past.

The new things you can expect from the Club this year are designed to address three problems that have surfaced in recent years. One involves the monthly competitions. The second involves new member retention, and the third is the need to improve member participation in leadership roles. Throughout 2013-2014 the Club's Board of Directors, led by its Competition Chairperson, completed a thorough review and assessment of ways to improve the structure and rules for monthly competitions. The objectives were to address the amount of time each competition requires, to more fairly balance the opportunities for members to compete in the printed and projected image categories, and to clarify various ambiguities or omissions in the rules themselves. The process was arduous and time-consuming and, in many cases, required compromise in order to reach a consensus. As we operate under the new rules this year, there will be ample opportunity for members to provide feedback to the Board concerning how well they are working and to make further suggestions that may add to the value of the competitions.

The second significant problem that the Club faces, and which I intend to address this year is the high degree of membership turnover year to

year. We plan on greatly expanding the methods we use to gather feedback and to continuously monitor the degree to which we are providing members with worthwhile activities, programs and opportunities to address their photographic interests. We plan on making a substantially greater effort to integrate - and ultimately retain - new members into the Club through mentoring, interest area matching, and by encouraging new members to participate in the organizational aspects of running the Club. As these efforts take shape, I call upon every member of the Club to join me in finding ways to assist with this critical initiative.

### ***It Doesn't Happen by Magic***

The third problem relates to what we all know of as the 80/20 rule, i.e., 80 percent of the work in an organization is done by 20 percent of the members. In round numbers, this unfortunate ratio holds true for our Club. Putting together the depth and breadth of activities and programs that our Club offers its members doesn't happen by magic. The amount of time and hands-on work done by the 20 percent of the membership is significant - and almost none of it actually has to do with photography. Another unfortunate result of this imbalance is that eventually some people who have taken responsible roles in the club year after year simply get burned out and resign. Replacing experienced leaders while maintaining the quality of our program is extremely difficult and often puts additional strain on others in leadership roles. In order to sustain the Club for years into the future, we must find ways to alter this ratio. It can be done two ways: by actively encouraging new members to take on organizational responsibilities (however small)

from the very beginning, thereby institutionalizing the notion that membership requires participation; and by current members rethinking why they are in the Club and finding new ways to contribute to its success.

### ***The Silver Lining***

From personal experience, I know that having become involved in the mechanics of the Club's operation can be a rewarding endeavor. As a result of taking on the role of Vice President and participating in the deliberations, planning, and execution of various elements of the Club's program, I have benefited by getting to know more and more of the members in a ways that I never would have had if I simply had been an "audience" member. The benefits of spending the time and making the effort to further the Club's program have greatly outweighed the time involved. The chance to rub shoulders with and learn from some really good photographers that also happen to be among the 20 percent has even helped me improve as a photographer.

So as we begin the new Club year, I urge everyone to consider how they might contribute to the Club's activities and help it address the challenges that we face. If you have suggestions of any kind, please don't hesitate to contact me directly or any other Board member. If you are willing to help in any way or if you would be willing to help but are not sure in what way, please let us know and we will work with you to find a good fit.

*Ron Freudenheim*  
President



Officers for 2014/15: (from left) Ted Ringger, Secretary; Ron Freudenheim, President; Beth Echols, Vice-President; and Bruce Schaefer, Treasurer.

## COMPETITION COLUMN

Doug Wolters, Competition Chair

Welcome to the new season! Welcome to streamlined competition rules! And welcome to some interesting and challenging competition topics!

As you know, the SSCC board completed a thorough revision to the old competition rules. We spent most of last year working on it so the rules would be practical and efficient for everybody and would encourage more creativity. Please see the "quick start" article on page 9 that announces the highlights of the new rules. And please read the full text of the new rules, published on page 9 and in this season's [Member Handbook](#) - before the first competition. If you have questions about any part of the new rules, you can always ask me at a meeting or send me an email:

[SSCCcompetitions@aol.com](mailto:SSCCcompetitions@aol.com).

For the competition topics this year, the board's vote produced an unusual list for our themed competitions: patterns, architectural elements, black and white / monochrome, and abstracts. (The schedule for this season's competitions is on page 3, and the competition topics are defined on page 8 and in your handbook.) Yes! I realize that some of you may not have experience shooting for some of these themes. However, we've planned speakers and forum nights on Fourth Thursdays to help you get comfortable with ways to approach these topics. I hope you'll be inspired to experiment - with techniques, with equipment, and with your own creativity.

For September, we have an open-topic competition. The following month, as always, the topic is Nature. The October competition is set by the competition rules (old and new) to be Nature.

Have fun learning and shooting this year. And remember, if you have any questions about competitions, I'm always available to help.

## OPEN COMPETITION JUDGED BY JOSH TAYLOR

To launch our competitions for the 2014-2015 season, our old friend Josh Taylor has agreed to be our judge. Many of us know Josh not only because he's judged for us before, but also because we've taken workshops with him. In fact, his workshops around Brookside Gardens and, especially, of Brookside's butterfly exhibit are now established institutions.

Besides Brookside, Josh has presented photography workshops at the Smithsonian

National Orchid Show, US National Arboretum, US Botanic Garden, Sarah P. Duke Gardens, American Horticultural Society Garden School, Adkins Arboretum, and Longwood Gardens. In addition to being a Canon Camera instructor, Josh speaks at camera and garden clubs, judges photographic competitions, and exhibits his photographs in gallery shows. He is a member of Garden Writers Association, National Association of Photoshop Professionals, and member and past president of the Northern Virginia Photographic Society. Josh was voted best garden club speaker in 2005. He was also a judge for the 2009 Garden Writers Association National Media Awards and the 2010 Mid-Atlantic Nature Photography Expo. Longwood Gardens chose Josh as its Instructor of the Month (October 2010), and he was a selected photographer to assist the public at Longwood in photographing Bruce Munro's Light: Installations (2012).

Visit Josh's web site to see more of his work:

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



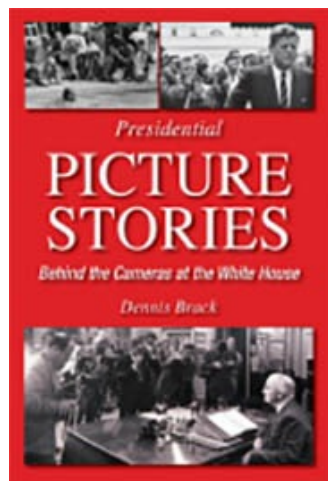
## WHITE HOUSE PHOTOGRAPHER LEADS SPEAKER ROSTER THIS SEASON

A White House photographer talks about White House photographers: that's our September speaker, Dennis Brack. He's covered 10 presidential

administrations and has known the inside scoop for 50 years.

During his time as a news photographer, Dennis worked with, drank with, and laughed with many of the colorful characters that photograph the presidents and their families. Over the decades, he's

interviewed countless photographers to collect their stories. The result is his book, *Presidential Picture Stories: Behind the Cameras at the White House*. Having been awarded dozens of 5-star reviews, the book delivers a fast history of the news picture business and a collection of delightful stories about the characters behind the cameras. We'll hear some of these stories and how the book came about.



Dennis Brack notes that though his clients have changed over the years, LIFE and Newsweek were among the most important. For TIME, he averaged a picture a week for 23 years. As the Washington photographer for Black Star, he's a member of the White House ISP pool, which consists of the eight major photo

agencies that travel with the President in Washington.

A major story for Dennis Brack was the coverage of the first Gulf War. In one week, his photographs were on the covers of TIME,

Newsweek, US News, Paris Match, and many other magazines throughout the world.

For 25 years, Dennis Brack was the secretary / treasurer of the US Senate Standing Committee of Press Photographers. This 6-member committee determines the photographic coverage of the House and Senate, the conventions, and the inauguration. He was also President of the White House News Photographers Association for many years. Recently, he was the Lifetime Achievement Award Winner and honored at the White House News Photographers Association Eyes of History Gala.

Like many TIME Magazine photographers, Dennis Brack has given his photographic collection to The Briscoe Center for American History at the University of Texas. The transparencies and negatives will be preserved to be a source for future historians. The Briscoe Center has sponsored a major exhibition of Dennis Brack's photographs.

For a quick view of Dennis Brack's work, visit [www.dennisbrack.com](http://www.dennisbrack.com).

### 2014 - 2015 COMPETITION TOPICS & DEFINITIONS

Doug Wolters, Competition Chair

September: Open

Any subject matter, theme, and technique are acceptable for open-topic competitions. The principal emphasis should be on the personal interpretation of the photographer.

October: Nature

Acceptable entries are photographs that portray various aspects of natural plant and animal life; that illustrate the natural features of land, sea, and sky; or that reveal natural phenomena. No image in this competition may show human intervention. Domestic plants (e.g., in a botanical garden) or animals (including zoo animals) may be included as long as they do not show any human intervention (e.g., collars or ear tags, gates, walls, paths, signage).

November: Open



## December: Patterns

The dictionary defines “pattern” as “a repeated form or design; the regular and repeated way in which something happens or is done...” Think of pattern as repetition. In a photograph, patterns made up of straight or curved lines, of colors, of repeating shapes can create structure as well as rhythm. You can find as many patterns in nature as in the man-made environment and at every scale from macro to celestial.

