



SILVER SPRING CAMERA CLUB OF MARYLAND • USA



Cable Release

FOUNDED 1950

D e c e m b e r • 2 0 0 6 • V o l u m e 4 8 • N u m b e r 4



Running Fox by Clarence Carvell

*T*welve hundred photographs were submitted by over 300 photographers from every county in Maryland to the 2006 Maryland Natural Resource Photo Contest. This year's grand prize winner was SSCC's own Clarence Carvell with a photo of a red fox racing across a snowy scene.

On the Department of Natural Resource Web site, www.dnr.state.md.us/photocontest you can read more about it and see the 2nd and 3rd place winners. There you will also find a link to the honorable mentions. The winning images will be presented in the Maryland Natural Resource magazine and used to make a 2007 calendar. [Order Now!](#), and receive free shipping and a copy of the magazine for \$9.99.

SSCC Officers and Chairpersons (2006-07)

President	Stan Klem	301-622-6640
Vice President	MyPhuong Nguyen	301-379-8562
Treasurer	Bob Catlett	301-585-7163
Secretary	Bill Rau	301-588-7562
Director	Mike Lux	301-929-1350
Director	Peter Manzelli	301-622-2570
Director	Jerry Fath	301-565-2145
Cable Release	Pete Manzelli	301-622-2570
Competition	Michael Koren	410-695-0706
Programs	Sheryl Adams	301-942-3382
Membership	Garry Kreizman	301-384-4911
Field Trips	Bob Catlett	301-585-7163
Web Site Mgr.	Alan Weiner	301-236-4126
Historian	Norm Bernache	301-935-5617
PSA Rep.	Henry Ng	301-460-3155
Hospitality this month:		
Speaker's Meeting	MyPhuong Nguyen	
Competition Night	Michael Tran	
Workshops:		
CRASH Night	Peter Manzelli	301-622-2570
Critique	Chuck Bress	301-603-1964

The *Cable Release* is published ten times each year, September through May along with special issues, for members of the Silver Spring Camera Club. All rights are reserved but may be reprinted without permission provided proper credit and prior notification is given. SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Garry Kreizman at 301-384-4911.

Submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at newsdesk@ssccphotography.org. Photos may be sent as e-mail attachments or mailed as prints.

SSCC Web site: www.sccphotography.org

Membership Rates

Student	\$25.00
Individual	\$35.00
Family	\$55.00



SSCC is affiliated with the Photographic Society of America.

Created on a Mac with QuarkXpress

Feel or No Feel

Brainstorming this month's editorial began looking as fruitless as a western ghost town. Even picking over a number of important subjects seemed a waste of time. I started working a few but nothing earth-shaking developed.

I thought—What's going on? Maybe I've reached my peak. Why did the other editorials come to me so easy and this month I am at a loss for words and struggling for inspiration?

For some strange reason, an image kept repeating in my mind of Michael J. Fox which did not help to calm me. Although thankfully, I was not physically affected by my fear and nervousness, I was twitching like Michael in my mind. There was no way I was going to be able to tie the clone tool with stem cell research.

Simply by asking, the answer came to me in the form of another question—What do you feel passionate about? That was the key that unlocked the doors in all previous editorial columns. Rather than trying to force an idea by picking a subject, I needed a feeling/emotion to grab on to.

All creative output is dependent on that metaphysical law. The artist has to connect in some way on a personal level with the subject to make something extraordinary out of nothing.

I bet that a retrospective of your own work will reveal that your best photos that you like are more than colors and shapes arranged in a rectangle. Analyzing an emotion can be as difficult as coming up with an idea. Here is a suggestion on a place to start—ask yourself what you are thankful for. And, unless you want to, you do not have to verbalize it in a circle around a turkey. —Pete

Bon a photografo,

—Pete

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President's Corner

Stan Klem

Greetings and salutations, Now that the holiday season is upon us, we all have several unique opportunities to try our hand at experimenting with night photography. Right here in our own backyard we have the Brookside Gardens "Garden of Lights", the Mormon Temple light display, and the Elipse with the National Christmas tree, to name a few. I recommend you visit Brookside before the others.

Every year around Thanksgiving, Brookside Gardens, situated in Wheaton Regional Park, decorates its entire garden complex with a beautiful and varying display of colored lights. Lighted walkways winding around the grounds lead you to display after display of fascinating creature motifs such as birds, wolves, butterflies, insects, flowers, a rainbow, eskimos sitting in front of a fire, and even a smoke-breathing dragon.

