

Silver Spring Camera Club of Maryland • USA

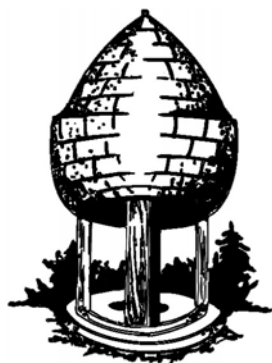
1950 - Our 60th Anniversary - 2010

FOUNDED 1950

September 2010

VOLUME 52

NUMBER 1



Cable Release



Martha Cain-Grady, Sunflower

Food for Thought

Your first 10,000
photographs are
your worst.

-Henri Cartier-Bresson

Special Notice: Due to an event at Marvin Memorial Church, our Speaker meeting scheduled for September 2 has been canceled. See inside for details.

SSCC Officers and Chairs 2010-2011

President:	Mike Lux
Vice President:	Tom Bancroft
Treasurer:	Jerry Fath
Secretary:	Angelique Raptakis
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Third Thursdays:	Michael Koren
Membership:	MyPhuong Nguyen
Field Trips:	Bob Catlett
Historian:	Norm Bernache
PSA Rep:	Michael Koren
Website:	Dave Mullen

E-mail addresses and phone numbers for officers are available on request. Please contact MyPhuong Nguyen at mpnguyenfoto@gmail.com.

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

Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact MyPhuong Nguyen at mpnguyenfoto@gmail.com.

SSCC member submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at dave@nora-school.org

SSCC Website www.scccphotography.org
or www.scccphoto.org



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

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SSCC Meeting Location

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

Directions:

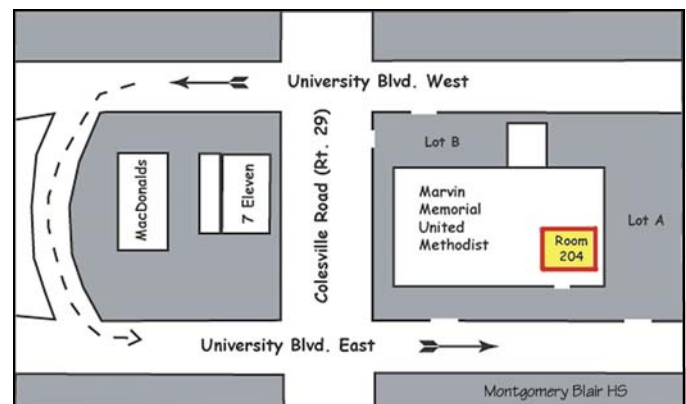
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

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

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

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



All Meetings begin at 7:30 pm.

President's Column

Mike Lux



Every September, a little like returning school children, we anticipate the coming of the new Club year and the photographic pleasures, experiences and growth we may encounter. And we surely will, if we attend Club meetings and more importantly - get out in the field - searching for the infinite

variety of lovely scenes which our planet has to offer photographers with determination and vision. There is so much to photograph, not only in the exotic and magnificent locations to which we take special trips, but right around here as well. Beautiful light, interesting juxtapositions, colors, shapes, faces, patterns, textures, still lives, abstracts and more are EVERYWHERE for those willing to search, expand their vision, and venture with open minds.

It is said that the best photographs are those that are simple and uncluttered, and such is probably true for many of life's goals as well. I have two "simple" SSCC goals for this coming year:

(1) to motivate members to get out and photograph - more than ever, because of their participation in Club meetings and activities;

(2) to provide a Club atmosphere and forums which better encourage us to have our questions answered and to share and discuss our photographic experiences and expertise.

Our Club is blessed with many outstanding and knowledgeable photographers who have so much to offer. There is a wealth of photographic experience and expertise waiting to be shared. We do not do enough of it because we are often a "passive" bunch who sit and listen to speakers and judges. This is fine because our guest speakers and competitions have always been the heart and soul of our Club, and they provide a forum for all of us to learn more about photography. But, in my opinion, we should be discussing photography more than we have been doing amongst ourselves. The Club can encourage this and provide forums for it to happen.

I'm calling it: "The SSCC Idea Exchange." As the year progresses you'll be hearing more about this in the Cable Release, at our meetings and in this column.

I encourage you to e-mail me at mlux@verizon.net with any ideas you may have which you believe would make us a better Club and which would enhance your Club experience. One such idea is the **Art of Seeing Workshop** that Charles Bowers and I will be running beginning in September. The announcement is in this *Cable Release*.

I plan to include in this monthly column something about photography which does not deal directly with the workings of the Club, itself. I'm calling it:

"Photographic Food For Thought"

This month's installment is: "*The Quest For Sharpness*." One of the frustrations with our passion is the difficulty in producing totally "sharp as a tack" images of stationary subjects, which more often than not is a photographer's quest. But, even where we think we did everything right: focused one-third of the way in; used a tripod and a cable release; shot at a high f-stop (like f/22)); we are often disappointed with the results if we look carefully.

Let me ask you this: Does your camera feature "Mirror Lockup?" If it does, how often do you use it? It's been my experience that a majority of amateur photographs do NOT take advantage of this very worthwhile feature. As you probably know, inside a 35mm SLR, (film or digital) is a mirror that must swing up (slaps) out of the way before light can reach the film or sensor. This creates vibrations during the exposure, which can lead to unsharp pictures particular for shutter speeds between 1/8 and 1/15 of a second. It is best to avoid these speeds, if possible. With mirror lockup, there is no need to worry about shutter speed. You can, of course, also use the self timer instead of mirror lockup, if your camera doesn't feature mirror lockup, or if you prefer the self timer after experimenting with mirror lockup.

Mirror lockup or the self timer is also recommended for tripod mounted macros and telephotos of stationary subjects, since the effects of any "mirror slap" will likely be accentuated. If you don't use a cable release with your tripod, another advantage of mirror lockup or the self-timer is the elimination of any slight

(Continued on page 4)

(Continued from page 3)

camera shake caused by your finger pressing down on the shutter.

Like all things, mirror lockup has a few disadvantages as well, or shall we say “a few nuisances.” In most cameras it can only be enabled and disabled by digging deep into the camera’s menu. It also takes some getting used to when, all of a sudden, you see nothing in your viewfinder until you press your shutter release a second time in order to take the image. But it soon becomes second nature and easy to get used to. I’ve heard rumors that the next generation of SLR cameras are going to be “mirror less.” When that happens and you purchase one, throw this column away!

I look forward to becoming active in the Club again and working with my fellow Club “old timers,” and I particularly look forward to getting to meet and know better those of you who have joined the Club in the past several years. See you soon.

Now, get out there and don’t forget your camera.

Mike

Speaker: Nikhil Bahl
Creative Interpretations
Canceled due to Church Activities

Ed. Note: Nikhil is an inspirational speaker, and this is what we would have heard. Photography is all about interpretation. From subject selection, to focal length, shutter speed and aperture, to camera placement, post-processing, a photographer makes many decisions that interpret the subject. A photographer can show the subject in an atypical manner that may challenge the viewers perceptions, or by delving into the abstract the viewer can be left guessing as to what the subject really is. In his presentation, Nikhil Bahl will take you into the realm of conceptualizing and interpreting the scene that is to be captured by the creative photographer.