It is important to draw a distinction between “pattern” and “design.” According to the dictionary, “design” is “the arrangement of elements or detail in a product or work of art.” Thus, all patterns are designs, but not all designs are patterns. There is, however, a grey area between what constitutes a design and a pattern; when does a design have enough repeated elements to become a pattern? For this competition, the emphasis is on an exploration of the visual impact of “something that happens in a regular and repeated way,” and not on trying to define limits of what can be designated a pattern.

## January: Open

## February: Architectural Elements

This competition focuses on exterior and interior components of buildings and not on the totality of a building. For example, instead of portraying the entire façade of a magnificent old bank building, focus instead on the sculptural detail of the column capitals.

Architectural elements could include doorways and windows, steeples and domes, vaults and arches, brickwork and tile, railings and door handles, stairs, carvings, decorative wood trim, paving materials, and so on. Architectural elements for this competition do not include furniture or furnishings or any removable items not integral to the building.

## March: Open

## April: Black & White / Monochrome

Black & white photographs depict an image using only black, white, and multiple shades of grey. Monochrome photographs use only one color and multiple shades of that color. For this competition, all entries in all categories at all

levels are to be black & white or monochrome. No color prints or color projected images will be accepted.

Historically, in film photography, monochrome images could be rendered in sepia – from pale beige to dark brown – or cyanotype – from pale to deep blue. Other historical techniques such as daguerreotypes produced other color effects. Similar monochrome effects can now be produced digitally.

Creating successful black & white photographs requires developing a different way of seeing. Without color, black & white photography depends for its effectiveness on contrasts of tones, textures, shapes, 3-dimensional forms, and, perhaps most of all, lighting.

## May: Abstracts

Abstracts fundamentally depend on transformation or creation of the subject. While perhaps difficult to define and difficult to determine the boundaries, abstract photographs share some basic characteristics. Though some may contain identifiable subject matter, the principal emphasis is on pattern or even chaotic lack of pattern, line, form, tone, texture, color, depth of field, blur, and / or focus.

Abstracts may be “created,” for example by light-painting or by actually constructing a subject. Or they may be “found,” for example, by photographing an everyday object so that it is visually transformed into something essentially non-representational. Usually, abstracts do not give the viewer a visual reference to the world he’s familiar with.

For the photographer, abstracts give free rein to an intensely personal style and creative experimentation. For the viewer, the reaction to an abstract is primarily emotional and highly subjective. The most frequent response is, “What am I looking at?”

## **A QUICK-START GUIDE TO THE NEW COMPETITION RULES**

The September competition will be the first competition under the new Rules. We summarized the changes in the May *Cable Release*, and now here's a quick reprise of the highlights:

- Two, not three competition categories: Projected images and Prints. Both categories include color and mono. (In the past, prints were split into two categories: color and black & white/mono.)
- Maximum of four images per month per person (two in each category).
- Any image created by a light sensitive device is acceptable, for example, a scanner. (Old rules specified that images must be created on film or digital camera.)
- There is no restriction on the amount or type of computer or darkroom manipulation performed on an image. (Old rules specified that the photographic content must predominate.)
- A deadline for logging in prints -- five minutes before the meeting begins. (If you are unavoidably late, you may ask the competition chair if your prints can still be entered.)
- More info on the back of prints is required. In addition to the old requirement (name, title, and an arrow indicating the top of the print), you must also include your level and the date of the competition. Don't forget to use the SSCC template, which can be found on the SSCC web site!

You just might be wondering how the points you have already earned in the old print categories (color and BW / mono) will carry over to the new unified print category. If so, the next article is for you!

## HOW POINTS ARE CARRIED OVER FOR THE NEW UNIFIED PRINT COMPETITIONS

If, at the end of last club year, you were at the advanced level in both print categories, it's simple. Your new points total is the sum of what you had in color and in BW / mono. (Note: These points no longer are important in determining your level; you were already advanced.)

If, at the end of last season, you were advanced in one of the print categories and novice in the other, you are now advanced in the unified print category.

If, at the end of last season, you were a novice in both print categories, it is a little more complicated. It seems unfair to force someone into, or close to, the advanced level by simply adding up the number of points in each of the old categories. (When you reach 36 points in a category, you must progress to the advanced level in that category.) So, **for purposes of determining level only**, the old print category with the higher point total will be your starting point in the new unified print category. For example, if you had 26 points in color prints and 10 in black and white, you would begin with 26 points.

It's important to note that this procedure is "**for purposes of determining level only**." You will not lose any points! Your point totals, which are used to determine merit awards (the awards which are given at the end of year banquet), are unaffected. Let's revisit the member with 26 points in color prints and 10 in black and white. His point total in the new print category, which will be used to determine when he gets his star award, is 36.

There is, alas, no perfect way to move to a new system. The procedure explained here is a fair and equitable solution to the problem of forcing someone into, or close to, the advanced level. Remember, if you feel you would like to move to the advanced level, you are free to do so at any time.

## SILVER SPRING CAMERA CLUB OFFICIAL COMPETITION RULES AND AWARDS (Revised August 2014)

### I. GENERAL

1. A competition is defined as a judging of photographs of a particular category made by entrants competing at a particular level at the regularly scheduled SSCC meeting for this purpose.
2. Entrants must be members in good standing of SSCC, meaning annual dues must be paid. Members from the prior year must have dues paid by October 31<sup>st</sup> in order to participate in competitions.
3. The Competition Chairman (or person acting in his / her stead) is responsible for

the administration of these rules and may disqualify and remove any entry not conforming to these rules.

4. It is also the duty of the Competition Chairman to:
  - a. instruct the judge(s) in the definitions of subjects and/or techniques; and to
  - b. instruct the judge(s) to reject any entry not conforming to an announced subject and/or techniques.
5. Entries for competition must be initially created with light sensitive devices such as film or digital camera, as well as scanned film, enlarger, copier, or flatbed scanner, etc. Images that were not created with a light sensitive device are not photographs and are not permitted. To encourage creativity and exploration of new technologies, there is no restriction on the amount or type of computer or darkroom manipulation performed by the entrant on an image.
6. SSCC assumes no liability for any misuse of copyright and is not responsible for any loss of or damage to any images submitted. By virtue of submitting an entry, the entrant certifies the work as not infringing on anyone else's copyright. With the permission of the photographer, SSCC may reproduce, in printed or electronic form, all or part of the entered material free of charge for publication and/or display in media related to the promotion of the club and to effectively operate and promote its competitions.

## **II. CATEGORIES**

1. There are two categories of competition: (1) Prints and (2) Projected Images. Each includes monochrome and color images.
2. Entries in all categories must have been created by the entrant.

## **III. LEVELS**

1. Each category of competition (Prints and Projected Images) has two levels: Novice and Advanced.
2. A member's level standing in one category has no bearing on that member's standing in any other category.
3. A member may begin competing at either level of any category and may voluntarily move to the next higher level at any time. However, a member who has entered images at a higher level may not

thereafter enter at a lower level. It is the member's responsibility to insure that his/her entries are properly recorded and entered into the correct competition level.

4. Whenever there are insufficient entries to hold a Novice competition, a Novice member may choose to enter images in the Advanced level competition for that competition without affecting his/her status at the Novice level. Any points awarded to the Novice member in that higher level competition will be tallied as Novice level points.
5. Point scores are recorded and tallied by the Competition Chairman and SSCC Historian. 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 level.
6. After receiving the SSCC Master of Photography Award, a member must thereafter compete in the Advanced level in all categories. The move to the Advanced level becomes effective in the club year following the year in which the 300 points total is achieved.

## **IV. PREPARATION OF COMPETITION ENTRIES**

1. For prints (at Novice and Advanced levels), printing must be done by, or under the direction of, the entrant. For film, initial processing of negatives 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.
2. For projected images, any image editing or manipulation of digital images must be done by the entrant. Images captured on film may be processed and scanned by a commercial lab. Any further steps in the production of an entry must be done under the direction of the entrant.
3. Print entries must be securely attached to either a board or a clean mat, preferably both, so that prints do not come loose. The purpose of this requirement is to effectively present the print, to provide rigidity when on display during the competition, and not to harm the prints above or below it in a stack.

Prints must be of a size acceptable for the club's print viewing box (approx. 24" high); total print area may not exceed 16" x 20". A sequence of related prints, mounted on one board, will be considered as a single entry. For both levels, the combined picture area of this sequence may not exceed 16" x 20". Framing is prohibited. There are to be no hooks, substances, or protruding objects on the mount board that might scratch, mar, or otherwise damage other entries.

4. On the back of the print, the following information must be legibly included: The entrant's name and level, the title of the image, the date of the competition in which the image is being entered, and an arrow indicating the top of the print. SSCC will provide a label template so that all members can supply the required information on the back of prints in a consistent way.
5. Digital images must conform to the technical specifications provided by the Competition Chairman and published in the *Cable Release* as well as in the Members' Handbook and on the SSCC web site.