Even if you choose not to try your hand at photographing the many scenes, you should at least go for the fun of it. And if you have children—either your own or some borrowed from a friend or relative—take them with you. Images of the kids and the lights together can make captivating images. At any rate, I bet dollars to doughnuts that you'll feel like a kid again yourself.

Now, photographically speaking, here's the challenge. The lighted displays look their visual best to our eyes when it's really dark (7:30 pm or later). Unfortunately, it's often not the best for straight photography—that is, without ambient or flash fill lighting. You see, when it's really dark, the lights are easy to capture, especially if you vary your aperture and use a tripod to prevent blurring. Shooting on automatic will not do the trick, simply because the meter is trying to adjust the exposure so that the scene will balance to a shade of medium gray.

Ugh! But, at the same time, if you adjust your exposure for just the lights, the resulting images of colored lights against a black background will appear flat, and without depth. The answer for putting depth into your images when photographing the lighted scenes is to add fill flash—or sometimes, even longer exposures may also do the trick—depending of course on how much ambient light is also available. In a few of the displays, however, the sheer profusion of the lights themselves create their own ambient light for their surroundings.



Another photographic approach is to try your hand at creating abstracts and patterns by moving (or panning) your camera with the shutter open.

Alternatively, you can even try some double or triple exposures. Just let yourself go. Play. Be crazy. Nobody's watching you anyway—everyone else is enjoying the light show and trying not to lose their precious children in the darkness.

Now here's where our digital cameras really shine. If you shoot film, you'll have to shoot several exposures of every scene, bracketing as you go. You won't know what you've captured until the film is developed days later. If you get something spectacular on film, I'll bet you didn't write down the exposure. But with digital's LCD screens, you'll be able to get instant feedback. So if the exposure's too dark or too light, you can immediately make an adjustment and try it again—and again if necessary. Think of all the film you'd waste by all that bracketing.

In any event, go out and experiment. Brookside's lights will be lit most evenings until January 7th, 5:30 pm to 9:00 pm. Entry is restricted to cars only (no walk-ins), and the charge per vehicle is \$15. So it's best to go in a group. For a schedule and to see some sample displays, go to their Web site at www.mc-mncppc.org/Parks/brookside/light.shtm. —



Date Changed for China Photo Safari

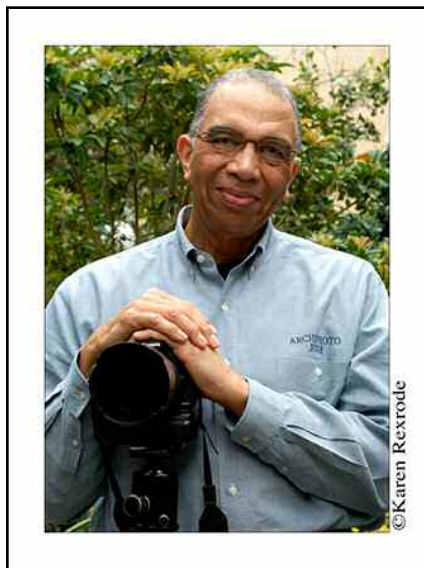
Due to the different lunar calendar in next year, it is better to leave 1 week later than the original date to have the finest terrace rice field conditions for the 16-day China photo safari. The tour is now scheduled to leave on May 31, 2007 (the travel day from US to Shanghai, China) and the group will meet in Shanghai on June 1, 2007 (you lose a day when crossing over the international dateline). We will return to the US from China on June 16, 2007.

The Web site for the China safari tour is now available online. You can get the complete tour information at <http://dragonlightphotography.com>. It is expected many will want to go and the space to fill up fast. Your registration form should be completed as soon as possible to reserve a slot if you plan to go. Please contact Henry Ng at HenryCNG@aol.com if you have any questions.

¿Que Pasa en el Club?

Guest Speaker Night— December 7

Joshua Taylor, Jr.



Josh Taylor has presented workshops at the Smithsonian National Orchid Show, U.S. National Arboretum, U.S. Botanic Garden, Brookside Gardens, Virginia State Arboretum (Blandy Farm), National Horticultural Society Garden School, and Chincoteague National Wildlife Refuge. In addition to teaching in the Smithsonian

Studio Arts Program and at the Corcoran School of Art and Design, Josh speaks at camera and garden clubs, judges photographic competitions, and exhibits his photographs in gallery shows. He is a member of the North American Nature Photography Association, Garden Writers Association, Fujifilm Talent Team, a member and past president of the Northern Virginia Photographic Society and was voted best garden club speaker in 2005.