Nikhil likes to capture nature’s poetry via the art of photography. While his primary interest remains nature photography, he has photographed corporate events, award functions, weddings, and has even delved in portraiture and studio photography. His work has been published on post cards, greeting cards, posters, newsletters, magazines and web sites. His fine

art prints are part of many private collections and have been in several exhibits in the Washington Metropolitan area.

Nikhil leads location workshops and photo tours. He teaches photography at the Metropolitan Center for the Visual Arts in Rockville, Maryland, the Meadowlark Botanical Gardens in Vienna Virginia, and the Digital Photo Academy. He believes that trying to impart a fresh perspective is the biggest challenge in photography. His instruction is focused on in-camera interpretation and developing personal vision rather than simply following “the rules.”

To view his work please visit www.nikhilbahl.com.

Competition: Judge, Steve Gottlieb
Topic: Open
September 9

Our judge for September will be Mr. Steve Gottlieb. Steve is an old friend of SSCC and well known in the Washington photographic community. After his graduation from Columbia Law School he moved to Washington where he practiced law while building his photographic resume. In the mid 1980s, his first book, *Washington: Portrait of a City* was published, at which time he decided to pursue his lifetime hobby as a profession. In addition to a wide-ranging commercial photography career, he has published several other widely acclaimed books. A revised third edition of his DC book is due out this fall and will be the subject of an exhibit that opens at the University of the District of Columbia on Nov. 9th. An article that Steve wrote for Apogee.com is reprinted, by permission, in this issue of the *Cable Release*.

Steve is the founder and director of Horizon Photographic Workshops. American Photo Magazine declared Horizon to be one of the “Twelve Awesome Travel Workshops in the United States.” Steve and other instructors offer weekend workshops in a variety of subjects in Chesapeake City, in northeast Maryland, and in other locations. Steve also offers one-day workshops for individual camera clubs. His work can be seen at www.horizonworkshops.com.

Third Thursday They Hated It! September 16

Our September Third Thursday topic is **They Hated It!!**. Come to our meeting at 7:30pm to present to the audience 2-3 images you have entered in competitions that have never won anything. New members and curious guests are welcome, and if they have an image that has never won in ANY competition, BRING IT.

This evening promises to be light hearted, funny and enlightening. We want to hear why you shot what you did, some comments the judge may have had, and what you think you might do different under the same shooting circumstances.

Here are the details for participation:
Bring up to three prints, mono or color, or send via email up to three images to middlingsort-ssccthirdthursday@yahoo.com by 11:59 pm Tuesday, September 14. Use the same size and format requirements as for our SSCC Competition entries. Details can be found in this Cable Release. Please either bring prints or email images, not both. HAVE FUN!!

Field Trip Great Falls September 18, 9am

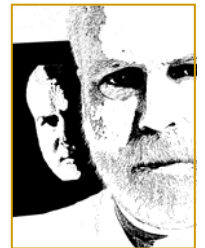
Bob Catlett will lead us on a tour of Great Falls in Maryland. As is our tradition, carpoolers will meet in the Giant Supermarket parking lot at the corner of Arliss Street and Flower Avenue in Silver Spring to join the Catmobile in a drive to the Potomac River.

Editor's Corner Renewal Dave Mullen

September is always an emotional month for teachers, as we say good-bye to the lazy days of summer and prepare for the new energy that our students will soon bring into our lives. Even for those who are no longer in the classroom, the cooler evenings and the shorter days strike a resonant chord, as we prepare, at least psychologically, to harvest the fruits of our labor and hunker down for the winter. Indeed, in our culture we really have two new years, September (the academic new year) and January (the pagan one).

As we enter our new club year, I urge you to rededicate yourself to not only participating in and enjoying the club's activities, but also to serve the club in some capacity. Whether coordinating an exhibit, bringing refreshments to a meeting, writing an article for the Cable Release, or assisting with digital competition, there is room for everyone to give back a bit to their club. The more each of us does for each other, the more we all benefit. So as we all begin this season of renewal, consider a renewal of service along with your renewal of dues.

The CR deadline remains midnight on the 24th of each month. Quips, comments, articles, questions, and suggestions are all welcome via email, dave@nora-school.org.



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

To get the latest version of Adobe Reader, use this Hyperlink:
<http://get.adobe.com/reader/othersversions/>

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The Bulletin Board

SSCC Workshop Photography and the Art of Seeing

See the announcement on page 16
for details, or email Charlie Bowers at
cwbowers@mac.com.

First Meeting is September 8!

Plan Your Shooting Now 2010 –2011 Competition Topics

September	Open
October	Nature
November	Abstract
December	Open
January	Architecture
February	Open
March	Motion
April	Open
May	Emotions
June	Year-End

SSCC is now on Facebook and Twitter!

Find us at the following links:

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

<http://www.twitter.com/ssccphoto>

Great Deals

Maryland Renaissance Festival is offering free Admission Monday, September 6 to those 62 years and older. Others can get a discount coupon through September 13 by registering an email online. Thanks to Bob Catlett for this one! www.MarylandRenaissanceFestival.com

Blurb Books is offering an extra 5% discount for orders of 10 or more books through September 30. You can order copies of the SSCC Yearbook or publish your own for friends and family. www.blurb.com

Free Magazines from PSD Magazine, available monthly as a free PDF download at <http://psdmag.org/>

Free Book from Shutterfly.com Go to www.shutterfly.com/photo-books?PH=1&cid=FOC_082610 and use Promo code 8PBA91. The offer ends September 1, 2010.

Help Wanted!
New Volunteers Urgently Needed for Critical Positions!

Projectionist Trainee: to learn the ropes from Jim Rogers on the Digital Competition software. Jim will be unable to attend several of the competition meetings this year, and without a trained person to run the projector we will be unable to hold the competition. Contact Jim at ssccphotography@yahoo.com to see what's involved.

Exhibit Coordinator: SSCC has the opportunity to hold an exhibit in late October at the Kentlands Art Barn, but we need a volunteer to coordinate the entries. This involves getting the names of entrants, titles and prices of works, and being available for a couple of hours to check in works at the gallery. Angelique Raptakis has done this in the past, and is happy to help show you what to do. Without a volunteer for this position, we will have to forego this tremendous opportunity. Contact Dave at dave@nora-school.org and I'll put you in touch with Angelique.

