



SILVER SPRING CAMERA CLUB OF MARYLAND • USA

Cable Release



FOUNDED 1950

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The Blue Ribbon for the Faces Competition in novice color print category went to new member Tooky Bunnag. Here is a little of the how and why she chose to aim her camera at the subject at this particular moment in time:

I took this photo of my good friend's son, Saxon, just at the tail end of a scolding by his mom. He had been playing in the red clay outside and got his suit all dirty. In fact, his face and hands had also been covered in clay—his mom had just cleaned them off. I took the photo and just loved the expression on his face at that moment. This was one of those photos that I knew was great the second I took it—it has very little post production work on it.

There's No Clay On Me, Mommy!
by Tooky Bunnag



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E-mail addresses and phone numbers available on request.

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 excerpts from *Cable Release* 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 MyPhuong Nguyen at mpnguyenfo-to@yahoo.com.

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

SSCC Web site: www.scccphotography.org

SSCC Membership Rates

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



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 Rep. Henry Ng at HenryCNG@aol.com.

Created on a Mac with QuarkXpress

Time for a Reality Check

Ah, that new camera smell is in the air. Suddenly, you want it to snow. Unless you are headed out of town, you have plenty of time to read the manual before the first flake falls. But if you are like me, all you got for Christmas was a new camera scented candle. I'm not complaining. As a matter of fact, I am happy not to have to read any directions.

How about that Tony Sweet? Was he the bomb or what? (*Translation—Tony is the greatest*). I have seen his presentation four times now and have to admit I did not expect to hear anything to cause a dramatic change in my personal philosophy of photography. I went because I have always enjoyed his presentation. Someone in the audience asked him if he ever adds or subtracts anything from his images. He said he makes no apologies for using a computer and will do whatever it takes to get the image he wants. He went on to say, "If it makes you happy, do it."

So I went home and did it. Guess what? It made me happy! We live in an exciting and important time historically. Just as the camera gave the painter the freedom to explore visual representation beyond realism, the computer is freeing the photographer to visualize a world that exists only in their mind. Who says we have to only do things that traditionally can be done in a darkroom? Who is going to know what can be done in a darkroom 200 years from now let alone 10 years? Is anyone going to care?

I wanted to be a photographer, so I stuck with simple manipulation—mostly. OK, I went a little wild once in a while, but I was just playing around, it was not serious work. And I do not think anyone took me serious. I wanted my serious work to still be considered a photograph as opposed to digital art or something other than a photograph. All that matters now is that I like it and other people like it as well. What someone wishes to call it does not really concern me. Categorizing and labeling is the job of historians.

I wrote an article in this space a few years ago as a joke about a camera that only takes a picture when the subject smiles. Lo and behold it came true! According to my crystal ball, next up will be voice recognition. But more importantly, I think the camera will be seen in a NEW *new* light as just another tool for the artist to create his/her vision and accepted more widely as such. I have not been feeling quite myself lately. I think I am coming down with a bad case of new computer fever. ●

Can you hear me now?
PM

President's Corner

Bill Rau

A quote by one of my favorite photographers, David Plowden, caught my attention. He was reflecting on the risks of analyzing our own photographs and methods. He warned against losing "the magic. And it's so easy because you become so self-conscious...and so analytical about it [and] in the long run you lose that wonderful sort of ego that you have that says, 'I don't care; I love it anyway; I'm going to do it!'"

Plowden's comment struck me for two reasons. First, I occasionally feel I must adhere to certain photographic standards in order to get "good" photos. Then I wonder, "Well, whose standards am I supposed to follow?" Plowden helped knock down some of the worries I have about doing the "right" thing.

The second reason Plowden's observation is meaningful to me has to do with the lenses we look through. All of us, as members of SSCC, see somewhat different things as we look at a similar situation. Also, we like different aspects of our environment. So, how can we adhere to set standards when our views of and on the world are all different?

And then our December speaker, Tony Sweet, ended his presentation with the reminder that we each bring our own interests, styles, joys, and passions to photography. I greatly admire Tony's art, but those parting words are what remain in my mind.