The topic for the evening will be Nature and the Great Outdoors. See and learn how to use digital capture to create striking images of outdoor subjects and natural landscapes. Josh's digital presentation

will cover techniques for lifting ordinary images of flowers, wildlife, and landscapes to the extraordinary. The focus of the presentation will be on shooting for visual impact, close-up techniques, and the use of basic photographic equipment to get the best possible digital image. The presentation will inspire photographers to create striking photographs worthy of showing, sharing, and selling.



Competition Night— December 14

Frank Fierstein—Judge

Frank is an active photographer who began his hobby in college by becoming a staff photographer for the University of Maryland's campus newspaper, the *Diamondback*, from 1972 to 1976. After graduation, he did a short freelance stint for United Press International before taking a position teaching photography and graphics arts at Eastern Junior High School in Montgomery County (1977-80).

In 1978 he attended a photography workshop in Vermont with Fred Picker. This proved to be a turning point in Frank's understanding of how emotionally powerful a photograph could be. From that time until the present, he has endlessly pursued images that reflect the emotions of his soul. Some of the great photographers that have influenced him are Brett Weston, Minor White, and Oliver Gagliani.

Over the past 20 years, Frank has been successful in having many of his photographs accepted into several area exhibitions. In 2000, he joined the Maryland Photographic Alliance, a group dedicated to the perseverance of photography as an art form. He also joined The Art League of Alexandria, VA, in 1984 and again in 2004 where he currently displays his work. Last year, Frank was awarded a solo show that is scheduled to hang at the Torpedo Factory in December 2007.

Frank's cameras of choice are a Pentax 67 and a 4 x 5 view camera, and he uses black and white Tri-X film. On his dark-room wall, there is a quote by Paul Caponigro that reads, "At the root of creativity is an impulse to understand, to make sense of random and often unrelated details." Frank explains, "For me, photography provides an intersection of time, space, light, and emotional stance. One needs to be still enough, observant enough, and aware enough to recognize the life of the materials—to be able to 'hear with the eyes.'"

Frank currently teaches Technology Education at North Carroll Middle School in Carroll County, MD. The subject of this month's competition is Abstracts and Patterns.

Chuck's Critique Workshop

This event has been cancelled until further notice. Chuck Bress has regrettably put the workshop on hold for personal reasons. We will keep you informed of further developments.

Field Trip— December 8

Meet at the Giant parking lot at 8:30 for a drive to Colonial Fredericksburg VA. It is about an hour away. As George Washington's boyhood town, it probably would have been a full day's trip back in his day. If you plan to go but would rather drive yourself and hook up with the group in Fredericksburg, contact Bob so he knows you are going. The old town which is much like Williamsburg should be festive and picturesque with holiday decorations.

CRASH Night— December 21

Get a jump on your new year RESOLUTION. Find out how many dots can fit in an inch. If you can't tell the difference between a dot and a pixel then don't miss this session. Are you saving multiple files of the same image because you made several different size prints? Do you sometimes find yourself at a loss for words when naming files? Still think a profile is just a side view at 90 degrees? Ever wonder why View/Proof Setup always seems to be set to Working CMYK, and wish you could change it? Would you like to create your own short cuts using custom key-strokes, actions and batch processing?

The holiday season is typically a time for group shots. So, in addition to all the above, we will see a demonstration on how easy it is to move heads from one photo to another in pursuit of the perfect group portrait. We will also have some tips for taking the shot in hopes of avoiding unnecessary computer time. After all, wouldn't you rather be shooting?



photo by MyPhuong

*A few happy snaps from the last field trip.
A good time was had by all.*

Correction

Joe Miller was not the judge last month as stated in the last issue of the *Cable Release*. Joe is scheduled to appear in January. The judge was Cathrine Sasek. Her bio follows:

Cathrine Sasek has been a passionate nature photographer for most of her life, but it has only been in the past decade that she has become seriously involved in photography. Her greatest love is macro photography; she finds the small world to be incredibly detailed and intricate, as well as full of variety and surprises. She photographs the typical flowers and other foliage, but doesn't stop there.