## V. MONTHLY COMPETITIONS

1. **Competition schedule:** Projected Image (both color and monochrome) and Print (both color and monochrome) competitions are to be held each month during a regular club meeting, September through May, as decided by the Board of Directors, except that one month may be designated for other purposes.
2. **Number of entries that may be submitted:** The maximum number of entries a member may submit in each category is two.
3. **Minimum number of entries to hold a competition:** To conduct a Novice competition, there must be at least four entries by at least three entrants. To conduct an Advanced competition, there must be a minimum of nine entries.
4. **Log-in procedure for prints at competition meetings:** Prior to the competition, each entrant must ensure that his/her name and the title of each of their print entries are recorded in the appropriate competition registers as maintained by the Competition Chairman. Proper submission of digital images

generates automatic registration. An Advanced level image entered into a lower level will be disqualified.

5. **Log-in time for prints at competition meeting:** All prints must be logged in no later than five minutes before the starting time of the meeting. If a member is unavoidably delayed, his prints may be included in the competition at the discretion of the Competition Chairman.
6. **Number of times one image may be entered in competitions:** One image may be entered in competitions no more than three times total, across all categories, across all years of membership.
7. **Re-entering a winning image in another category:** No entry that has won an award in an SSCC monthly competition may be re-entered in another category.
8. **What constitutes a repeat image:** Repeat images are identical or nearly identical images. (For example, with the photographer standing in one place, pictures of the same subject may be nearly identical though they will have different file or frame numbers. A previously submitted image can be transformed by cropping, rotating, etc. as to make it a different image.)
9. **Identifying repeat images:** Each photographer is required to check his / her entries for repeat images, whether identical or nearly identical. However, it is up to the Competition Chairman, in conjunction with the SSCC Historian, to identify images submitted more than three times.
10. **Consequences of submitting repeat images:** On the first occurrence of a member submitting an entry more than three times, the entrant is given a warning. Any subsequent submission of the image results in the loss of all points earned by that image.
11. **Awards:** Ribbons are presented in each competition based on the total number of entries in each level. Awards are valued as:
  - 1st Place - 6 points
  - 2nd Place - 4 points
  - 3rd Place - 2 points
  - HM (Honorable Mention)- 1 point



**12. Number of awards given per number of entries:**

- 4-5 entries: only 1st place
- 6-8 entries: 1st & 2<sup>nd</sup> place
- 9-11 entries: 1st, 2nd, & 3<sup>rd</sup> place
- 12 -14 entries: 1 HM
- 15 – 24 entries: 2HM
- 25 – 34 entries: 3 HM
- 35 – 44 entries: 4 HM
- 45 – 54 entries: 5 HM

The number of HMs awarded in each category is based on 10% of the total entries in each category rounded up from odd multiples of five. No HMs are awarded in competitions with fewer than 12 entries, no 3rd place with fewer than 9 entries, and no 2nd place with fewer than 6 entries.

- 13. Competition topics:** The Board of Directors may assign not more than four of the monthly competitions to a defined subject and/or technique. (The October competition is always on the topic of Nature.) All other competitions are to open to all subject areas (open topic). Assigned topic competitions for the following club year are scheduled at a Board Meeting in April and announced in the *May Cable Release*.
- 14. Annual Nature competition:** The topic for all October competitions (i.e., Projected Images and Prints) must always be Nature for all levels and in all categories and held on the same meeting night. The Joyce Bayley Award is presented to the “Best of Show” as determined by the Judge. Entries must conform to the SSCC definition of the Nature topic.
- 15. Rescheduling competitions:** If a competition is not held, for any reason, it may be rescheduled at the discretion of the President.

## **VI. BODY OF WORK COMPETITION**

1. The Board of Directors may assign not more than one projection and one print competition each year as a Body of Work competition. For these competitions, there are no level distinctions. Sets of images (intended to tell a story, make a statement, or support a theme) are presented to the Judge as a group. Individual images that have won in prior

monthly or inter-club competitions are eligible for inclusion as part of a set, but no image that has been entered in a prior Body of Work competition is eligible. Entry of an image into this competition as part of a set has no bearing on its eligibility for entry into monthly or inter-club competitions. Makers must assign titles to each set entered, not to each individual image.

2. To conduct a Body of Work competition, there must be at least four entries by at least three entrants. No HMs are awarded in competitions with fewer than 12 entries, no 3<sup>rd</sup> place with fewer than nine entries, and no 2<sup>nd</sup> place with fewer than six entries.
3. Print Competition: Each member may enter up to two sets consisting of 3 to 5 images in the Print Body of Work competition. Images must be individually mounted. However, multiple images mounted on one board are allowed and are considered a single image.
4. Projected Image Competition: Each member may enter up to two sets, each consisting of 3 or 4 images in the Projected Image Body of Work competition.

## **VII. 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 levels.
3. All entries in Year-End competitions must have been entered in a monthly competition or as an SSCC entry in an inter-club competition during the preceding nine months.
4. No points are awarded.
5. A member who has entered in both the Novice and Advanced level of a category during the preceding year may elect to enter either the Novice or the Advanced level (but not both) for the Year-End competition. If the member enters the Advanced level, he or she may submit any entry previously entered regardless of level. However, if he or she enters the Novice level, he or she may submit only entries previously entered in the Novice level.

6. Recognition, but not ribbons or points, is determined 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 is presented to the creator of the image that, in the opinion of the Judge of the Year-End competition, is considered to be the "Best of Show."

## **VIII. PHOTOGRAPHERS OF THE YEAR AWARDS**

1. For each level within each competition category, a Photographer of the Year award is presented at the year-end banquet.
2. The awards are determined on the basis of all points earned during the club year just ended. A Photographer of the Year award may not be presented in a level/category if no member has earned at least a total of 15 points in that level/category.
3. Point totals are calculated as follows:
  - a. Novice Level
    - (1) All points earned in SSCC monthly competitions for the Novice level and the Advanced level of the same category plus . . .
    - (2) All points earned as an SSCC entrant in Board-approved inter-club competitions in equivalent categories, any level.
  - b. Advanced Level
    - (1) All points earned in SSCC monthly competitions for the

Advanced level and 1/2 of all points earned in the Novice level of the same category plus . . .

(2) All points earned as an SSCC entrant in Board-approved inter-club competitions in equivalent categories, any level.

4. In the event of a tie for a Photographer of the Year, the winners are determined as follows:
  - First tie-breaker : the most 1st place awards
  - Second tie-breaker: the most 2nd place awards
  - Third tie-breaker: the most 3rd place awards
  - Fourth tie breaker: the most honorable mention awards
  - If a tie remains, there are co-winners.
5. Inter-Club awards earn points toward an SSCC Photographer of the Year award as follows:
  - 1st place - 7 points
  - 2nd place - 5 points
  - 3rd place - 3 points
  - HM - 2 points
6. In any competition where the HM awards exceed 10% of the total competition entries, an HM only earns one point. Entries accepted for club representation in competitions in which SSCC conducts preliminary qualification judging receive one acceptance point each. Acceptance points are separate from, and in addition to, any points that may be earned in the inter-club competition.

## MEMBER NEWS

### PSA ANNUAL CONFERENCE

The Photographic Society of America (PSA) Annual Conference will be held from Saturday, September 27, through Friday, October 3, 2014, in Albuquerque, NM. There will be photo tours, workshops, programs, and many other activities. At the conclusion of the conference, PSA is arranging to have buses available so that participants who want to attend the beginning of the spectacular Balloon Fiesta on Sat., Oct. 4, will have transportation to and from the balloon site. You may obtain more information about the conference at [www.psa-photo.org](http://www.psa-photo.org).

Registration opened April 1. You do not need to be a member of PSA to attend the conference, although the registration fee will be slightly higher.

### WASHINGTON SCHOOL OF PHOTOGRAPHY

Club member Greg Holden has had his photograph "Shattered Memories" juried into the upcoming show "Simplicity: Art in Black & White" at Washington School of Photography, which will run from September 5-30. The opening reception is on September 5 from 6-9:00 p.m.



## ANNUAL PHOTOGRAPHY AWARDS, 2013-2014

#### ***Photographers of the Year***

Novice Mono Photographer of the Year,  
2013-2014: Coriolana Simon

Novice Color Photographer of the Year,  
2013-2014: Lyndon Marter

Novice Projected Photographer of the Year,  
2013-2014: Shy Shorer

Advanced Mono Photographer of the Year,  
2013-2014: Elizabeth Koller

Advanced Color Photographer of the Year,  
2013-2014: Coriolana Simon

Advanced Projected Photographer of the Year,  
2013-2014: Henry Ng

#### ***Joyce Bayley Award: Best Nature Photo October 2013***

Robert Peters

#### ***1st Star Plaques***

Jim Auerbach

Dave Powell

Patrick Stuart

Jim Turner

#### ***Additional Stars***

2nd star - Coriolana Simon

2nd star - Fred Skolnick

2nd and 3rd star - Douglas Wolters

4th star - Robert Peters

5th star - Henry Ng

#### ***Master of Photography***

Michael Tran

Elizabeth Koller

#### ***Service Award 2013 - 2014***

Dave Powell

# SSCC FIELD TRIPS

## FIELD TRIP - HORSE RACING AT LAUREL PARK

Ron Freudenheim

On September 20, the Club will sponsor an exciting Field Trip to Laurel Park to see live horse racing. As a Club, we will be securing media passes for those who sign up by September 12 (e-mail me at [rlf@freudenheimgraves.com](mailto:rlf@freudenheimgraves.com)). What this means is access track-side as well as the paddock area. Instead of trying to take pictures from up in the stands, you will be photographing the horses charging out of the starting gate and heading for the finish line at eye level. The only thing you cannot do is get out on the track itself.