*Community Service isn't just for kids anymore!
Here are two great opportunities to help serve your fellow club
members! Volunteer today!*

**Digital
Entries
Are
Due
By
September
2
At
Midnight.**

**THREE GREAT WAYS
TO KEEP UP WITH
SSCC...**



*Thanks to the following folks for
contributing the articles and information in
this issue of the Cable Release:*

Mike Lux	Charlie Bowers
Jim Rogers	Steve Gottlieb
Dave Mullen	Steven Crist
Martha Cain/Grady	Elisa Frumento
Scott Shoreman	Michael Tran
Michael Koren	Stan Klem
Bob Catlett	

www.ssccphotography.org

What I Did On My Summer Vacation Our Second Annual SSCC Roundup

Steven Crist The Lighthouse Project

This project took about one year to complete. There are 27 remaining lighthouses (out of 48 original lighthouses) on the Chesapeake Bay, a number that isn't too high to photograph. The problem is getting access to the lighthouses, combined with good weather and light. Only 12 of the lighthouses are situated on land. The remaining 15 are on water. Haze and fog forced me to make several trips to a number of locations to get decent shots. I had to hire boats to get me near enough to some of the water based sites as they can be up to 8 miles from shore. Typically the lighthouses on the water are at least 1-3 miles out in the bay, so even using my 400mm lens with a 1.4 tele-converter made shooting difficult. Studying the history of the lighthouses was also an education. Since most lighthouses in Maryland were built in the early 1800's, there was no electricity, telephone, radio, or other modern conveniences. Women actually gave birth at two of the water based lighthouses. During World War II all the sites were manned by the military for coastal security. A German sub was sunk one mile from Piney Point lighthouse and is still there (snorkelers visit the site which is marked with a buoy). There are lots of interesting stories on lighthouse living. Last month I gave a talk and slideshow on this topic to the Chevy Chase camera club.



Baltimore Lighthouse



Turkey Point Lighthouse 1



Cove Point Lighthouse



Concord Point Lighthouse



Fishing Battery 2



Chincoteague Lighthouse



Point No Point Lighthouse



Piney Point Lighthouse



Fishing Battery1



Hoopers Island

Blue Angels Air Show

Martha Cain-Grady and Elisa Frumento

We went to the Fleet Reserve Club of Annapolis to see the Air Show. We had a great lunch overlooking the water while getting ready to see the incredible Blue Angels. It was so exciting to see them and what they are capable of doing up in the sky. The best part of the day was being able to capture photos of their stunts. We had to act quickly! It was a great experience and an all around fun day.



Martha Cain-Grady



Elisa Frumento



Morocco, and Closer To Home

Scott Shoreman

In May I went to Morocco to visit some friends who are living there. Two of the places I went to were Essaouira, a small city on the Atlantic where all the rowboats by the port are painted blue, and Marrakesh, where I bought a soda to get into a rooftop cafe with a sweeping view of the Djemaa el-Fna, before having dinner in one of the food stalls in the picture. Closer to home I went on a hike one hot morning on July 4th weekend when it hadn't rained for a while at Great Falls, Maryland, and went to Eastern Market where I enjoyed listening to two great musicians playing together on 7th Street.



Our South American Adventure

Stan Klem

This June my wife and I and five friends took a group tour of Rio de Janeiro, Iguazu Falls, and Buenos Aires. Our Rio hotel was just across the boulevard from the Copacabana beach. The photo below was taken from the top of Corcovado (a mountain top where the giant statue of Christ looks down onto the city). That big mound just to the right of center is another popular tourist attraction (Sugarloaf mountain). Views from both Corcovado and Sugarloaf are breathtakingly beautiful.

Since our trip occurred during the World Cup Soccer tournament, the city set up a gigantic video screen on Copacabana beach so thousands of people could enjoy the game together. While Brazil was playing Ivory Coast the evening of June 20, Rio's usually bustling city streets were practically empty. Nearly everyone was watching the match. And when Brazil won, the giddy soccer-crazy multitudes from the beach poured out onto the main boulevard singing, dancing, and chanting.

Iguazu Falls was our second stop and another gem of photo opportunities. To see and learn more about the falls see iguazuwaterfalls.com.

Buenos Aires was our third stop. Although photo opportunities in this huge city were interesting, they were less spectacular. My two favorite areas were the city's Recoleta Cemetery and the San Telmo neighborhood- the arts and bohemian area.



Classes and Workshops

Nikhil Bahl Workshops

C&O Canal, Sept. 26, 6:30am-9:30am.
 West Virginia Fall Tour, Oct. 7-10.
 Autumn at Great Falls, Oct. 30-31.
 Great Falls, Nov. 6, 7:15am-10:15am
 Photoshop for Photographers, Nov. 7, 10am-5pm
 Chincoteague Island, Nov. 19-21
www.nikhilbahl.com

Horizon Workshops

Nudes, The Female Form, Sept. 25, 10am-5:30pm
 Cape Cod, Magic Light, Oct. 9-11
 Central Park in Season, Oct. 17, 10am-5pm
 Creative Vision, Oct. 23-24
 Flash Magic, Indoors and Out, Nov. 20-21
 Photoshop: Make Your Images Sparkle, Dec. 5.
 And many more at www.horizonworkshops.com

Washington School of Photography

Outdoor Portraiture, Sept. 18, 10am-4:30pm
 Potomac Landscape, Sept. 4, 10am-1pm
 Create a Gorgeous Photo Book Using Blurb.com
 Sept. 13, 7pm-10pm
 Posing Models & Clients, Sept. 19, 10am-2pm
 Studio Lighting, Oct. 17, 2-8pm
 Studio Fashion, Nov. 7, 2-8pm
 And many more at www.wsp-photo.com

VisArts

Intro to Photoshop, Tuesdays, Sept. 21-Oct.26
www.visartscenter.org

Penn Camera

Portrait Mini-Seminar, Sept. 2, 7-8pm
 Memorials at Dawn, Sept. 3, 6-8:15am
 Memorials at Night, Sept. 9, 7-10pm
 Intro to Photoshop, Sept. 19, 9am-5pm
 Intro to SLR Photography, Sept. 26, 12:30-4:30pm
 Intro to Lightroom 3, Oct. 2, 10am-5:30pm
 Many other workshops at various locations.
<http://penncamera.wildapricot.org/>

Awake the Light Photo Tours

Mollie Isaacs & Mary Lindhjem
 Outer Banks: Photography & Lightroom, October 9-17
www.awakethelight.com

Glen Echo Photoworks

Intermediate Digital Camera
 Fridays, Sept. 24-Oct 8, 9:30am-12:30pm
 Photoshop Intermediate
 Tues/Thurs, Sep 14-23, 6:30-9:30pm;
 The Power of Point & Shoot Cameras
 Sat. Oct. 30 & Nov. 6, 9:30am-12:30pm
www.glenechophotoworks.org

Membership dues for the 2010-2011 club year are due by October 31, 2010. Wondering whether or not SSCC is a good value? Here's a comparison of classes you *could* have taken last year, and what they would have cost.

Dues 'n' Due
October 31

Club membership remains a great buy! Please give your check to our treasurer, Jerry Fath, at any club meeting.