To me, Plowden and Sweet are talking about the freedom photography offers each of us to express our creative spirits. And SSCC offers an important venue for demonstrating different ways of seeing the world around us and expressing our visions of those worlds.

As we begin 2008, my resolution for the Club is to help shape our activities so that each of us can continue to move forward in enjoying photography. ●



SNOW POLICY

If County schools are closed,
we are closed.

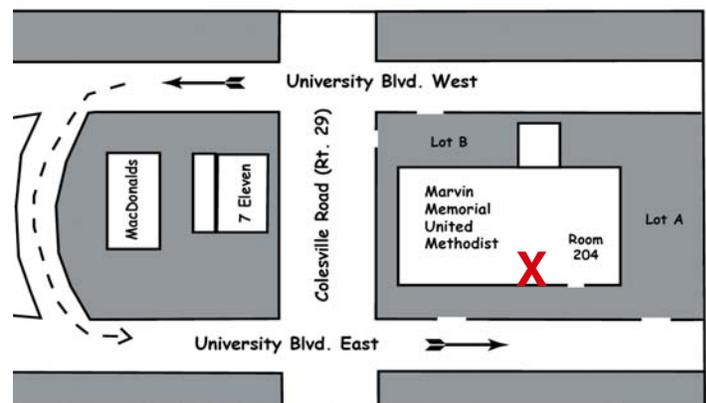
Tentative Board Meeting January 31

The meeting is open to anyone who would like to become more involved and help to insure that the club continues to exist with the level of success it now has. The agenda will include a discussion of competition themes for next year, options for controlling the total number of entries on competition nights, and best use of 3rd Thursday meetings. Other topics will include the usual: Finances, Web Page Development, Digital Competition, and plans for the Annual Banquet. For exact time and location, and to reserve a seat contact: newsDesk@ssccphotography.org

Competition Topics Coming Up

January	Open
February	Action/Motion
March	Open
April	Landscapes
May	Body of Work

* LOCATION, LOCATION, LOCATION *



SSCC meets in the church across the street from the new Blair High School. Park in Lot A. All meetings start at 7:30.

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Guest Speaker Night— January 3

Catriona Fraser



Catriona Fraser is an award winning photographer, the owner and Director of the Fraser Gallery in Bethesda, Maryland and the founder of Secondsight, an organization for women photographers.

Her work has been exhibited widely in many galleries in Europe, Latin America, and the United States. Additionally, her work has been exhibited in the Carnegie Museum in Pittsburgh, the Otero Museum in Colorado, the Museu de Brusque in Brazil, and the Rufino Tamayo Museum of Contemporary Art in Mexico City.

As a curator and juror, Ms. Fraser has orchestrated, organized, curated, and juried over 100 exhibits, ranging from being the peer juror at the 1996 Northern Virginia Fine Arts Festival to curating exhibits for various Washington, DC, Virginia, and Maryland galleries and artists' organizations and leagues.

Ms. Fraser serves on the Bethesda Art and Entertainment District Advisory Panel and the Washington School of Photography Advisory Board. She has also served on the Advisory Panel for the Arts and Humanities Council of Montgomery County and also serves as the Chair of the Trawick Art Prize, a fine art competition that will award \$14,000 in prize money to artists residing in Maryland, Washington DC, and Virginia. She is also the Chair of the Bethesda Painting Awards, an annual competition that awards \$14,000 in prize money to painters residing in the same area. Ms. Fraser is also the Director of the annual Bethesda Fine Arts Festival.

Cable Release

The Fraser Gallery was established in 1996 in the Georgetown neighborhood of Washington, DC. In 2002 a second, larger gallery was opened in Bethesda, MD. The Fraser Gallery exhibits the work of local, national, and international artists with an emphasis on contemporary realism.

The gallery is located at 7700 Wisconsin Avenue in Bethesda, MD and is a short walk from the Bethesda Metro station. New exhibits open on the second Friday of every month, in conjunction with the Bethesda Art Walk. Exhibits are free and open to the public. For more information call (301) 718 9651. The gallery is open Tuesday - Saturday from 11:30 am—6 pm.