There is a nominal fee for entry, and if you feel lucky, you can place a wager and maybe win enough to buy that hot piece of gear you spotted at Ritz or B&H.

You can move back and forth between the track and the betting and food service areas between races. We will try to agree on a time so members can meet over lunch to discuss their experience and get advice from each other.

If you're going to photograph the horse races, I would suggest bringing a long telephoto lens (either zoom or prime) and a camera that does a good job of focus-tracking on moving objects. This is the heart of DSLR territory, but some of the newer mirrorless cameras are making strides on improved focus-tracking. You might also want to bring lenses in the normal and short telephoto range for taking pictures of the other photo opportunities around the race track, such as the winner's circle and pre-race activities. SSCC members who have photographed the event before may also have tips for the best things to see and how to shoot them. You may NOT use flash in the paddock area.



Whatever you do, please stay out of the way of the track personnel and paid professionals photographing the races.

You can find out more information about the track at <http://www.laurelpark.com/>.

We will meet no later than 11:30 a.m. sharp outside the main entrance to the facility (see the figure below) to pick up our press passes. That is the time the gates open.

People who wish to carpool can meet at 10:30 a.m. at the Giant Supermarket at Arliss and Flower in Silver Spring. We will leave on time. For those who will be meeting the group at the track, driving directions are available on the track's web site.

Here is an aerial image of the track. The red "X" marks a good place to park and the red "O" is where we will meet. To get from the parking lot to the place we will meet, one walks through a small tunnel that goes under the railroad tracks that are immediately adjacent to the property and separate the parking from the main building. The parking is free.





## HOLGA BLACK AND WHITE DARKROOM WORKSHOP

Karen Carkhuff

Back in March, I got to take a darkroom workshop at my school, Washington School of Photography. There were four of us in the workshop, including the instructor. Each student got a Holga camera with two rolls of black and white 120mm film. Since it was hit-or-miss with the focusing and black and white, I had to stop and really think



about what I was going to shoot before pressing the shutter release. I remember taking a shot and regretting it the next moment because *color* had been the main focus. In taking this workshop I learned how to develop film and print my own photos. I also learned that after a half an hour you get use to the bad smell of fixer! After trying a few times to load film that was already exposed, I got



the hang of it and was easily able to load film in the darkroom.

The most challenging part for me was the printing. One time I got the paper all set in the



easel, counted the exposure time, put it into the developer and eagerly waited for my photo to appear. Then... nothing. I had put the photo paper on the easel upside down! Laughs were shared by all, and I learned to pay more attention.

This workshop really changed how I think about taking photos. When I started printing my own work, the prints meant more. As photographers, we put a lot of value in our photographs, whether it be digital files or prints. When I held the finished prints that came from film I developed, I had this feeling of possession that doesn't come from a professional lab.



## A GOLDMINE OF TIPS & TRICKS

Coriolana Simon

Too many hefty photo books on your shelf? No time to read them? For a breezy compendium of quick tips, order a copy of *The Complete Photo Manual: 300+ Skills and Tips for Making Great Pictures*.

Published in November, 2012 and compiled by the editors of *Popular Photography*

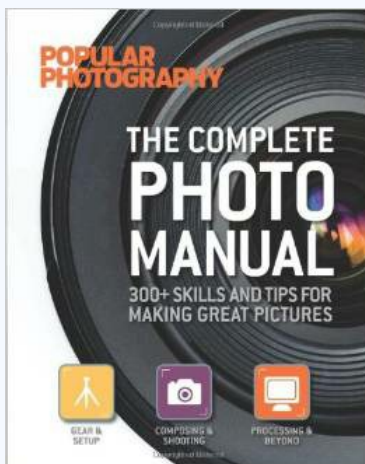
magazine, the book assembles an impressive range of practical, helpful information taken from *Pop Photo* articles. You can dip in anywhere and come up with a treasure.

Divided into three sections – gear and set-up, composing and shooting, processing and beyond – the book has something for photographers at every level. The text is structured around the through-numbered tips, from 1 to 355. Plenty of illustrations plus clear diagrams and step-by-step explanations make it easy to grasp the information. Besides this, the book is attractively laid out and well printed.

Quite a few of the tips were familiar to me, as I've subscribed to *Pop Photo* for decades. The problem has always been going through stacks of old issues to find just that one article on shooting fireworks or wielding the warp tool. Now I can simply open *The Complete Photo Manual* and check the tip list.

"What's hot": The book's tips will inspire you to experiment and give you years' worth of new ideas. It will also help improve your technique and refine your eye.

"What's not": Some of the tips are complicated, and, occasionally, it feels like some explanations have left out a few steps or assumed too much background knowledge on the part of the reader. This is no doubt more a reflection on my own skill level than on the *Pop Photo* editors.



Bottom line: The book is definitely worth buying. Just don't let it sit on the shelf!

The Complete Photo Manual: 300+ Skills and Tips for Making Great Pictures  
7½x 9 ½"; 256 pages

Published in 2012 by Weldon Owen, Inc., a division of Bonnier

Available in hardcover and softcover on-line and in bookstores

Price about \$22

## THINKING ABOUT JOINING PSA?

We'd love to have you become a member! Here are some of the benefits of membership:

- Individual members can participate in competitions, study groups and on-line education programs designed to advance photographic knowledge and skill.
- Competitions are also held for clubs, councils, federations and chapter members.
- Member image galleries are always available for viewing.
- An annual youth photography showcase that is open to all students of high school age is conducted.
- Educational opportunities for image analysis and critique
- Discounts for both hardware and software products are available for all members.
- The high-quality, monthly PSA Journal is available for each member
- See a more detailed list of individual and club benefits. Check out PSA FAQs for more information on some of the PSA programs.

### Membership Categories

There are two types of PSA Members:

- **Individual Members**
  - Standard Memberships (includes printed copy of *PSA Journal* and complimentary access to online and mobile *PSA Journal*)
  - Digital memberships (includes online and mobile access to *PSA Journal* and does not include printed *PSA Journal*).
- **Photo Club/Organization Members** (includes Councils and Federations) includes printed copy of *PSA Journal* only and does **not** include online and mobile *PSA Journal*

## PSA MEMBER DISCOUNTS

The following product and service providers offer discounts and exclusive offers to PSA that are a significant benefit of individual membership. For specific details regarding these discounts and how to take advantage of them, login to My PSA (Members section) and select "Member Discounts." If you are not a PSA member, join PSA.

To have a photography-related product, service, or workshop listed with the PSA Member Discounts, please contact the PSA Membership Vice President: [membershipVP@psa-photo.org](mailto:membershipVP@psa-photo.org)

### PSA Individual Member Discounts:

#### **Software:**

- onOne Software - 10% Discount.
- Topaz Labs - 15% Discount .
- Nik Software - 15% Discount - new products & upgrades.
- AKVIS software - 20% Discount.
- HDR Expose - 20% Discount & 32 Float - 10% Discount.
- iCorrect by PictoColor Software - 25% Discount.
- Photodex: ProShow Gold or Producer - 20% Discount.
- CyberLink - Photo Editing Tool: PhotoDirector - PSA Members click link to get discount in the Members section.
- uMark Software - Watermark hundreds of images in one go - 30% Discount.
- Oloneo PhotoEngine for HDR Processing - 15% Discount

#### **Photo Equipment:**

- ioSafe Fireproof Waterproof External Hard Drives - 10% Discount.
- M-ROCK Camera Bags - 10% Discount.
- Trek-Tek Products - 30% Discount.
- Hunts Photo & Video - Free Shipping in Continental U.S.
- GigaPan - 10% Discount on all items in store.
- NEW Cecilia Camera Straps - 10% Discount
- NEW HeliconSoft Products - 20% Discount

#### **Workshops, Tours, and Books:**

- National Geographic Traveler Seminars - 10% Discount.
- Digital Days Photo Workshops - 20% Discount.

- Adventure Photography Photo Tours - \$75 or \$50 Discount.
- WANT Expeditions - \$200 Discount.
- Equine Photography Workshops with Tony Stromberg - discount details in the My PSA (Members section).
- Photo Quest Adventures - Specialized Digital Photography Workshops Across the Globe - \$200 off for PSA members.
- Focal Press - 40% discount on books for individual members
- NEW Scott Deardorff - Deardorff Training DVDs - \$15 off each DVD or combination of DVDs
- NEW Art Wolfe - 15% discount off the series "Art of Composition" - special discount code in My PSA > Discounts link

#### **Print Products**

- Red River Paper - \$5.00 off your order.
- Photobook America - Exclusive 50% Discount for PSA members.
- Shutterfly - Free shipping on photo book orders over \$30.
- Canvas 4 Life - Photo to canvas provider. 20% discount on canvas print orders
- NEW - Adoramapix - 15% off books, prints, mounting and frames

#### **Scanning:**

- ScanCafe - \$29 off first order (~100 scans).

#### **Photo Gallery:**

- SmugMug Gallery - 20% discount on first year.