SSCC Value

	Silver Spring Camera Club	Glen Echo PhotoWorks	Washington School of Photography	VisArts	Sante Fe Workshops
Membership	\$45	\$0	\$0	\$0	\$0
Portrait Lighting	Included	\$140	\$180	\$190	\$1,195
Critiquing	Included	\$70	Not offered	\$20	Included
Mat Cutting	Included	\$75	\$155	Not offered	Not offered
Monthly Field Trips	Included	Not offered	Not offered	\$50 each	\$700-\$5,000
Photoshop Basics	Included	\$325	\$75	\$150	\$1,095
Macro/Close up	Included	Not offered	\$155	Not offered	Not offered
Point & Shoot	Included	\$125	Not offered	Not offered	\$1,020
Book Printing	Included	\$360	Not offered	Not offered	\$345
Composition	Included	Not offered	\$155	Not offered	Not offered
Photojournalism	Included	Not offered	\$350	Not offered	\$995
Total	\$45	\$1,095	\$1,070	\$360	\$4,650
Savings		\$1,050	\$1,025	\$315	\$4,605

June Competition Results End Of Year Competition

Advanced Projected

1st	Carl Brandt	New York, NY
2nd	Beth Koller	Got my eye on you
3rd	Beth Koller	Purple Cauliflower
HM	Beth Koller	Moonlit Arch
HM	Stan Klem	Mr. Frogge
HM	Stan Klem	Quito and the Kid

Novice Projected

1st	Martha Cain-Grady	Sunflower
2nd	Gene Sach	Alligator Grinning
3rd	Martha Cain-Grady	Face II

Combined Color Prints

1st	Michael Tran	Peeking #2
2nd	MyPhuong Nguyen	Attractive Lotus
3rd	Beth Koller	Colorado River Ice
HM	Beth Koller	Moonlit Reflections
HM	MyPhuong Nguyen	Red Barber Chair
HM	Michael Tran	Bleeding Hearts

Combined Mono Prints

1st	Carl Brandt	Resting Dragonfly
2nd	MyPhuong Nguyen	The Old Rail on Second Floor
3rd	Beth Koller	Metallic Dress
HM	MyPhuong Nguyen	Glancing
HM	Sheryl Adams	Vintage Buick

Best Of Show

Martha Cain-Grady Sunflower (see cover image)

Congratulations to all who entered!



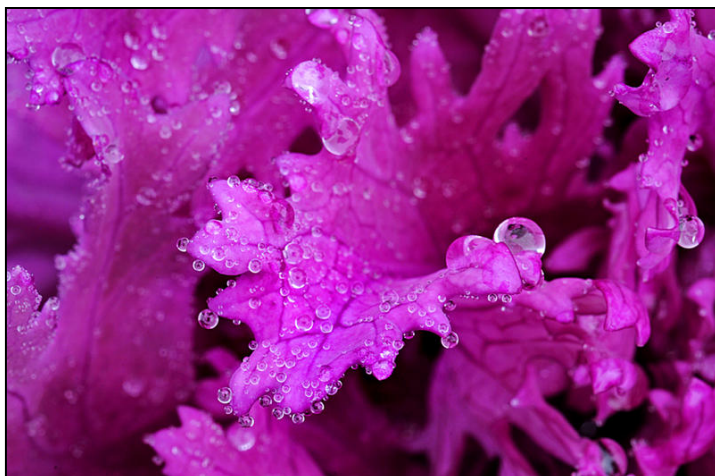
Carl Brandt, New York, NY



Stan Klem, Quito and the Kid



Beth Koller, Moonlit Arch



Beth Koller, Purple cauliflower

Exhibits and Events

Talk: A. Aubrey Bodine, Photographer

Jennifer Bodine, daughter of noted Baltimore Sun photographer A. Aubrey Bodine, will showcase the uniqueness of her father's photography on Friday, October 1, 2010 from 10am-Noon at The Community College of Baltimore County in Hunt Valley. She will discuss his contribution to the history of photography; his impact on the art of photography; a survey of his photographic career; his important trends, styles innovations; and a discussion on his impact on 20th century photography. \$25. His work can be seen at www.aaubreybodine.com Call CCBC at 443-840-5830 to register.

Ted Schroll Photographs by a local Takoma Park Master, Kentland Mansion through Sept. 19. Artist's reception Tues. Aug. 31 from 7-8:30pm. 320 Kent Square Road, Gaithersburg. www.gaithersburgmd.gov/kentlandsmansion, or www.gaithersburgmd.gov/poi/default.asp?POI_ID=309&TOC=307;309;&id=4528

Discovering the Civil War National Archives, through Sept. 6. Civil war documents and photographs from the archive's collection. www.archives.gov/nae/news/#civil-war

Chuck Close: Works, Through Sept. 26. Corcoran Gallery of Art. www.corcoran.org

Athlete: Sports Illustrated Photography of Walter Iooss. Through Jan. 16, 2011, Newseum, Washington DC. www.newseum.org/exhibits_th/athlete/

Beat Memories: The Photographs of Allen Ginsberg. Through September 17. National Gallery of Art, West Building. www.nga.gov/exhibitions/ginsberginfo.shtm

Covering Katrina A look at the effects of the hurricane through the eyes of journalists, including photojournalists, who covered it. www.newseum.org

From Tesfa to Tikvah: From Hope to Hope Photographs of Ethiopian Jews in Israel by Irene Fertik. Through Sept. 26. Sixth & I Historical Synagogue. www.sixthandi.org

Variety of Life Photography by Kevin Etters through Sept. 12. Arts Barn, Gaithersburg. www.gaithersburgmd.gov/artsbarn.

Rare: Photographs by Joel Sartore. National Geographic headquarters, 17th St. NW, Washington. Through Oct. 11. <http://events.nationalgeographic.com/events/exhibits/2010/03/18/rare/>

Best of Smithsonian Magazine's Annual Photo Contest. Smithsonian Castle, National Mall, DC. Through Feb. 28. www.si.edu/visit/infocenter/sicastle.htm

Women: Photographs by Ann C. Eid. Through Sept. 24 Artists' Gallery, American City Building, Columbia MD. 410-740-8249

Gute Aussichten. German graduate students in photography display at the Goethe Institut, through Sept. 3. www.goethe.de/ins/us/was/ver/en5976256v.htm

Capturing the Spirit. Bruce McNeil's photographs of the Anacostia River. Honfleur Gallery, through Sept. 10. www.honfleurgallery.com

What The Duck



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The Art of Seeing Images: Expressive Photography

A Silver Spring Camera Club Monthly Workshop

Led by Charles W. Bowers and Michael Lux

The Concept: The goal of this workshop is to assist you in expanding your photographic vision and improve your visual thinking. Once you have learned the basic tenets of photographic vision you might wonder - what else is there? Yes, there is always more and it's there for the taking. "The question is not what you look at but what you see." H.D. Thoreau.

Quoting from the *Zen and Magic of Photography* by Wayne Rowe: "Your knowledge of how to operate a camera must be combined with your knowledge of how to see. The hands-on skill needed to record an image in one thing; selecting what to record is another that depends upon your state of awareness, your connection with real moments and your connection with the Now." Photographer Joel Meyerowitz put it best: "Photography records what awareness observes." According to Minor White, the creative mind of photographer is like a piece of unexposed film. It contains no preformed images but is always active, open, receptive and ready to receive and record an image. Edward Weston said: "I start with no preconceived idea - discovery excites me to focus - then rediscovery through the lens."