Competition Night— January 10

Subject—Open / Judge—Mary O'Neill

Mary has been a member of the Northern Virginia Photographic Society (NVPS) since 2003, and has served in several Board positions including Membership Chair and Forums Chair. She began photographing “seriously” in 2002, and considers herself to be an enthusiastic amateur photographer. Mary has received no formal training in photography, but has taken workshops with Jim Steele, Jim Clark, Tony Sweet, Joe Miller, and most recently participated in the Freeman Patterson and Andre Gallant workshop in New Brunswick, Canada.

Mary was awarded the NVPS “Novice Photographer of the Year” award in 2005, and was also honored with the NVPS “Novice Monochrome Print of the Year” in 2005. Mary was recently awarded the Nikon Sponsor’s Choice Award for an image juried into the 2007 Meadowlark Nature Photography Expo. Mary’s work has recently been published in West Virginia Magazine, and she currently has work on display at The Art League in Alexandria, Virginia.

Role of a Camera Club Judge

I see the primary role of the camera judge as providing fair, honest and objective feedback on the images submitted, and to select the most exemplary images from the pool of entries. A judge should provide comments on his/her rationale for the evaluation and subsequent ranking of images, in accordance with the rules of the sponsoring organization, and in a positive and respectful manner which supports the ongoing development of the individuals involved in the competition. In my view, a camera club competition should be an educational event, both for the individuals submitting the entries, as well as for others in the audience. I believe that competitions provide an excellent opportunity for continued development of technical skills, visual design, creativity, and photographic vision for the membership.

Criteria Used to Judge

I evaluate images based on artistic impact, visual design, and craftsmanship.

An evaluation of artistic impact would take into account the feelings/emotions generated by the image, the photographers creativity in expressing the subject matter, and the ability of the photographer to “see” and make an image that's extra-ordinary.

Does the image create an emotional response, tell a story, or create a mood? Does the photograph reveal a “new” way of looking at the subject?

An evaluation of visual design would include assessing the photographers composition and use of the picture space, his/her use of interesting camera angles, as well as his/her use of the elements of visual design (shapes, rhythm, texture, proportion, etc.) in order to communicate visually.

In order to evaluate craftsmanship, I would take into consideration whether or not the image had the appropriate depth of field, lighting, exposure, balance, and separation, as well as the presentation of the image (i.e., was the slide dust-free, the print appropriately matted, etc.). I would also discuss the presence or absence of distracting elements such as background and contrast range, or elements that inappropriately draw the eye.

If all technical criteria were equal, I believe “artistic impact” would determine the final outcome of the competition. Does the image have “soul”—does the photograph have the ability to touch the viewer, to make an impression, and to hold interest over time?

Field Trip— January 12

Grab your tripods and get on the Catlett bus to the Washington National Cathedral. And don't forget your cable release—not the newsletter. This is a great place to study lines and shapes. The stained glass also provides for a lesson in white balance.

Field trip coordinator Bob Catlett will be leaving the usual meeting place at the Giant parking lot at 9:30 am. The Giant is on Arliss just off of Flower Ave. Drive time is 30–45 minutes. See Bob for reservations and more info. The Cathedral, of course, is located on Wisconsin Ave. just north of Mass. Ave.

TechTalk— January 17

First, a big thank you to Bob Peters for a very informative lesson and demo at our last meeting on Nikon Capture's system of control points. This month, Henry Ng will be our special guest leader.

Starting off the evening activities, at 7:30, Pete Manzelli will demonstrate how to test and calibrate your tripod. That is not a typo. There is a simple technique that anyone can do to evaluate and improve a tripod and takes less than 15 minutes.

Henry will show a 10 minute highlight of the PSA 2007 TOPS program which contains outstanding images from the top exhibitors in the world listed from the annual PSA Who's Who in Photography.

Then, we will watch a video entitled “Dirty Secrets” that was presented at the 2007 PSA annual International Conference in Tucson, AZ. The program shows the different ways and techniques of cleaning SLR digital cameras. It was selected to be included into the PSA photography library for renting by PSA members worldwide. The show is very informative and well done.