SSCC Meeting Location:  
Silver Spring United Methodist Church



## SSCC MEMBER PROFILE: BETH ECHOLS

**Where did you grow up?** I grew up mostly in Louisiana. My dad is an Episcopalian priest, so we did spend three lovely years in the mountains of Sewanee, TN when I was in elementary school and he was in seminary.

**Where else have you lived?** I went to college in Roanoke, VA. I studied abroad for 10 months in Paris and returned to France to teach English after college in the south - a little town called



Rodez - for nine months. I spent a summer in Yosemite and a summer in New York City. I lived in Mali, West Africa for three years as a Peace Corps volunteer. I was in Richmond, VA for nursing school. Now I live in Takoma Park, MD.

**What do you do for a living?** I am an RN at Johns Hopkins Hospital in Baltimore on the Cardiovascular Prep/PACU (post anesthesia care unit).

**When did you first begin to photograph?** I took my first class during my senior year in college as a reward for finishing all of my major requirements. I had been interested in photography since I was a child. My Dad took a lot of pictures growing up, and I always felt I was looking at life through a lens and taking pictures even when I wasn't holding a camera.

**How did you find the Silver Spring Camera Club?** When I finished nursing school, I wanted to get involved with photography again. A friend talked about a club she was attending down in

Virginia but I didn't want to travel down there once a week. I did an Internet search and SSCC popped up.

**When did you join the Silver Spring Camera Club?** I joined in 2012.

**What Club activities have you participated in?** I come to as many of the meetings as my schedule permits. I'm hoping to finally go on the field trips this year since I am not working on the weekends as I was in my previous job.

**What Club activities do you most enjoy?** It's hard to say, because I learn something every time I come to a meeting. I am very inspired by the work club members do when I come to competition night. That is why I am a member: to learn, to be inspired, and to be motivated.

**Where do you like to shoot?** Wherever light or expression makes a nice image.

**What do you like to shoot?** People, architecture, how the light falls.



**What photographers do you most admire?** Ruth Bernhard and Frederick H. Evans. I am very intrigued by the work of Vivian Maier. I also admire the work that Brandon Stanton does with Humans of New York.



**Nikon or Canon?** Nikon.

**With what lens(es) do you most frequently shoot?** I use the kit lenses: 18-55 & 55-200.

**What software/film do you most frequently use?** I am using Adobe Lightroom to organize and process my images.

**What would you like to suggest to the Club?**

Get involved! Submit your images to competition night. Come to meetings. Share your knowledge and experience. Go on field trips. *Lead* a field trip! There are many activities that the club offers and a wide diversity in what members enjoy shooting. Each contribution to the club enriches it, and I believe that everyone can find (or create) their niche.



"Sunset on the Niger"

## **KERNELS OF KOREN: THE SECRET TO GREAT PHOTOS**

Michael Koren

Recently, while leading my iPhone Photography Meetup group, I was asked by someone, "What is the secret to taking great iPhone photos?" The question caught me off guard. I never considered the iPhone as a camera system that had secrets. The iPhone is very similar to all digital cameras; it has a lens, a viewing screen and a sensor. Of course it has operational limitations compared to other "traditional" cameras, but the photographic basics are the same.

So, my answer to the secret to great photos, not just iPhone photos, is practice. Yup, it's as simple as that.

There are many people that take photography seminars, attend classes, join workshops, buy instructional DVD's, watch webinars and read countless books offering the secret to better photography. While all of these seminars, classes, workshops, webinars, DVD's and books can be helpful for instruction, as far as how to actually take the steps to perform a function, for example lighting a portrait, the real secret is creating pictures and practicing over and over. The seminars, etc. should be used as inspiration for ideas or a method of learning a way to tackle a tough how-to or even as a place to share ideas and knowledge with other photographers. Then, it is essential to actually take the next step with the inspirational ideas and how-to knowledge and practice what was learned, refining as necessary and practicing again and again until you are happy with the results of your photography. Yet, practice never stops, and continuous practice will help you evolve as a photographer so that you're able to express your artistic vision and find your photographic voice among the crowd.

As Education Chair, I suggest you attend as many SSCC meetings as possible this upcoming season to learn the SECRET TO GREAT PHOTOGRAPHY!! Just kidding - each meeting will have something interesting that will inspire you, teach you something and, hopefully, get you thinking about new ways of looking at things. Then, take all the Club offers and attend a Club field trip or find a Meetup that appeals to you or go out on your own and practice! Only then will the secret to great photos be revealed to you.

# MAY 2014 COMPETITION WINNERS - SHADOWS & SILHOUETTES

**Date:** May 8, 2014  
**Topic:** Shadows and/or Silhouettes  
**Judge:** John Naman

## NOVICE MONO PRINTS

1st - Patrick Stuart, Silver Spring Tai Chi  
2nd - Patrick Stuart, Bamboo Haiku

## NOVICE COLOR PRINTS

1st - Lyndon Marter, Caribbean Sunrise

## ADVANCED MONO PRINTS

1st - Beth Koller, Leaf Shadow  
2nd - Robert Catlett, Creek Bridge  
3rd - Robert Peters, Desert Walk

## ADVANCED COLOR PRINTS

1st - Coriolana Simon, Mr. Rains' Twilight  
2nd - Chuck Bress, Ballerina  
3rd - Douglas Wolters, Dissonant Shadows  
HM - Beth Koller, Rock Totem  
HM - Douglas Wolters, Tribute

## NOVICE PROJECTED

1st - Beth Echols, Sunset On the Niger  
2nd - Shy Shorer, Welcome  
3rd - Andrew Rein, Tinker Toy Sidewalk

## ADVANCED PROJECTED

1st - Robert Peters, Shadow of a Tree Set  
2nd - Robert Peters, Watching the Sun  
3rd - Dave Powell, Dandelion 3  
HM - Douglas Wolters, In Separate Worlds  
HM - Nick Williams, Mantis  
HM - Charlie Bowers, The Swimmer



Robert Peters, "Shadow of a Tree Set"



Robert Peters, "Watching the Sun Set"

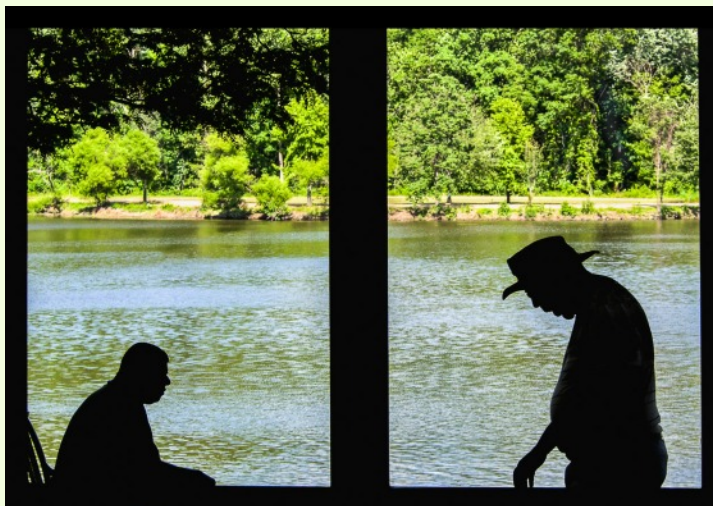
Cover: Beth Koller, "Rock Totem"



## MAY 2014 COMPETITION WINNERS - SHADOWS & SILHOUETTES



Shy Shorer, "Welcome"



Douglas Wolters, "In Separate Worlds"



Patrick Stuart, "Silver Spring Tai Chi"

Walking back to my car from the farmers' market in Downtown Silver Spring, I happened to see the dramatic shadows from a group of Tai Chi practitioners. I had a few minutes to take a few shots and knew enough about Tai Chi to anticipate the alignment and form of the shadows. Panasonic G6, 31mm, *f*/8, 1/1600s, ISO 160. A little extra contrast, cropping, and cleaning up the concrete in Lightroom and Photoshop.

## MAY 2014 COMPETITION WINNERS - SHADOWS & SILHOUETTES



Dave Powell, "Dandelion 3"



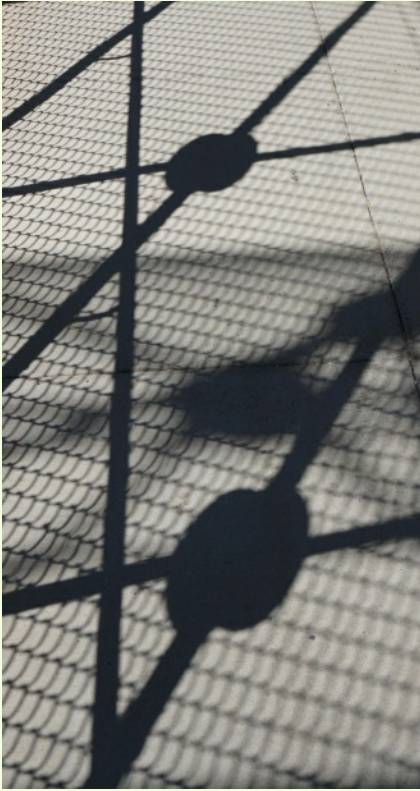
Nick Williams, "Mantis"

Patrick Stuart, "Bamboo Haiku"  
Looking out my backdoor, I could see how the rising sun was casting shadows from bamboo leaves working their way between the slats of my fence. I did a little dodging, burning, and contrast adjustments in Lightroom to make these shadows, which reminded me of Japanese kanji, stand out more.  
Panasonic G6, 14-42mm IS II lens, 31mm, f/5.6, 1/200s, ISO 160.