Freeing your mind and being fully open to the world that surrounds you is a learned skill. Feeling free to photograph without judgment or prejudice or criticism allows experimentation. Experimentation leads to new discoveries and new paths of enlightenment. We hope we will help you create images that go beyond the ordinary. Join us for this interesting adventure.

The Details: This workshop is open only to SSCC members. We need a minimum of five dedicated participants and a maximum of eight due to facilities limitations. Normal meeting time will be the 4th Wednesday of each month from 7:00pm to 9:00pm at my office at 821 Norwood Road, Silver Spring 20905. Optional dates will be selected to work around holidays and for the first meeting. We will



8344

occasionally attempt field trips as a group for those who wish to attend.

There will be monthly-required homework assignments. I firmly believe that you only learn by doing, therefore, if you cannot consistently dedicated a day a month to doing homework assignments then this is not the workshop for you. You will only get out of the workshop what you are willing to personally invest. Assignments are self-executed, however, the assignments can be done with others in the group when desired.

Additionally the ownership or access to the use of a point and shoot camera will be needed for the first field trip. All feedback images will be presented in the form of your own printed contact sheet, therefore, you will need a printer. We will not be using a digital projector for image review.

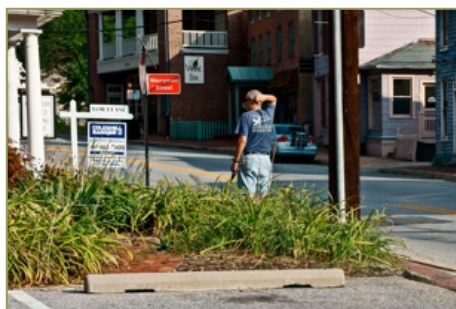


Found My Cheese

Due to my work and travel schedule in September the first session will be held on Wednesday, September 8 at the above address and time. Additionally the field trip will be a group event on Sunday, September 12. We will meet at 7:00am in Ellicott City

to make our first attempt to expand our vision. We will finish with a group breakfast around 10:00am at the Trolley Stop Restaurant.

We will be using *Photography and the Art of Seeing* by Freeman Patterson as our background text. The book is readily available in its third edition but is not a required purchase. However, it is an almost necessary addition to your photographic library.



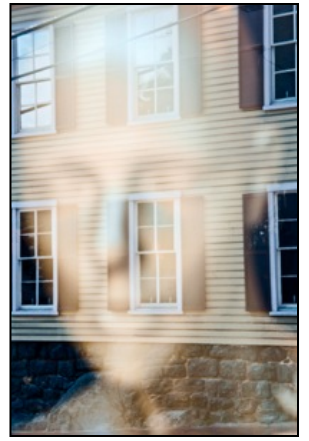
Signs of Confusion

Interested and committed participants should email me with their commitment. Acceptance will be on a first come - first served basis. If fewer than five folks express a commitment then the workshop will not be held.

Email: cwbowers@mac.com.



Architecture Seems Dead



Most Haunted Town In The US



On the Way to Compost



Painter-Man Droppings



Stop Sky Pollution



Sunday Morning Coffee Run



Tar Blot



What Baseball



The Other Side of the Cone

All photographs by Charles W. Bowers

Photography: Why We Love It

by Steve Gottlieb, Founder/Director, Horizon Photography Workshops
Originally published in Apogeephoto.com magazine, reprinted with permission

If you ask someone why they love photography, a perfectly reasonable reply could be, "I don't know why, I just do." Does one's passion for taking photographs (or any other passion, for that matter) really need an explanation? Even if we know the reasons behind our desire to click the shutter button, words generally fall short when it comes to fully expressing our emotions. One thing is certain: there is a natural human impulse to express ourselves. Prehistoric cave drawings reveal that truth. Taking photographs is one way many of us satisfy this primal need.

I have given some thought to the source of my passion for photography. I have also observed the passion of my workshop students. Pondering the specific reasons that photography has such an extraordinarily broad, powerful and enduring appeal has led me to compile a list. See if I've hit upon the driving force, or forces, that fuel your photographic engine.

1. Many pastimes require intensive training before you really enjoy the benefits. Did you ever pick up a tennis racquet for the first time and try to have a rally? Photography, particularly with modern cameras set on program mode, can bring pleasure from the moment you take the camera out of its box. And most people prefer immediate rewards for their efforts; digital photography's LCD provides that instant gratification.

2. Photography can be enjoyed with basic, relatively inexpensive equipment. Of course for those who enjoy acquiring new (and often expensive) "toys," photography is sheer paradise.

3. Photography imposes no age limitation. You can start at a very young age and there's no reason to ever stop. Even if you lack mobility, a universe of creative possibilities is open to you.



4. Pictures are concrete objects that can be shown (or is it shown off?) and talked about. Few of us outgrow the desire for what we called back in elementary school "show and tell."

5. Taking pictures gives us a wonderful excuse to explore new places and meet new people. We can hit the road in search of fresh, stimulating subject matter or we can seek out familiar subjects in altogether new locations. And the camera is a fabulous conversational icebreaker...almost as good as having a small dog or child! Opening a conversation with a stranger about

taking pictures helps overcome many people's natural shyness, while the drive to get your picture can infuse you with courage to interact that you might otherwise lack.

6. Pictures record our lives...where we've been, who we've met, how we (and others) once looked. Pictures often serve as the tangible evidence of our personal histories. As the years pass, our "photographic record" will probably become the trigger for potent feelings of nostalgia.

7. The still photograph even more than the moving image has exceptional power to imprint itself in our brain. Our awareness of the still image's special power motivates us to take pictures as well as to look at them.

8. Merely observing something—a person, a landscape, an object—can be a passive act. Photographing that thing can spark a kind of interaction. In other words, taking a picture can actively connect us to things in a way that just looking at them may not.

9. Taking pictures encourages us to observe with greater intensity...to “get up close and personal” with whatever subjects we choose. Generally speaking, the more intense the observation, the stronger and more satisfying the resulting picture and the more we'll enjoy viewing it again and again.

10. Photography is not just a mechanical act, at least when we get beyond snapshots.

It's a means for viewing and interpreting what's in front of us. If you ask different individuals to photograph the same subject, each individual's viewpoint is different, often dramatically so. For example, portraits can range from idealized to gritty, nature can be viewed as serene or intense. Some choose to pull a subject in close, while others take broader shots. We can choose to shoot in either a horizontal or vertical format. We can capture the light in different ways to produce a variety of different feelings. The various choices we make define how we creatively express ourselves.

11. Photography can occupy minutes or hours or days. And it can be done wherever, whenever and under different conditions. “Bad weather” is no obstacle...in fact, it can add atmosphere to your pictures.

12. You can take pictures alone, with a companion, or as part of a group. If companionship is your preference, there is a vast community of shutterbugs, from camera clubs to meet-up groups.