After that, the floor will be open to whatever issue anyone wishes to address. You can bring in prints to show and tell, or solicit feedback. It is always nice to have guest speakers and judges come to our club, but there is also a tremendous amount of collective knowledge within the club. These types of open forums benefit both the novice and advanced members with verbal and problem solving skills. If you have not attended one of these meetings—well, let's just say, you're missing out. Henry can also answer any questions you may have about PSA as well.

Field Trip— MEXICO

The week of April 21-25, 2008, is now set for the field trip to Pátzcuaro, Mexico. The cost will be \$1350, exclusive of airfare, meals and incidentals. Two professionals who know the region will guide the group. A deposit of \$650 is required with registration.

An announcement was e-mailed to club members in mid-December with all the details. If you did not get the announcement or have questions, please contact Bill Rau or Bob Catlett. Participation is limited to 8-9 people, and early registration is encouraged to ensure the lodging you want.

Competition Results

The December competition was judged by Sue Harris

The subject was: Faces

Advanced Color Prints: 35 entries; 12 entrants

1st—Bob Catlett “Painted Face” [14]

2nd—Bob Peters “Enchantment” [23]

3rd—Mark Ratner “Two Mimes Are Better Than One” [16]

HM—Bob Catlett “Crystal Ball” [15]

HM—Jim Rogers “Laughing Farm Lady, Cian Du” [19]

HM—Jim Rogers “Opera Player in Cian Du” [12]

HM—Chuck Bress “The Sheriff-20”

Novice Color Prints: 33 entries; 15 entrants

1st—Tooky Bunnag “There’s No Clay On Me, Mommy!” [cover]

2nd—Angelique Raptakis “Backwards Glance” [13]

3rd—Peter Hui “Back Stage” [9]

HM—Tooky Bunnag “Isabella” [21]

HM—Bill Rau “Wired” [20]

HM—Jerry Fath “Grandma” [17]

Advanced Mono Prints: 17 entries; 7 entrants

1st—Bob Catlett “Old Soldier” [6]

2nd—George DeBuchananne “A Korean War Vet” [7]

3rd—MyPhuong Nguyen “The Look” [11]

HM—MyPhuong Nguyen “Expressive Face” [18]

HM—Pat Bress “Ria #2”

Novice Mono Prints: 25 entries; 13 entrants

1st—Beth Koller “Wooden Mask” [1]

2nd—Mario Ramos “Alberta” [5]

3rd—Mark Ratner “Very Old Relatives” [4]

HM—Mario Ramos “Gorilla” [2]

HM—Bill Rau “Profile” [3]

HM—Sheryl Adams “Toni” [8]

Advanced and Novice Slides: 21 entries; 7 entrants

1st—Chuck Bress “Vietnamese Man”

2nd—Larry Mars “The Clown”

3rd—Pat Bress “Girl in Gown”

HM—Elisa Frumento “Nora #2” [22]

HM—Larry Mars “Diana” [10]



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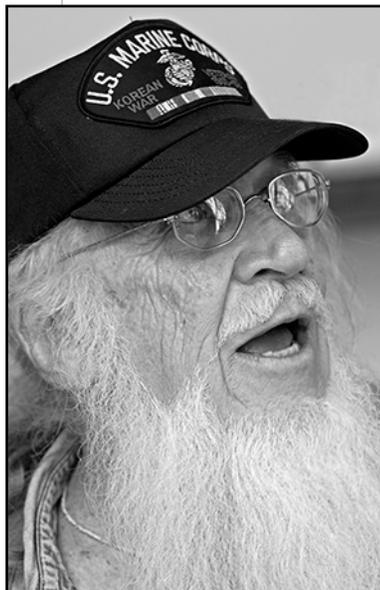
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Body of Work Competition in May

Michael Koren, Competition Chair

Once again, the Body of Work Competition will be held on May 8, 2008. As you may remember, the Board decided the Club will be conducting this competition every other year. The subject of this Body of Work Competition is Silver Spring (see the December 2007 CR for further information).