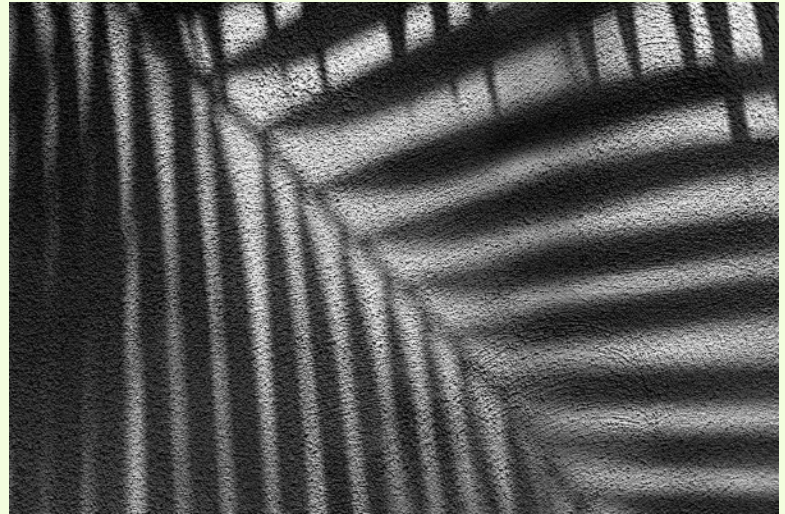




## MAY 2014 COMPETITION WINNERS - SHADOWS & SILHOUETTES



Andrew Rein, "Tinker Toy Sidewalk"



Beth Koller, "Leaf Shadow"

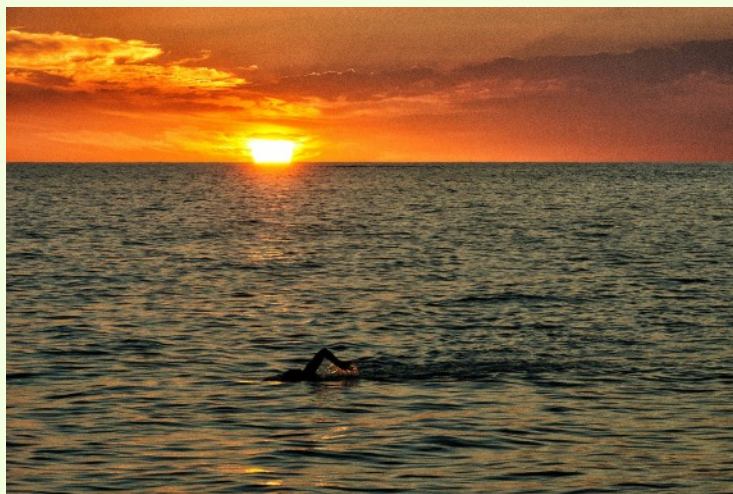


Bob Catlett, "Creek Bridge"

## MAY 2014 COMPETITION WINNERS - SHADOWS & SILHOUETTES



Coco Simon, "Mr. Rain's Twilight"



Charlie Bower, "The Swimmer"



Doug Wolters, "Dissonant Shadows"



# 2014 YEAR-END COMPETITION

**Judge: Jim Steele**

## **Novice Mono Prints**

1st - Coco Simon, Edges of Death  
2nd - Coco Simon, Toxic Night Waves  
3rd - Coco Simon, Night Icon  
HM - Coco Simon, The Violinist

## **Novice Color Prints**

1st - Jeanie Sachs, Horse Farm  
2nd - Elise Shurie, Platt River Sunset  
3rd - Barbara Karpas, Droplets  
HM - Patrick Stuart, Early Morning Frog

## **Advanced Mono Prints**

1st - Dave Powell, Glen Meadow Stack  
2nd - Bob Peters, Night Walk  
3rd - Dave Powell, Paint Branch Ice #2  
HM - Beth Koller, Arena Stage Ware  
HM - Jim Auerbach, No Longer Working

## **Advanced Color Prints**

1st - Dave Powell, Chicago #1  
2nd - Doug Wolters, Final Exuberance  
3rd - Coco Simon, Homage to Mevlana #2  
HM - Coco Simon, Soft Tulip  
HM - Coco Simon, Spring Coiled  
HM - Coco Simon, Day Dream

## **Novice Projected**

1st - Shy Shorer, On the Bay  
2nd - Shy Shorer, Morning at Sea  
3rd - Shy Shorer, Broken Jail  
HM - Bert Emmer, Mesa Arch  
HM - Beth Echols, Sunset on the Niger  
HM - Elise Shurie, Smile  
HM - Beth Echols, La Bonne  
HM - Larry Burton, Green on Red  
HM - Patrick Stuart, Heading to the Surface

## **Advanced Projected**

1st - Dave Powell, Scott's Cove Ice  
2nd - Sharon Antonelli, Florence Past or Present  
3rd - Jim Rogers, Wildebeests Hwange National Park  
HM - Beth Koller, Overlapping Palms  
HM - Coco Simon, The Night Watching  
HM - Michael Tran, Mom Not Me  
HM - Doug Wolters, Palm Textures One  
HM - Coco Simon, Still Life With Buddha's Hand  
HM - Beth Koller, Freezing River at Sunset

## **Len Tuchin Award for Best of Show 2014**

Dave Powell, Chicago #1



Elise Shurie, "Platt River Sunset"

## **Highlights of Silver Spring Camera Club Board Meeting**

April 7, 2014

The Treasurer reported that the end-of-year and projected banquet expenses were under control.

Yaakov Gridley will assume Jim Rogers' place to run the projected image competitions and this includes the year-end event.

The Board discussed how a lengthy list of potential competition topics will be reduced to the four needed for next season's monthly list. With 'nature' and the standard 'open' topics routinely included, only four additional topics will be voted on at the next Board meeting.

In advance of specific new language for the revised competition rules, the Board discussed certain issues that we expect to be addressed. Repeat entries of images and an overall statement of purpose were debated.

Plans for the club's year-end activities (banquet, competition, service awards) were confirmed. With the closure of the Calumet store, our proposed exhibit there is canceled, but the Bethesda Ritz store has agreed to show our images in July.

Finally, nominations were considered for Board and Committee positions for the coming year. The election will be held on May 1.

## **Highlights of Silver Spring Camera Club Board Meeting**

April 22, 2014

The election of officers and the next Director was discussed and postponed to the May 1 club meeting after candidate names will be published in the May Cable Release.

Consideration to join the Northern Virginia (photo club) Consortium was raised and a decision was postponed so we can consider costs, obligations, and other logistics.

Four additional competition topics were voted in for the coming season - Abstracts, Architectural Elements, Patterns, and Black & White / Monochrome.

A total of 20 proposed changes to the rules were voted on. All were approved with the exception of adding a Statement of Purpose. The revised rules will be added to the SSCC Handbook and published on the club web site. The major new competition features include:

- Combining color and monochrome prints into a single print category
- Permitting four entries per competition, two in each category
- Clarification of what constitutes a repeat entry
- Prohibitions on re-entering winning images
- Clarification of print submittal rules

## **Highlights of Silver Spring Camera Club Board Meeting**

July 24, 2014

New Treasurer Bruce Schaefer has assumed the role from Jerry Fath and presented Jerry's last report. All expenses related to the banquet and other year-end obligations have been paid.

The revised Competition rules were distributed to the Board. A vote to accept the rules resulted in a 10-0 tally with two abstentions. The two abstentions were because the members believed the rules could be more clearly written. Some language will be refined further before the rules are posted to the membership.

A preliminary list of ten possible field trip destinations was distributed. Volunteers will be needed to lead/coordinate many of the trips. We were encouraged to suggest additional locales. The September Cable Release will have more on building the year's list of locations and leaders.

For the coming season, the full slate of Education Night topics is set along with half the guest speakers and judges.

President Ron wants more to be done to improve member retention. A survey is being prepared to gauge member interest and more will be done to recognize what leads to defections.

He also suggested that Board members work to document our roles and so that responsibilities are confirmed and transitions to new leaders are made easy.