13. You can teach yourself by “doing it,” but there is also a wide array of training available: online photography classes, courses at local colleges, and all manner of photography workshops. However much you learn, however good you



get, there's always room for growth.

Whatever the reasons for your photography passion—and the reasons may not be on this list—keep shooting!



Captions: Self-Portrait; Grand Canyon; David in Globe, AZ; Workshop students at Mt. Rushmore National Park; Diane at Jefferson Memorial. All photos: Copyright © 2010 Steve Gottlieb/Horizon Photography Workshops

Steve Gottlieb is the founder, director and one of the instructors at Horizon Photography Workshops. Horizon offers workshops at its headquarters in northeast Maryland, and other locations from Boston to Washington, DC. Steve also

offers workshops for camera clubs and meet-up groups. www.horizonworkshops.com.

Steve is the photographer of six widely acclaimed photographic books. He can be reached at info@horizonworkshops.com



Gearheads

Charles W. Bowers

www.cwbowers.com - cwbowers@me.com



The Sony NEX-5 Is this the NEXT (pun intended) generation of hybrid cameras?

Okay, I confess I have my reasons for wanting this camera, or one of the other so-called 4/3rd hybrid cameras. These new cameras are either point-and-shoots on steroids or DSLRs with bulimia. First, I'm getting too old and lazy to carry a heavy DSLR and the accoutrement lens. Second, traveling via air with a lot of gear is becoming more of a hassle every day. Third, security folks all over the world are hassling photographers with those bazooka lenses, by offering such treats as taking your gear away or arrest. These hybrid cameras make you appear to be a regular tourist, thus avoiding the keen-eyed security folks since pros don't use small cameras.

To check out all these cameras and others, go to my favorite gearhead website: www.dpreview.com. The NEX-5 did not get the highest review mainly due to its user-friendly menus, which are designed for beginners. The menu system is likely to drive a semi-pro or pro users nuts. I got over that part, though, and I love this camera so far, albeit the second generation will surely correct the menu and other first generation issues.

What the NEX-5 has going for it are several features. The chip size is APS-C, which is the same size as semi-pro DSLR cameras that sell for \$1,000-1,500 or more. Larger chip size means more pixels and less noise. They did allow the NEX-5 to produce 14 megapixels, and that I feel is more than needed. Ten to 12 MP is perfectly adequate. I've made 20 x 30 inch prints from my first DSLR camera that only produced 6 MP.

There are three interchangeable auto-everything lenses at present; the 18-55 mm (multiply by 1.5 to get 35 mm equivalents), the 16 mm pancake, and a fish-eye converter screw-on. A longer telephoto is coming out this fall. Additionally, with an adaptor you can use any Sony Alpha lens, but without autofocus like the big boys. And the camera has 1080 HD video. One camera will do it all!

Another cool feature is in-camera stitching of panoramas. I tried this in my garden with some challenging light and got nice results. They don't compare to what I can do with a Nikon D700 with the proper settings and a panorama rig, but they're impressive just the same. There are a few flaws that I can correct. Since the light had a very high dynamic range I could have metered better, once I figured it out, or just shot at 1/2 stop underexposed. Since the camera shoots these panos in high resolution files (verses their P&S siblings that use video) you get a substantial file with adequate detail. While panning you hear shutter clicks for confirmation. If you don't do it correctly the camera will reject the files and give you a screen message that tells you that you screwed up. Wow, if there were a little person who yelled at me (like some cars do) I would have likely dropped the camera, figuring the thing was haunted. The text message was friendlier.

Lest I start sounding like a Sony commercial, check out this little dude for yourself if you have an hankering. You can only see it online at this writing, since the only place you can get the camera is from Sony. Even B&H doesn't have them in stock yet. And there is a 4-week waiting line from Sony at the moment. So it's just not me! I think Sony and the rest of the 4/3rds manufacturers are onto something with these hybrids. Look for Nikon and Canon to jump onto the bandwagon soon.

You can see the Sony commercials on YouTube:

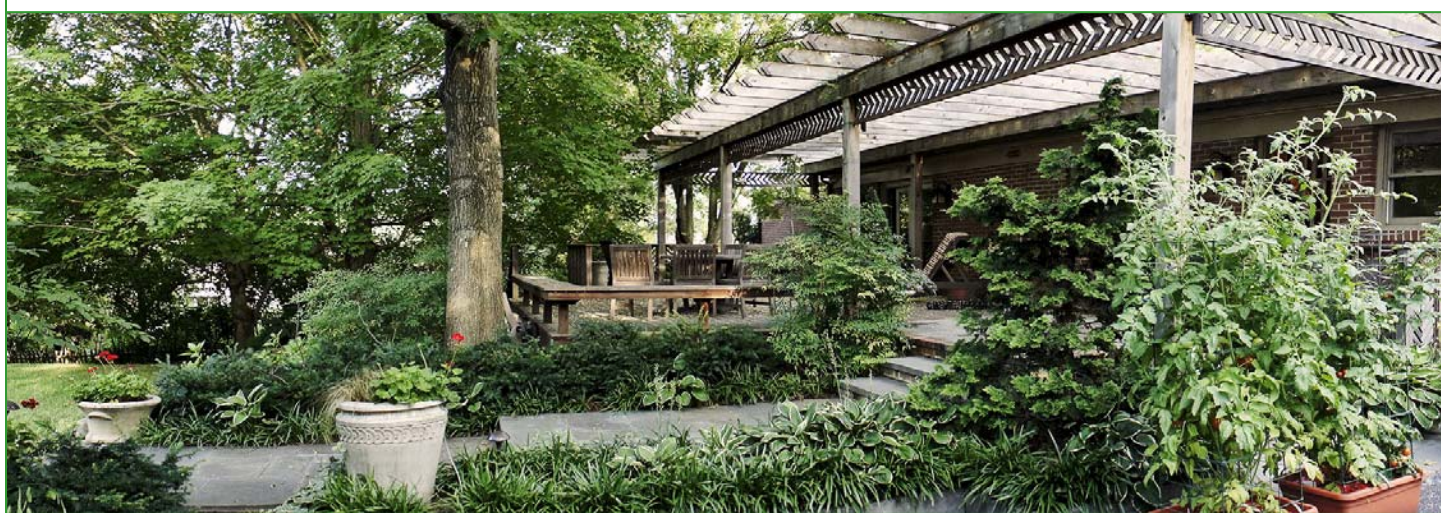
<http://www.sonystyle.com/webapp/wcs/stores/servlet/ProductDisplay?catalogId=10551&storeId=10151&langId=-1&productId=8198552921666192672>

<http://www.sonystyle.com/webapp/wcs/stores/servlet/CategoryDisplay?catalogId=10551&storeId=10151&langId=-1&categoryId=8198552921644718498&N=4294952674&Name=%26alpha%3b+NEX+Digital+Cameras#/nexLensesSection> (Ed. Note: you may have to copy and paste links that cross a line break.)