Here is what's considered a Body of Work and the rules:

For this competition, there shall be no class distinction (Novice and Advance compete together). Sets of images (intended to tell a story, make a statement or support a theme) will be presented to the judge as a group. Individual images which have won in prior monthly or inter-club competitions are eligible for inclusion as part of a set, but no image which has been entered in a prior Body of Work Competition is eligible. Entry of an image into this competition as part of a set shall have no bearing on its eligibility for entry into monthly or inter-club competitions. Makers shall assign titles to each set entered, not to each individual image. In addition images should be properly marked for the order in which they should appear, such as: 1 of 5, 2 of 5, etc.

As usual, there will be three types of competition media: color prints, monochrome prints and projected images.

Print Competition—Each member may enter up to 2 sets consisting of 3 to 5 images in both the Monochrome Print and the Color Print Body of Work competitions. Images should be individually mounted. However, multiple images mounted on one board are allowed and will be considered a single image.

Projected Image Competition—Each member may enter up to 2 sets consisting of 3 or 4 images in the Projected Image Body of Work Competition. If only 3 images are entered, the entrant must include a 4th non-transparent filler slide, positioned in proper sequence.

Start thinking NOW about the images you would like to enter in this unique and interesting competition. Here are some tips (not rules) for you to think about as you get your photographs together.

Order of presentation: The order that the photographs are presented is very important. Remember that you are trying to tell a story or convey an idea to the judge. Consider the way the images would go together, as in a book, or the order

in which they would hang on a wall. Shuffle the images to see if you have a preference. If there seems to be no rhyme or reason to the order the judge may be confused.

Orientation: Keep in mind the Body of Work will be judged as a set. An incongruous vertical photo within a set of horizontal photos may look out of place to the judge.

Theme: Make sure all your photos relate to each other. They will be judged as a set, not individually. Abstract images mixed with representational would look out of place.

Technique: Be consistent, the set of images should give the impression they were taken by the same photographer and possibly the same camera. Generally, mixing telephoto with wide angle is not a good practice.

Presentation: Use a matte or display that will compliment your set of photos. For example, it may seem a little strange for one red matte to accompany a monochrome photo while all the others in the set are on white mattes. ●

Photo Contest

by Carl Brandt

Let's have a contest. The winner is the Silver Spring Camera Club member or family with the most photos presently hanging on the walls of their residence. We will rely on truthful self-reporting. Awards: As yet to be determined—but relevant findings (such as median number of displayed photos per household) presumably will eventually appear in the *Cable Release*.

To provide a basis for making comparisons, note that there are 244 photos on the walls of our house. Have none of you a higher number to report? Well then, Elsa and I have won the contest. But wait: To offer the greatest chance for additional winners, possibly there should be sub-categories in this contest, such as: The most framed photos hanging in the furnace room (3 for us), the most framed prints in a bedroom (16 for us), most prints in a hallway (35 for us), most prints in one room (77 for us)—or the largest number of prints exceeding 16 x 20 inches in size that are on display throughout the residence (54 for us, including 3 in our kitchen). In case of a tie in any category, I suggest that winners be picked on the basis of most square feet of wall space covered by photos.

At present, no photos hang on our kitchen refrigerator. I'll bet that several of you can beat that total. Anyway, let's hear your reports—along suggestions for other categories. ●

In Memoriam

Steve Stubits (1925–2007)

Steve Stubits will be remembered by many SSCC members as a quiet and gentle man who joined our ranks in the Fall of 1987. He served two consecutive terms as SSCC President from Fall 1992 through Spring 1994, and then as Director for the next 3-1/2 years. In the Fall of 1998 Steve withdrew from club activities when symptoms of Parkinson's disease appeared. For the next 9 years, Steve bravely and quietly fought the debilitating illness, until he finally succumbed on Dec. 12th. He is survived by his wife Teresa and daughter Diana O'Keefe.