# CLASSES AND WORKSHOPS

DAVID BLASS

## Capital Photography Center

- Georgetown at Night Photo Safari, Thu. Sep. 4, 7:10-9:30pm
- College Sports - Game Day at A.U., Fri. Sep. 5, 1:30-9pm. Also offered on Sat. Sep. 27, 11:30am-6pm
- Photography Basics, 3 sessions, Tue. Sep. 9, 16 & 23, 10am-1:30pm
- iPhone Photography--Working with Apps In-Depth, Sun. Sep. 14, 10am-4:30pm
- Historic Fells Point Field Shoot, Sat. Sep. 20, 7-11am
- DC Skyline, Iwo Jima and the Full Moon Photo Safari, Wed. Oct. 8, 6:35-9pm

And others at

<http://capitalphotographycenter.com/classes/>

## Horizon Workshops

- Abandoned Factory (Yorklyn, DE), Sat. Sep. 6, 1:30-5pm (also offered in Nov.)
- Flash Magic: Indoors & Outside, Sat. Sep. 13, 10am-6:30pm and Sun. Sep. 14, 9am-3:30pm
- Washington DC: Icons with a Creative Eye, Sat. Oct. 18, 10am-6:30pm and Sun. Oct. 19, 9am-3:30pm

And many more at <http://www.horizonworkshops.com/>

## Joseph Van Os Photo Safaris

- Yellowstone & Grand Tetons in Autumn, Sep. 20-27
- The Kingdom of Bhutan, Sep. 27-Oct. 14
- World's Best Raptor Shoot, Oct. 11-16
- The Falkland Islands, Nov. 6-24
- Horses and Icons of the Wild West in Winter, Jan. 11-17, 2015
- Japan's Winter Wildlife, Feb. 12-27, 2015
- Bolivia and Chile, Mar. 7-22, 2015
- Holland at Tulip Time, Apr. 18-29, 2015

And others at [www.photosafaris.com](http://www.photosafaris.com)

## Art Wolfe

- Svalbard (Spitsbergen), Sept. 15-25
- Myanmar, Dec. 2-12
- Antarctica Expedition 1, Jan. 26-Feb. 4, 2015.
- Expedition 2, Jan. 31-Feb. 9, 2015
- India, Feb. 24-Mar. 7 2015
- Morocco, Apr. 23-May 7, 2015
- Vietnam, May 21-June 1, 2015

And more at <http://www.artwolfeworkshops.com/>

## Suzi Eszterhas

- Custom Photo Tours in Monterey Bay, year-round, custom dates available
- Wildlife of Brazil, July 31-Aug. 14 2015

<http://www.suzieszterhas.com/toursWorkshops/>

## Glen Echo Photoworks

- Advanced Street Photography (8 sessions) Sun. Sep. 14-Nov. 9, 4-6pm
- Approaches to Portraiture (6 sessions) Thu. Oct. 2-Nov. 6, 7:30-9:30pm
- Beginning Street Photography (8 sessions) Sun. Sep. 14-Nov. 9, 12-3pm
- Creative Thought Creative Action (6 sessions) Mon. Sep. 29-Nov. 10, 7:30-10pm
- Darkroom Photography: Basic & Intermediate (8 sessions) Sat. Sep. 27-Nov. 22, 10:30am-1pm

And more at

<http://www.ssreg.com/glenechopark/classes/classes.asp?catID=4403&pcatID=4379>

## Frank Van Riper and Judith Goodman

- The Umbria Photo Workshop--The October 2014 workshop is booked, contact Frank and Judy at [GVR@GVRphoto.com](mailto:GVR@GVRphoto.com) about the 2015 workshop

- Cucinapalooza, Apr. 18-24, 2015

<http://experienceumbria.com/tours/aprilinumbria2015>

## Nikhil Bahl

- Chincoteague Island Workshop (VA), Fri.-Sun. Oct. 31-Nov. 2
- 2<sup>nd</sup> Annual Delmarva Nature and Wildlife Photography Summit (VA), Nov. 13-16
- Bosque del Apache and White Sands Workshop, (NM), Jan. 10-16, 2015

And others at

[http://www.nikhilbahl.com/photography\\_workshops.html](http://www.nikhilbahl.com/photography_workshops.html)

## Corey Hilz

- Czech Republic, Sep. 7-17
- Macro and Close-up Photography Workshop, Meadowlark Botanical Gardens, VA, June 7-8
- West Virginia Fall Foliage, Oct. 2-5
- Poconos Fall Foliage, Oct. 16-19

And more at

<http://www.coreyhilz.com/instruction/workshops2.html>

## CALLS FOR ENTRY

DAVID BLASS

### **Vermont Photo Workplace**

The Built Environment, Deadline: Sep. 8

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

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

Humor, Deadline: Sep. 8

The World Around You, Deadline: Oct. 6

The Weird Show, Deadline: Oct. 20

<http://www.linusgallery.com/call-for-entries.html>

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

Snapshot Aesthetic, Deadline: Sep. 10

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

### **ViewBug (online)**

Colors in Nature, Deadline: Sep. 10

<http://www.viewbug.com/contests/colors-in-nature-photo-contest>

Beauty in Nature, Deadline: Nov. 5

<http://www.viewbug.com/contests/beauty-in-nature-photo-contest>

Water and Sand, Deadline: Nov. 17

<http://www.viewbug.com/contests/water-and-sand-photo-contest>

### **Galleryfor.Me (Brooklyn, NY)**

International Juried Solo Exhibition, Deadline:

Sep. 9

<http://galleryfor.me/artist-submissions-for-juried-solo-exhibition-competition->

### **Maine Media Workshops**

Character, Deadline: Sep. 7

<http://www.mainemedia.edu/contest/character-photo-entry>

### **Popular Photography Magazine**

2014 Readers Mobile Photo Contest, Deadline:

Sep. 23

<http://www.popphoto.com/photo-contest/2014mobilecontest/home>

2014 Readers Photo Contest, Deadline: Oct. 17

<http://www.popphoto.com/photo-contest/readerscontest2014/home>

### **Federal Recreation Agencies**

Share the Experience Photo Contest, Deadline:

Dec. 31

<http://www.sharetheexperience.org/home>

## Highlights of Silver Spring Camera Club Board Meeting August 14, 2014

New Treasurer Bruce Schaefer prepared a projected budget for review. If our membership numbers remain the same, we should cover most anticipated expenses with a few hundred dollars to spare. We discussed the purchase of a personal PA device to better permit all present to hear judges and speakers.

Member retention was extensively discussed. New president Ron Freudenheim wants more outreach and ways to connect members with questions to members with answers. A survey to gather member information is being prepared.

Job descriptions for officers and committee chairs will be prepared to confirm responsibilities and better facilitate transitions to new incumbents.

While the Competition rules state that entrants must have their current dues paid by the end of October, there was broad agreement that competitors should have dues paid before the September competition. Absent the cumbersome rule change process, we will urge members to do the right thing.

The updated Member Handbook is about to be available and the Online Forum will be called a "listserv" to avoid confusion with our Fourth Thursday Forum.

## EXHIBITS AND EVENTS

TED RINGGER

**Portraits of Planet Ocean: The Photography of Brian Skerry** - An underwater journey through different marine environments. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. [www.mnh.si.edu](http://www.mnh.si.edu)

**Civil Rights at 50** - A three-year changing exhibit follows the Civil Rights Movement from 1963 to 1965 with images and front pages of newspapers and magazines from the time. The Newseum. 555 Pennsylvania Ave., NW, Washington, D.C. 888-639-7386. [www.newseum.org](http://www.newseum.org)

**Pictures of the Year** - An exhibit of dramatic, award-winning images of the people, events and issues that shaped the world in 2013. Through September 1. The Newseum. 555 Pennsylvania Ave., NW, Washington, D.C. 888-639-7386. [www.newseum.org](http://www.newseum.org)

**Domesticated: Photographs by Amy Stein** - Images constructed from real stories from local newspapers and oral histories. Through October 20. National Academy of Sciences. 2101 Constitution Ave., NW, Washington, D.C. 202-334-2436. [www.nas.edu](http://www.nas.edu)

**Jayme McLellan: Pleasing Nature** - Scenes of nature paired with contemporary material culture. Through September 2. Heurich Gallery. 505 Ninth Street NW, Washington, D.C.

**Yousuf Karsh: American Portraits** - Portraits of famous people by the famous Canadian photographer. Through November 2. National Portrait Gallery. Eighth and F Street, NW, Washington, D.C. 202-633-8300. [www.npg.si.edu](http://www.npg.si.edu)

**Matthew Brady's Photographs of Union Generals** - Studio portraits by one of the most famous Civil War photographers. Through May 31. National Portrait Gallery. Eighth and F Street, NW, Washington, D.C. 202-633-8300. [www.npg.si.edu](http://www.npg.si.edu)

**Indelible; The Platinum Photographs of Larry McNeal and Will Wilson** - Challenging the idea that North American Indians are a "vanishing race." Through January 5. National Museum of the American Indian. Fourth Street and Independence Avenue, SW, Washington, D.C. 202-633-1000. [www.nmai.si.edu](http://www.nmai.si.edu)

**Small Guide to Homeownership: Photography by Alejandro Cartagena** - Images of workers being hauled to construction sites in an upscale Mexican city. Through November 2. Art Museum of the Americas. 201 18th Street, NW, Washington, D.C. 202-370-0147. [www.museum.oas.org](http://www.museum.oas.org)

**Femininity Beyond Archetypes: Photography by Natalia Arias of Colombia** - A meditation on the historic objectification of women. Through October 5. Art Museum of the Americas. 201 18th Street, NW, Washington, D.C. 202-370-0147. [www.museum.oas.org](http://www.museum.oas.org)

### QUOTE OF THE MONTH

It's weird that photographers spend years or even a whole lifetime, trying to capture moments that added together, don't even amount to a couple of hours.

- James Lalropui Keivom

## **NATURE VISIONS PHOTO EXPOS**

### **November 14-16, Manassas, Virginia**

See Rick Sammon, Ian Plant & Julieanne Kost at Nature Visions Photo Expo in Manassas, Virginia, Friday-Sunday, November 14-16, 2014

Rick Sammon is the Friday all-day seminar and Saturday afternoon keynote speaker at Nature Visions Photo Expo 2014, which takes place on Friday-Sunday, November 14-16, 2014 at the Hylton Performing Arts Center in Manassas, Virginia. The Expo also features adventurer and photographer Ian Plant and thirteen more outstanding photographer-educators, including Adobe Evangelist Julieanne Kost, who gives two FREE featured presentations on Sunday, November 10.