And see the HD video sample links:

<http://www.youtube.com/watch?v=1CSjdobj0IQ&feature=related>

<http://www.youtube.com/watch?v=mjfG78xGfjU>



Photos by Charles W. Bowers

Cable Release Article Submissions

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

Idea Exchange

A forum for members to pass on photo tips.

Book Recommendation

Through the years I have purchased many Photoshop, "How To" books, but only a few have truly helped me. For me, they are usually too detailed, unintelligible or missing key explanations as to the hows and the whys. But, I'm pleased to report that my latest purchase in this on-going quest has hit pay dirt! The book is entitled: "[Advanced Digital Black & White Photography](#)." The author is John Beardsworth. The book is concise, easy to follow, well illustrated and right on target. For those members who are desirous of producing fine B&W digital prints shot originally in color and converted to B&W in Photoshop, I highly recommend this book for all levels of photographers and Photoshop users. -Mike Lux

Photoshop Tip

For those of us who are sometimes looking for that "soft" look in our images to make our stuff a bit "arty" I have discovered the wonders of the CLARITY slider in Camera Raw when I open my Canon 40D raw images. Just slide it to the left and the image gets more and more defocused. It takes but a few seconds to experiment with and sometimes, depending on the image, the results can be stunning, especially when your image contains saturated colors. It's a lot quicker than playing around with all the noise and related filters in Photoshop and the results can often be far more satisfying. Of course, all the softening is global (the entire image is softened in Camera Raw) and you can not soften selected parts of the image as you can in Photoshop. Give it a try. Sometimes the best things in life come easy!!! -Mike Lux

Add your ideas next month!



Genie Sachs, Alligator Grinning

News You Can Use

Full Moons

Date	Moonrise	Moonset
September 23	6:52 pm	7:12 am
October 22	5:50 pm	7:02 am

Sunrise and Sunset

Date	Sunrise	Sunset
September 1	6:37 am	7:38 pm
September 15	6:50 am	7:16 pm
September 30	7:03 am	6:52 pm

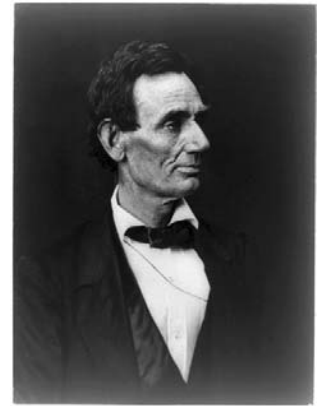
Times are for Washington DC. www.timeanddate.com



Martha Cain-Grady, Face II

Website of the Month
Library of Congress
Photography Collection
www.loc.gov/pictures/

Want to study the history of photography? Would you like to work on a classic picture in Photoshop? At the Library of Congress website you can do all this and more. Many of the photographs in this (overwhelmingly) large collection are available for downloading to your own computer. The work ranges from Alexander Gardner's photographs of Abraham Lincoln to Dorothea Lange's photos of the Depression to Ansel Adams internment camp pictures. This is a site well worth a few hours, or days, of your time.



Tim Grey's Digital Darkroom Questions

In people we now have several ways to remove red eye but in animals especially dogs we have a "green eye". What is the best way to remove this?

Tim's Answer:

Actually, my preferred method for removing green eye in animals is the exact same as my preferred method for removing red eye for people. This is a two step approach I take in Photoshop, which separates the color and tonal adjustment to maximize the degree of control you're able to exercise.

The first step is to create a new layer that will allow you to correct the color in the eyes. Click on the Background image layer to make it the active layer, and then hold the Alt key (Option key on Macintosh) and click the Create New Adjustment layer button (with the blank sheet of paper icon) at the bottom of the Layers panel. Because you were holding Alt/Option key, the New Layer dialog will appear. You can type a new name for the layer (such as Color Fix), and change the Mode to Color. Then click OK. Select the Brush tool, set the foreground color to black (you can simply press "D" to set the colors to their defaults) and make sure the brush has the Hardness set to 0% using the Brush popup on the Options bar. Adjust the brush size using the left and right square bracket keys (left square bracket to reduce the brush size and right square bracket to increase the brush size). Then simply paint on the eye to remove the color, producing gray eyes instead of green (or red, or any other color).

At this point the color has been corrected, but the eyes will likely appear far too bright. To correct this you'll want to use a similar technique, but with a different blend mode. Hold the Alt key (Option key on Macintosh) and click the Create New Adjustment layer button at the bottom of the Layers panel. In the New Layer dialog type a new name for the layer (such as Tone Fix), and change the Mode to Overlay. Then click OK. With the Brush tool, paint with black (the brush should still be configured properly from the prior step) to darken the eyes. Don't worry that the effect is too strong at this point. When you're done painting to darken the eyes, reduce the Opacity for the Tone Fix layer using the control at the top-right of the Layers panel.

© 2010 Tim Grey, Used with Permission

Koren's Komments

Michael Koren

Shooting for Competition

A while ago the new competition topics for this year were announced. Perhaps some of the topics seemed silly or too ambiguous for your tastes. Don't look at them as a problem, but as a challenge. Look at this as a challenge to complete all the topics, especially those topics that seem the most difficult. You will be surprised to learn at the end of it all that you may have grown as a photographer and learned something. One way to look at this is as an assignment for a client who has hired you. You may not like the ideas, but you need to shoot it to accomplish the job. Look at the more difficult topics as a source of inspiration; let your creative juices flow. Your creativity and skill will shine through as you learn something about your photographic skills. Hopefully you will grow as a photographer from this, and isn't that part of why you joined SSCC?

PSA News

A reminder: the 72nd Annual Conference of Photography will take place in Charleston SC from October 3rd to October 9th. The PSA members cost for the full conference is \$165, and for couples \$260. More information including costs for all tours, classes, hotel information and non-member is located on the PSA website, www.psa-photo.org.

Recently announced to PSA members only: A Humanitarian Trip to Cuba. PSA invites a small group of travelers to deliver humanitarian supplies to local charities in Havana and Trinidad de Cuba. Travelers will interact with citizens of Cuba and meet photographers for a unique view of Cuba. Details, contact information can be found in the Members Only section of the PSA website.

Calls for Entry

Vermont PhotoWorkplace

Wide Awake Dreaming, Deadline: Sept. 13

Direct Objects, Deadline: Oct. 11

Vermont PhotoWorkplace

www.vtphotoworkplace.com/id80.html

Outdoor Photographer Magazine: Conservation

Deadline: Sept. 21.

www.outdoorphotographer.com/artisans.html

Center for Fine Art Photography

Natural World. Deadline: Sept. 14 www.c4fap.org

WPGA Competition

Dominant Color, Deadline: Sept. 29.

www.thegalaawards.com/home.html

Focal Press Photography Contest

September Theme: Night Photography

<http://focalpressphotographycontest.com/>

Pampered Puppy Monthly Dog Photo Contests

Entry deadline: Monthly

www.pamperedpuppy.com/contest/index.php

Camera Club Store

The *Cable Release* In Hardcopy

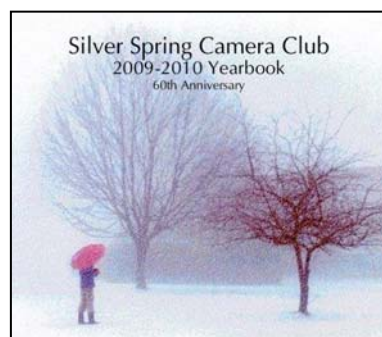
To order this issue and back issues,
visit the *Cable Release* site at
<http://magcloud.com/browse/Magazine/11476>

SSCC T-Shirts and Sweatshirts!