Steve was born and grew up in the coal country near Allentown, Pa. Near the end of WWII, he joined the U.S. Navy—and it was here that Steve found an interest in photography. Steve met Theresa (his bride-to-be) in a car dealership. History will note that he made a wise choice that day—he chose her instead of a fancy new car.

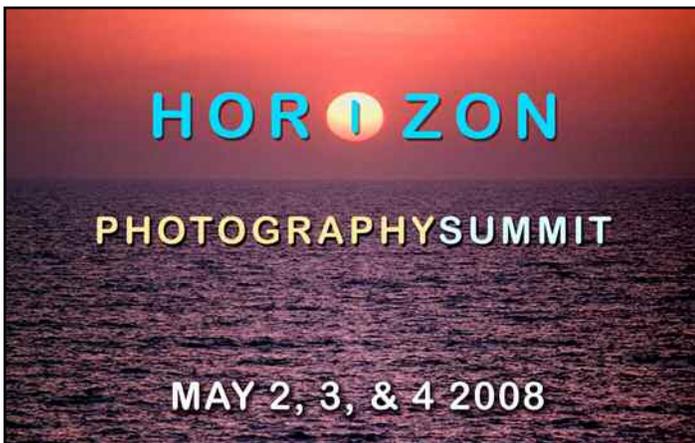
Several years later Steve was still pursuing photography as a hobby and developed a knack for capturing images rich in elements of line and form. He also loved taking part in

SSCC's many field trips on both local 1-day excursions and on extended trips overseas.

Steve preferred to work in B&W and set up a darkroom in his basement. Not to be outdone (nor neglected), his wife Teresa convinced him to teach her how to photograph and print. She proved to be a quick learner and he an excellent teacher. Teresa recalls joining the club for one year and competing in the same class with Steve. And in her very first competition, Teresa's entries scored higher than Steve's, and winning her two ribbons.

To his family, Steve was, first of all, a very loving and dedicated husband and father. He was also a good provider, uniquely talented in working with his hands, and was successfully self-taught in just about everything he undertook. Teresa remembers one occasion when his very young daughter brought him a picture of a koala bear and asked him to make her one. And although he had never worked in wood before, Steve taught himself the art of woodcarving and carved her that bear. Over time, Steve became a genuinely skilled woodcarver.

In his retirement years, Steve continued with his photography and periodically did volunteer work for Brookside Gardens. Although we miss Steve's presence, our fond memories of him will always be with us. ●



HIGHLIGHTS

- Presentations by Horizon faculty & other photographers
- Field trips with Horizon faculty
- Personal shooting time in historic Chesapeake City
- Models on location
- Canal Boat Tour
- Buy/sell used photo equipment
- Portfolio reviews (additional fee)

Cable Release

COURSES

ARCHITECTURE • CAMERA BASICS • The CANON EXPERIENCE • CREATIVE VISION • DIGITAL • DOCUMENTARY • FLASH MAGIC • TRAVEL • STUDIO • NATURE • PEOPLE & PORTRAITS • GETTING IMAGES TO MARKET • WEDDINGS • ANNUAL MAY "SUMMIT" EVENT

Our mission is to expose you to new ways of seeing and new techniques, while you meet new friends in a beautiful getaway environment. Most classes are a combination of lectures, fieldwork and critique, with emphasis on hands-on activity. To allow for one-on-one attention, class size is kept small: 12 students maximum, with some classes even smaller. Horizon's instructors were selected for their photographic expertise, enthusiasm and communications skills. Our approach is to challenge you, support you, and inspire you. Join us for a weekend of learning, exploration, fun, and creativity!

Detailed Course Descriptions [[Click here](#)]
Annual Photography Summit [[Click here](#)]

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How to Create a Vanity Website

by Dave Mullen

Back when I did all my photography in a black and white darkroom, my photos were seen by my family, folks visiting my home or office, and those to whom I send gifts. With the advent of all things digital, my photos can now (potentially) be seen by millions. The price of this new gallery? \$24.95 per year.