Registrants can attend FREE educational sessions for beginning photographers, take in two FREE exhibits and visit with twenty-three national and local vendors of equipment, supplies and instruction. Entry is FREE. Online registration is REQUIRED for entry and for free and paid presentations. You can register, buy passes and download a brochure now at [NatureVisions.org](http://NatureVisions.org). Seats are limited.

Rick's Friday seminar is "Exploring the Light." Rick teaches seeing, controlling and playing with light, as he shares his best in-camera and digital darkroom techniques.

Rick's Saturday afternoon keynote address is "Getting Cool Images in Cold Conditions, Setting Goals and Getting Motivated." Rick shows how to get great images and stay motivated in cool places, no matter the conditions.

Ian Plant's Sunday noontime presentation is "Essential Tips for Great Nature Shots." Ian shares his insights on composition, essential equipment, use of natural and artificial light, and both the technical and artistic aspects of powerful image-making.

Julieanne Kost's FREE Sunday morning presentation is "Insider Secrets - Lightroom's Develop Module." Learn the key tools in the Lightroom 5 Develop module to enhance your photographs and streamline your workflow.

Julieanne's FREE Sunday afternoon presentation is "The Top 10 Features in Photoshop that Photographers Don't Use - But Should!" Learn how to work with Layer Groups, presets, and Layer Styles, as well as master selection tools, transformation controls, content aware technology and more.

Visit [NatureVisions.org](http://NatureVisions.org) for more information and to register for FREE and paid presentations.

### **FREE FLATBED SCANNER**

Stan Klem is giving away a used Epson 3200 flatbed scanner that he could not get to work with his Mac. With 3200 x 6400 dpi resolution and 48-bit scanning, this scanner scans everything from negatives, photos, and slides to transparencies, graphics and text. Further details at Epson's [website](http://www.epson.com).

Contact Stan at [sjklem@his.com](mailto:sjklem@his.com) if you are interested.



## DIGITAL PROJECTION SUBMISSIONS

The requirements for submitting images for digital projection are:

### Submission Deadline

- Midnight 1-week before competition (SSCC's Speaker meeting night)
  - Send submissions to [SSCCphotography@yahoo.com](mailto:SSCCphotography@yahoo.com)
  - Images (per member per competition): maximum of 2
- File Format: JPEG
- File Size: 500 KB (max)
- File Name: **Level ~Maker's Name~Image Title.jpg**
  - Example: Advanced~Tom Jones~Washington Landscape.jpg
  - The tilde "~" character separates the 3 sub-fields of the file name
  - **Level** - "Novice" or "Advanced" (capitalization not required)
  - **Maker's Name** - spaces allowed
  - Please use the same name throughout the year to aid record keeping.
  - **Image Title** - spaces allowed

DO NOT embed commas (,) or tilde (~) in any of the File Name sub-fields.

The "**File Name**" requirements are very important for running the competition. Please be careful when entering this information. Nonconforming filenames make it very difficult to track your entry. Use a tilde (~), NOT a dash (-) to separate the subfields (**Level~Maker's Name~Image Title**) of the filename. The Competition Chair will not make changes to the filenames after submission, so please check them carefully before submitting.

The computer and software will automatically rescale your image for projection, but if you want to exert full control over how the image is displayed, you should consider resizing and sharpening the image (maximum of 1024 pixels wide and 768 pixels high) yourself. Please see the *Member Handbook* (<http://www.scccphotography.org/wp-content/uploads/2014/08/SSCC-Member-Handbook2014.pdf>) for tutorials on how to resize images in Lightroom or Photoshop.

The maximum file size of **500KB** is to limit the demands on computer memory and speed the presentation.

The computer we use for competition night will automatically add black bars at the side of the photo based on the photo's aspect ratio. If for artistic reasons you wish your image to be presented at a size smaller than full screen, then you must size your image and position it within a 1024 pixels wide x 768 pixels high **black** background image (canvas size in Photoshop).

Questions: Doug Wolters at [SSCCcompetitions@aol.com](mailto:SSCCcompetitions@aol.com)

### **PRINT IMAGE ENTRY GUIDELINES**

More info on the back of prints is required starting this year. In addition to the old requirement (name, title, and an arrow indicating the top of the print), you must also include your level and the date of the competition. the template provided on the SSCC website at [http://www.scccphotography.org/wp-content/uploads/2014/08/SSCC\\_competition-label-8-14b.pdf](http://www.scccphotography.org/wp-content/uploads/2014/08/SSCC_competition-label-8-14b.pdf).

Photographic Society of America 76th Annual Conference of Photography

Join us in

# Albuquerque

## New Mexico

**Saturday, September 27-  
Friday, October 3, 2014**

The Photographic Society of America offers an exciting lineup of photo tours, workshops, programs, presenters, vendors and division meal meetings at our 76th Annual International Conference. The conference will begin on Saturday, September 27th and will run through Friday, October 3rd, 2014.



Photo © J.R. Schnelzer, APSA

### SCHEDULE

- **Saturday, Sunday and Monday**—Registration and Tours
- **Sunday Evening**—Welcome Social and Workshop
- **Monday Evening**—Nature Projected, Projected Image Division, and Print International Exhibitions Begin
- **Tuesday through Friday**—Programs, guest speakers, international exhibitions, showcases, print exhibitions, workshops, division meal meetings, vendors and evening receptions following featured speakers.
- **Friday Evening**—PSA Honors and Awards Banquets
- **Saturday**—Annual Albuquerque Balloon Fiesta for those PSA members wishing to attend.



**More information is available at [www.psa-photo.org](http://www.psa-photo.org)**

## SAFARI PRICE REDUCTION

A quick note from our recent speaker Dave Burns for anyone looking for a last minute trip of a lifetime. Costs for his Tanzania safari in October, and he is passing these savings on to his clients. He just updated the [trip page on his web site](#) with the lower price of \$8799, which is a \$500 savings on this 11-day photo safari. If you are interested, he still has slots available.

On this trip, he's taking clients to the Serengeti, Ngorongoro Crater, and Tarangire National Park. Fall in northern Tanzania is a beautiful time of year with great opportunities to photograph wildlife.

If you need more time to make plans, he also has slots available on my March 2015 African Photo Safari. You can find all of the [details about the parks, itinerary, costs, and FAQs here](#).

☐ RENEWAL ☐ NEW MEMBERSHIP

☐ My membership contact info remains the same (if renewal)

NAME

New members / updated current members:  
NAME

SPOUSE /PARTNER or STUDENT NAME

STREET

CITY

STATE ZIP

TEL. HOME

MOBILE or WORK TEL.

EMAIL

☐ I am a member of other camera club(s):

☐ I am a member of Photographic Society of America

☐ I am willing to serve on a committee

- ☐ Field trips
- ☐ Competitions
- ☐ Membership
- ☐ Refreshments

☐ I am willing to lead a field trip

☐ I am interested in presenting a talk on:

I suggest the following club field trips:

I would like to have the following additional training or coaching and / or club programs:

## MEMBERSHIP RATES

Individual: \$45

Student: \$35

Family: \$65

☐ Optional contribution to Commemorative Fund: \$

Total: \$



Dues cover the club year from September through May. Dues must be paid no later than October 31 and for new members before entering any SSCC competition. After January 31, only for new members dues for the remainder of the club year are \$35; dues for spouses and students are \$30; and families are \$55. We welcome your additional contribution to the SSCC Commemorative Fund.

**MAKE CHECKS PAYABLE TO:**

Silver Spring Camera Club

Please bring this completed form with your check before the September competition or mail to:

Silver Spring Camera Club

c/o Bruce Schaefer, Treasurer

PO Box 2375

Silver Spring, MD 20915-2375

I hold SSCC and each member of SSCC, individually and collectively, blameless for any injury that may occur to me or my guests or my property while participating in any SSCC activity or event.

Applicant's signature

Date of application

## September SSCC Calendar Upcoming Events

- 4 Speaker Night (7:30 p.m.)
- 11 Competition Night: Open (7:30 p.m.)
- 18 Education Night (7:30 p.m.)
- 25 Open Forum (7:30 p.m.)
- 27 Field Trip - Horse racing at Laurel Park

### STAY IN TOUCH WITH SSCC

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

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

<http://groups.google.com/group/ssccameraclub>  
[www.flickr.com/groups/sscc\\_picture\\_a\\_day](http://www.flickr.com/groups/sscc_picture_a_day)

[www.facebook.com/pages/Silver-Spring-Camera-Club/147660948590014?ref=sgm](https://www.facebook.com/pages/Silver-Spring-Camera-Club/147660948590014?ref=sgm)

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

Submissions for the Cable Release are due  
by the **24<sup>th</sup> of the previous month.**

PRINT COPIES OF THIS ISSUE ARE AVAILABLE  
FOR PURCHASE AT [www.magcloud.com/user/plstuart](http://www.magcloud.com/user/plstuart)



First Class Mail

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