Her photos include countless insects (even some mating), butterflies, worms and other creatures. In the past few years she has begun experimenting with shooting beyond the 1:1 that she can achieve with her macro lens. She can currently get to about 5:1 with the equipment that she has, although typically she shoots at no more than 2:1. Although she makes her primary living as a scientist for NIH, Cathrine sells both framed photos as well as note cards.

Inclement Weather Policy:

If Montgomery schools close, we close.

For up to the minute info see:

www.montgomeryschoolsmd.org



photo by ElGato

Competition Results

The November competition was judged by Catherine Sasek.

The subject was: Open

Advanced Color Prints: 21 entries; 7 entrants

1st—Elsa Brandt “Patterns-Leaf on Leaf”

2nd—Carl Brandt “A Barn in Autumn”

3rd—Robert Catlett “Spinning Wheel”

HM—Jim Rogers “Smoke Get’s In Your Eyes”

HM—Robert Catlett “The Old Mill”



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Novice Color Prints: 16 entries; 5 entrants

1st—Michael Tran “Umbrellas Color”

2nd—Michael Tran “The Eyes”

3rd—Arlene Gmitter “Life is like a butterfly...”

HM—MyPhuong Nguyen “Posing”

HM—MyPhuong Nguyen “A Nice Pair”



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Advanced Mono Prints: 11 entries; 5 entrants

1st—Randolf Kennedy “Willow Trees in Infrared”

2nd—Robert Catlett “Babcock”

3rd—Carl Brandt “Fresh Fish”



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Novice Mono Prints: 9 entries; 3 entrants

1st—MyPhuong Nguyen “I caught it”

2nd—MyPhuong Nguyen “Rowing Hard”

3rd—Michael Tran “Lotus Chrome”

Advanced Slides: 18 entries; 6 entrants

1st—Larry Mars “Wall of Ripples”

2nd—Pete Manzelli “The Grist Mill”

3rd—Larry Mars “Sydney”

HM—Jim Rogers “Udaipur Women”

HM—Stan Klem “Alien Light”



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Novice Slides: 9 entries; 3 entrants

1st—MyPhuong Nguyen “Sunset on Fence”

2nd—MyPhuong Nguyen “Sunrise on Cape May Beach”

3rd—Michael Tran “The Gate Keeper”

- 1—Catlett
- 2—E. Brandt
- 3—Catlett
- 4—Manzelli
- 5—Catlett
- 6—Klem
- 7—C. Brandt
- 8—Nguyen



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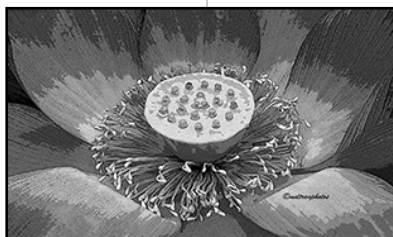
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9—Mars

14—Nguyen

10—Rogers

15—Nguyen

11—Tran

16—Gmitter

12—Rogers

17—Nguyen

13—C. Brandt

18—Nguyen

19—Tran

20—Mars

21—Tran

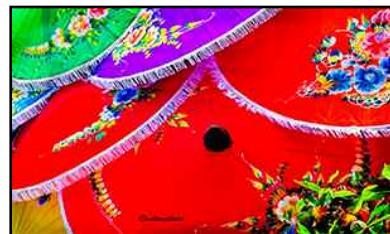
22—Nguyen

23—Tran

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December 2006



SSCC Board Meeting Minutes

November 14, 2006

Present: Stan Klem, Bob Catlett, Pete Manzelli, Jerry Fath, Henry Ng, Garry Kreizman, Mike Lux, Sheryl Adams, and Michael Koren

The meeting came to order at President Stan Klem's house at 7:30 pm and adjourned at 9:40 pm.

MEETING TOPICS:

Treasurer's Report

As of November 14, 2006, the club bank account showed a positive balance of \$2,780. Estimates of an additional \$200-\$350 in revenue could possibly be realized from collection of unpaid dues. Expenses for the rest of the club year were estimated at about \$500.

Equipment Needs

One member agreed to donate his Kodak Carousel projector to the club, which will alleviate the need to purchase one. Purchasing a free-standing projector stand was dismissed in lieu of exploring ways to create a makeshift one. Purchasing a digital projector was tabled until the club decides to implement a monthly digital competition.

Suggestions for Attracting New Members

The board agreed:

1. To explore the possibility of giving photo workshops at Brookside Gardens;
2. To place additional flyers at galleries, art stores, and libraries; and
3. To contact local historical societies and offer SSCC club member services of photographing existing sites and re-photographing or digitally restoring vintage images.