There are many hosting providers out there, with prices ranging from free to hundreds of dollars, but my experience has been with a company called Doteasy.com. This site now hosts davidmullenphoto.com, christinamullenphotography.com (a birthday gift to my daughter), and three other websites for organization in which I'm involved.

Why not use one of the free hosting services? My site has no banner ads and no pop-ups, making it look much more professional. My site, and email, have my domain name only, without the prefix of the hosting company.

How to do it: my underlying philosophy is that it can't take up much time, because I don't have much. My daughter set up her site in Photoshop, which is why it looks nicer than mine. I set up my main page in Microsoft FrontPage, which is a WYSIWYG (what you see is what you get) web page editor that makes designing a page pretty easy. I stole, er, borrowed the work I'd done for the school website (nora-school.org) and adjusted it to my own needs. Why reinvent the wheel when I'd already created one? The main page just has links to galleries and other information (just in case someone wants to pay me for my photos).

The photo galleries were set up automatically in Photoshop. I put the photos for each gallery in a separate folder, ran the File>Automate>Web Photo Gallery command from the menu, and voila.... I have a gallery, compete in its own folder. To upload my site to Doteasy.com I use a free FTP program called Filezilla, which you can find through Google. It makes managing all of the sites for which I'm responsible pretty easy, just a drag and drop to do the update.

If I want to have a private gallery of family photos I can do the same thing, but not create a link from the main page. Then I can send the relatives a link to www.davidmullenphoto.com/summervacation and they can see all (or the best of) our photos.

On my school's website (nora-school.org/photos) I'll do much the same, though occasionally I'll use a program called

Pixtivity to create a self-running Flash slideshow. One of these days, if I get ambitious (or a bit of free time) I may add a Pixtivity Flash slideshow to my own front page, but for now my site serves its limited purpose... I can show relatives in Massachusetts and Rhode Island recent photos and show my photography class examples of depth of field, frozen motion, and hope that curators from the Corcoran stumble over my work, leading to fame, glory, and fortune beyond measure.

Other web hosting companies include ehostpros, Microsoft Office Live, thefreesite.com, 0catch.com, siteground, web-sitesource.com, and godaddy (of the infamous commercials). Check these out, or google web site hosting to see what else is out there, but as I say, I've been pretty happy with Doteasy. ●

Wanted: the BEST in Gardening Photography

Washington Gardener magazine is the gardening publication specifically for the local metro area—zones 6-7—Washington DC and its suburbs. *Washington Gardener* magazine's basic mission is to help DC area gardens grow.

The magazine is written entirely by local area gardeners. The content of the magazine gives real examples that residents of the greater DC region can use immediately in your own garden.

This contest offers an opportunity for all photographers to present their best shots of gardens in the greater Washington, DC area. Contest entries will be judged on technical quality, composition, originality, and artistic merit. More than \$500 in prizes will be awarded!

This year we have added a new entry category for a total of three classifications:

- Garden Views: Beautiful, dramatic, or unusual perspectives of a garden landscape, including wide shots showing the setting. Subject can be a private or public garden.?
- Small Wonders: Tight close-up images or macro shots of a single flowers, plant parts, fruits, vegetables, etc. Subject can be photographed in a private or public garden.?
- Garden Creatures: Images of insects, birds, frogs, domestic pets, etc. in a private or public garden setting.

For the full details, go to directly to:
www.washingtongardener.com/index_files/WGPhotoContestRules08.pdf

Kathy Jentz

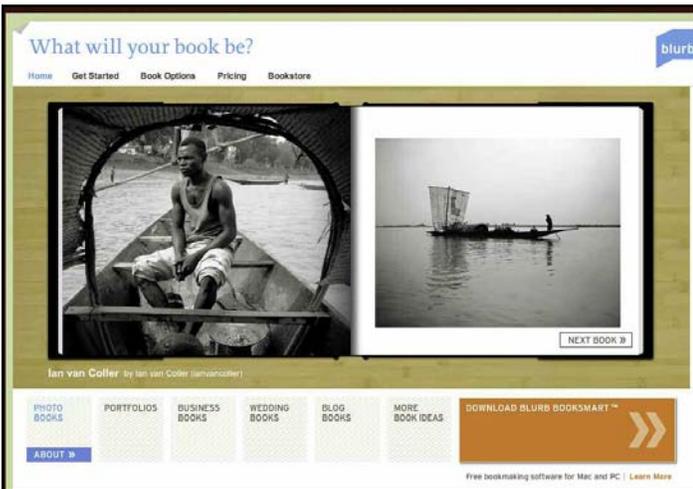
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Good Buys and Parting Shots