Speakers and Judges

Board members were encouraged to take notes and create an historical log of our monthly speakers and judges (for future reference). President asked for a volunteer to pull together a list of all our speakers and judges for the past 4 to 5 years.

Competition Subjects for 2007/08 Club Year

Various subjects were suggested and discussed. Preliminary favorites are Motion, People, Faces, Machines, Travel, and Rural Landscapes or Buildings

Possible Activities for Third Meeting of the Month

Three suggestions offered were:

1. Another mock digital competition/critique;
2. A digital panel discussion; and
3. How to create slide/digital presentations.

Cable Release

Amendments/Revisions to Competition Rules & Awards

Minor edits were made to correct grammar, spelling, or to add clarity. To cover the future adoption of digital image competition, the word "slide" was changed throughout to "image projection."

Cable Release Issues

The board agreed to continue sending electronic copies of our monthly newsletter to VIPs and former club members. Any costs for reproduction and mailing paper copies would be borne by individual requestors.

Pending Tasks

1. Club treasurer will begin to record and report all categories of revenue (e.g., equipment sales commissions, donations, member dues.)
2. Lux will ask Carl & Elsa Brant to help explore the possibility of our club giving photo workshops at Brookside Gardens.
3. Koren, Lux, Kreizman, & Fath will distribute more club flyers.
4. Catlett will donate Carousel slide projector.
5. Klem will compile list of past speakers & judges
6. Klem will update and distribute revised Competition Rules
7. Fath will contact local historical society

Basic Travel Tips

1. Make 2 photocopies of your passport; leave one copy at home and carry the other with you, separate from your passport. You can also carry an expired passport, separate from the current to make replacing it easier.
2. Break in new shoes by wearing at least 2 weeks before departure.
3. Copy or record traveler's checks and credit cards. Take one copy with you and leave another with friends or family.
4. Attach or tape your name, address and phone number inside your luggage in the event the outside tag is torn off and your luggage is temporarily lost.
5. Pack souvenirs separate from personal items to expedite Customs inspection. Keep all sale receipts securely in carry-on baggage.
6. Remember, a pick pocket must be as close as arms distance. Be especially alert in close situations. Pick pockets typically work in teams whereby one team member creates a distraction. Try to maintain your distance.

What's In Your Pond?

by Pete Manzelli

There is a good educational Web site available through NYIP that I recently clicked on. After reading their article entitled "Color Management Made Easy," (a sexy title always gets my attention), it sparked another thought in my head and motivated me to write.

The lesson was a very concise and informative summary or "clift note" you might say. On the other hand, it will not make you an expert on the subject in jsut a few minutes. It ended with the question—Does everyone need color management?

NYIP is a serious educational institution for serious wannabe photographers that costs some serious money. Chances are, anyone who happens to find the Web site is going to be at least a serious enthusiast as well. So, my thought was YES everyone needs color management. WRONG—it was time for a reality check.

I read it again to make sure I did not miss any word or meaning. They said, if you work in a "closed" system (camera, computer, and printer are all controlled by you) and you are happy with the prints you are getting, then don't fix it if it ain't broke. Furthermore, color management is least important if the images are destined for the Web.

They never used the word professional or amateur. What that implies is you don't have to be a genius, expert or highly skilled operator, or possess expensive photographic equipment to "hang" with the "advanced" crowd. Actually, when you get down to the nitty gritty, the only requirement to be a photographer is to be able to make a picture with light. It is up to you to define what a picture is.

A novice by camera club terms is someone who has not yet acquired x number of points in competition. Anyone who enters a competition ultimately wants to win. However, ultimately your reward is that the competition gets tougher. A good competition judge should offer more insight and constructive criticism in novice categories. That feedback is essential to establish the definition of a picture.

It is not unusual for a new member to breeze through the novice class. And it is not unusual for others to feel cheated out of a ribbon and maybe decide to just stop trying. The

most important purpose of a camera club competition is that it forces you to do your best. As we continue that effort, each of us improves our skills no matter how we are classified. There is no reason, in my mind, to make a picture if you are not going to show it. If the purpose of showing it is to solicit an educated opinion, what better place to show it than at your camera club.

I am also intrigued by the number of books and workshops that segregate the "beginner" from the "advanced" digital photographer. I can't forget a review I read while searching for an advanced digital photography book on Amazon.com. The reader wrote "I have yet to find a truly advanced [Photoshop] book, can anyone help?" Finally, my own thoughts were justified, perhaps immortalized.