Create Your Own Photo Book

Here is website that can turn your dream of having your own photo book into reality. Size options are 7x7, 8x10, or 13x11. Number of pages can range anywhere from 20 to 360 or more with a soft or hard cover plus a jacket. Prices are very reasonable starting at \$12.95. They provide all the tools and software for Mac or PC. Start planning your 2008 holiday gifts now! Your friends and family will love it.

www.blurb.com



Homemade Ring Flash

Here is what you can do with those old strobes laying around the house, a little duck tape, and a coffee can. Click on the photo below to view the technical specifications.



Sixth Annual Meadowlark Nature Photo Expo

February 9-10, 2008

Keynote address February 8th

www.MeadowlarkPhotoExpo.org

Location: Meadowlark Botanical Gardens in Vienna, Virginia

Admission: \$5 Per Day (Children 15 and under free)

The Sixth Annual Meadowlark Nature Photography Expo brings together two full days of activities and presentations on February 9 & 10, 2008 in Vienna, Virginia. The Expo begins Friday evening, February 8 with Frans Lanting's keynote address "LIFE: A Journey Through Time".

The Expo's activities on Saturday and Sunday will be held at Meadowlark Botanical Gardens. Hours are 9:00 am to 4:30 pm on Saturday and 10:00 am to 4:30 pm on Sunday. Join the more than 2,000 people expected to attend this year's Expo. Learn how to improve your photographs, attend inspiring presentations and see the latest equipment.

Sponsor booths will have gear and apparel for photographers on display. View the juried photography exhibit of more than 200 stunning nature images. The Expo also offers the unique opportunity to photograph hawks and owls from the Raptor Conservancy of Virginia. Lectures are offered throughout both days. Free professional photo critiques and free camera cleanings will be offered on both days. Numerous raffle prizes will be available.

On February 8th, Frans Lanting's keynote address will be held from 7 to 9 pm at the Tysons Corner Marriott in Vienna, Virginia. Tickets for the keynote address can be purchased through the Expo website. Tickets purchased before January 1st are only \$20! After January 1st, tickets are \$25 online, \$30 at the door. It is not guaranteed tickets will be available at the door; advance purchase is recommended.

Visit the Meadowlark Photo Expo website to buy tickets and for additional information, including the schedule of activities and lectures, speaker information and raffle prizes.

For Sale, Epson 1280 Printer

Excellent condition

\$75 members

\$100 non-members

newsDesk@ssccphotography.org

List of FAQs (Frequently Asked Questions)

Q What time do the meetings start?

A 7:30 pm

Q Can I get there early and help set up?

A Absolutely! Someone is usually there at 7.

Q Can anyone submit articles to the Cable Release?

A YES! You can submit anything on the subject of photography, including cool links, news items, software/hardware reviews, tips and tricks, how-to's, etc., etc.

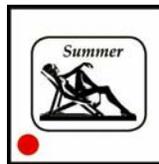
Q I recently went to a photography seminar. Should I write a report and share my experience?

A That would be nice.

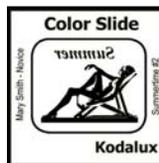
Q I have an idea. Who should I give it to?

A The President, the Editor, or any Board member.

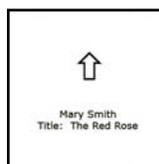
How to Mark Slides and Prints for Competition



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

A mat can be any color as long as it is white. – Joe Miller

Silver Spring Camera Club Membership Form 2007-2008

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 mail to, SSCC, P.O. Box 2375, Wheaton, MD, 20915-2375, or bring simply your check to a meeting.

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