Adobe Photoshop is unquestionably a huge program that demands a lifetime learning commitment. I doubt the world will ever see a natural born Photoshop user. The beginner literally starts the journey with the first click of the mouse. After a while, through repetition, the computer operator becomes more confident and develops a sense of accomplishment. With that, he/she feels ready to learn

more. It is a fuzzy line that we cross when we no longer feel as though we belong in the beginner class. I personally think that time has more to do with that than any degree of skill or knowledge—which actually explains so many discrepancies that exist in the realm of digital photographic education.

For example, look at the issue of whether to use a soft brush or one with a hard edge. I've always heard that it is best to use a soft one otherwise you will have jagged edges. A very famous photographer (I won't mention his name, I'll call him John Paul) says, you should "always" use a hard brush for ultimate control and deal with the jaggies by adding a blur. John Paul's technique works for him but I could never even bring myself to try it because it seems too awkward to me. Nevertheless, neither method is more "advanced" or better than the other as long as you get the results you are after.

Things I look for in a technique are simplicity, control and the ability to change it later. Time consuming complex operations that automatically get classified as "advanced" are short lived because someone will surely come up with a faster method or plugin. Whether you see yourself as a beginner, novice, or elite member of the advanced crowd, probably depends on how long you have been working at it and your perception of the pond you swim in. ●

Confessions of a Shutterbug

by Michael Lux

Like many in our Club, photography has enriched my life by broadening and deepening my vision of the world around me. When I look through a camera's viewfinder, the ordinary becomes extraordinary, my mind calms, and I become totally engaged; not unlike, perhaps, that sort of Zen "one pointed-ness." Perhaps we photographers should call it totally focused? For me the hunt for the image is what I like the most about our hobby, even if I return with disappointing results. I very much enjoy "post production" Photoshop manipulation and assembly, but being out there, in the field, is what I really love about photography.

But, I have a confession to make. It is a nagging doubt about our passion which I have suppressed in my mind's closet like some terrible past experience. Here it is folks, I'm coming out right now:

Might I enjoy a vacation trip even more if I did NOT take any camera(s) with me?

Just think of the possible benefits in addition to the obvious convenience of not schlepping and worrying about equipment. No longer would I feel compelled to drag myself out of bed before the Sun is up. No longer would the dinner plate compete with the dusk plate. No longer would I turn into some kind of asocial shutter bug ignoring or abandoning spouse and other lovely humans in search of "you know what."

After considering all my concerns in the above paragraph, I have selfishly decided that, yes, I'd rather continue to hunt for images than being more comfortable, and sociable! But, I still have a foot-and-a-half in that closet until I honestly address the following long suppressed question:

Would I see more and better on a vacation if I didn't constantly run around and poke around, in an addict like attempt to acquire my daily fix of images?

The Titanic was built by professionals, Noah's Arc was built by amateurs.

Dear *Cable Release* reader, have you ever asked yourself this same question? I would bet that you have and now I will try to answer it, at least for me, as best I can, even though I don't know how it's going to turn out. Suppose I decide that I'm really better off without those damn cameras, tripod and other stuff. What a bummer that would be after investing so much time, money, and compromising so many potentially great meals and relationships up to now!

Wow, I need a breather before continuing. I'm going downstairs now for a third cup of coffee and some more sweets before I really get down to getting as honest with myself as I can.

Much Later

If you're silly enough to still be reading this article, I'm back. Here goes.

I have convinced myself, without doubt, that seeking out images opens my mind's eye to better experience whatever I choose to look at. And, the act of looking through a viewfinder (or, to a somewhat lesser extent, at a LCD monitor), enables me to better appreciate the ordinary as well as the extraordinary much more acutely. It also gets me far more emotionally involved with a scene. This is photography's on-going gift.

But, on the other hand, while we are concentrating on framing our images, we are oblivious to anything (or anyone else) in view, and this is the price I believe we pay for our photographic moments. Let's face it, we do miss a lot of stuff.

Perhaps, it simply boils down to this. When we are in a photographic mode, we see less things, but that which we choose to photograph, we view far more richly. Without our cameras, however, we are liberated to move about and look about more freely, and we see more because we are not sidetracked (or shall I say, waylaid) by scenes we stop to photograph. And, theoretically, nothing prevents us from traveling without our gear and still stopping and appreciating whatever captures our viewing attention, at any given moment, if we so choose.

So folks, I have finally decided not to worry about bringing back images from my next vacation trip. I'm going to finally free myself up from this self-imposed photographic pressure. I'm taking no cameras, not even a small digital point-and-shoot. I'm going to better soak up the pleasures around me without any pressure to photograph. I'm going cold turkey. The trip itself and nothing but the trip is all that will matter to me from now on. To hell with all this photography.

Fat chance! ●

Good Buys and Parting Shots



China Tour Update

Last month Henry Ng gave a very provocative presentation of his China tour coming next year in May. However, the photo above was sent to the *CR* anonymously as an image that Henry did not want you to see.

When asked about the condition of some of the roads and bridges along parts of the trip, Henry responded, "Okay, it's no problem. You don't have to walk across the bridge if you don't want. Don't worry, there will be many people you can hire very very cheap to carry you across." There is no charge for children and small pets. He also pointed out, that in the picture, it looks hard to us but these people are use to it and so it is very easy for them.

If you haven't signed up for his tour yet and still thinking of going, you may be too late. However, it wouldn't be such a bad idea to put your name down on a waiting list in the event that someone ~~chickens~~ drops out at the last minute. The trip promises to be a once in a lifetime opportunity.

As far as danger is concerned, there is risk to a degree in all foreign travel. The *CR* will investigate the notion that fewer photographers are injured on unsafe bridges than attacks from wild animals. Watch this spot for updates.

Rod Planck Seminar

The Baltimore Camera Club is hosting an all day Seminar by noted Nature Photographer Rod Planck. It will be in Towson, just north of Baltimore, on March 21, 2007. Details are on the club web site (at the bottom of the home page)—www.baltimorecameraclub.org

Timothy Edberg — Open Studio

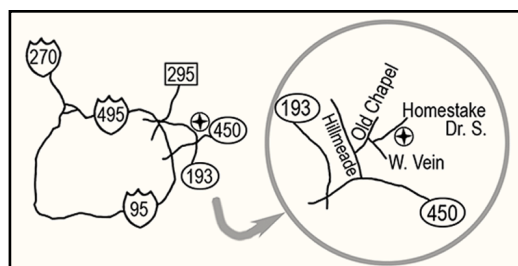
Fine art photography for sale in time for Christmas!

As seen in Shutterbug, Outdoor Photographer, Popular Photography, PHOTOgraphic, PC Photo...

6511 Homestake Dr. South, Bowie, MD
Saturday, Dec. 2, 10 a.m. to 5 p.m.

Buy nature photographs directly from the artist.

Questions? (301) 809-5857 or edbergphoto.com



Artwork for sale.



Timothy Edberg • Open Studio

Time to Junk Those SLRs?

In the last CABLE RELEASE I noted that my wife Elsa used her new birthday gift—a “deck of cards” size Sony DSC-W 100 digital camera (7 ounces with chip and battery)—to make a photo that received an HM award in the October Advanced Class Nature competition. She had then not yet read much of the manual for that camera. After reading more of the manual, Elsa again shot with that camera—and

one of the images won First Place in the November Advanced Class color print competition.

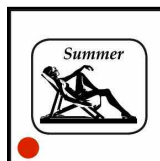
So now the question is: Is there any hope for the rest of us doing well in future competitions once Elsa finishes reading that manual?

—Carl Brandt

How to Mark Slides and Prints for Competition

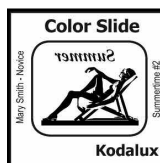
FRONT of slide

viewed normally, with **thumb spot** marked in lower left corner (please make it a spot [◆] not a dot [•])



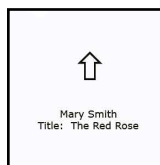
REVERSE of slide

with photographer's **name** and **title** of slide



BACK of the matte

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



Silver Spring Camera Club Membership Form 2006-2007

Name _____ Spouse's Name _____

Street Address _____

City _____ State _____ ZIP Code _____

Home Phone _____ Work Phone _____

E-mail Address _____

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 \$25; dues for spouses and students remain at \$25. Make checks payable to the Silver Spring Camera Club, and give or mail to Treasurer, Bob Catlett, 8710 Geren Road, Silver Spring, MD 20901.

(For all questions about the club, please contact Membership Chairperson Garry Kreizman at 301-384-4911, or e-mail: grkreizman@verizon.net)