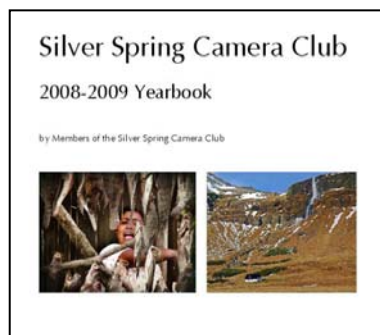
SSCC Yearbooks

The 2009-2010 Yearbook can be purchased at
<http://www.blurb.com/bookstore/detail/1323637>



\$40.95 with Dust jacket
\$43.95 with Image Wrap

And the 2008-2009 Yearbook at



<http://www.blurb.com/bookstore/detail/703616>

Look stylish and show off your SSCC pride in a new, 100% cotton SSCC T-Shirt. Stay warm in a hooded SSCC sweatshirt. Sizes Small to 4XL. \$22-\$25. Perfect for those cool autumn outings!

T-shirts: <http://www.cafepress.com/cp/customize/product.aspx?clear=true&number=%20450131301>

Sweatshirts: <http://www.cafepress.com/cp/customize/product.aspx?clear=true&number=%20465584336>

Silver Spring Camera Club

Competition Rules and Awards

I General

1. A competition is defined as a judging of photographs of a particular category made by entrants competing in a particular class.
2. Entrants must be members in good standing of SSCC meaning dues must be paid. Members from the prior year must have dues paid by October 31st.
3. The competition chairperson (or person acting in their stead) shall be 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 chairperson 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 originate as photographs (image-captures of objects via light sensitivity) made by the entrant on photographic emulsion or captured digitally. Images may be altered, either electronically or otherwise, by the maker and artwork or computer graphics created by the maker may be incorporated, if the photographic content predominates.

II Categories

1. There shall be three categories of competition:
Monochrome Prints, Color Prints, and
Projected Images (Slides or Digital).
2. Entries in all categories must have been photographed by the entrant.
3. Monochrome and color prints (Novice and Advanced class)—Initial film processing of negatives, slides, or alternative media may be done by the entrant or a commercial imaging service. All subsequent custom techniques, including image retouching or manipulation, *must be done by the entrant, and printing must be done by, or under the direction of, the entrant.*
4. **Projected Images** – Images captured on film may be processed and scanned by any commercial lab. Any further steps in the production of an entry must be done under the direction of the entrant. Any image retouching or manipulation of digital images must be done by the entrant.
5. Print entries must be securely attached to boards of a size acceptable for the club's print viewing box (approx. 24" high); total print area may not exceed 16" x 20". The title and entrant's name must appear only on the back; there shall be no hooks, substances or protruding objects on the mount board which might scratch, mar, or otherwise damage other entries; and the top of the print shall be clearly indicated by an upward arrow on the back of the mount board. A sequence of related prints, mounted on one board, will be considered as a single entry. For both classes the combined picture area of this sequence may not exceed 16" x 20". Framing is prohibited.
6. Slides must be in 2"x 2" mounts suitable for projection in the Club's projector. The slide shall be marked with a clearly visible and distinct spot located in the lower left-hand corner of the mount on the side facing the viewer when the hand-held slide is viewed in its correct orientation. The name of the entrant and the title of the slide must be on the reverse side of the mount.
7. *Digital images shall conform to the technical specifications provided by the Competition Chairperson and published in each issue of the Cable Release.*

III Classes

1. Each category of competition (Monochrome Prints, Color Prints, and Projected Images) shall have two classes: Novice and Advanced.
2. *Except as noted later in this section*, a member's class standing in one category shall have no bearing on that member's standing in any other category.
3. Except as noted later in this paragraph, a member may begin competing in any class of any category and may voluntarily move to the next higher class at any time. However, a member who has entered in a higher class may not thereafter enter in a lower class. Accidental entry (*by an entrant; such as recording in the wrong competition register*) into a higher class will not justify reverting to a lower class. **It is the member's responsibility to insure that his/her entries are properly recorded and entered into the correct competition class.**
4. Whenever there are insufficient entries to hold a Novice competition, a Novice member may choose to enter images in the Advanced class competition for that competition without affecting his/her status in the Novice class. Any points awarded the Novice member in that higher class competition will be tallied as Novice class points.
5. Point scores will be recorded and tallied by the Chairperson of the Competition Committee. A Novice entrant who has accumulated 36 points in a given category over any period, in SSCC monthly competitions, must immediately move to the Advanced class.
6. *A member's points total in the Projected Image category shall consist of the combined total of all points accumulated in both Slides and Digital club competitions and will be used to determine Novice or Advanced class.*
7. After receiving the SSCC Master of Photography Award, a member must thereafter compete in the Advanced class in all categories. Since the Master of Photography Award is presented at the year-end banquet, this move to the Advanced class becomes effective in the club year following the year in which the 300 points total is achieved.

IV Monthly Competitions

1. Projected Image and Monochrome and Color Print competitions will 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. *A monthly Projected Image competition shall be either all Slides or all Digital (never both).*
2. The maximum number of entries a member may submit in each category will be two.
3. 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. Prior to competition, each entrant must ensure that his/her name and the title of each of their entries are recorded in the appropriate competition register as maintained by the Chairperson of the Competition Committee. *Proper submission of digital images will generate automatic registration.* "Untitled" shall not be an acceptable title. An advanced class image entered into a lower class will be disqualified. Repeated violations of this rule may result in additional penalties, as decided by the Board of Directors.
5. No entry that has won an award in an SSCC monthly competition may be re-entered in the *same category*, and no entry may be entered in more than three monthly competitions in the *same category*.

Entry of an image into one category (Monochrome Prints, Color Prints, or *Projected Images*) shall have no bearing on its eligibility for entry into another category. Anyone submitting an entry more than three times will, on the first occurrence, be given a warning. Repeated violations of this rule may result in penalties, as decided by the Board of Directors.

6. **Awards** will be presented in each competition based on the total number of entries in each class. Awards will be valued as:

1st Place - 6 points.

2nd Place - 4 points

3rd Place - 2 points

HM - 1 point

The number of HM's awarded in each category will be based on 10% of the total entries in each category rounded up from odd multiples of five. No HM's will be 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.

7. The Board of Directors may assign not more than five of the monthly competitions to a defined subject and/or technique. All other competitions shall be open. Assigned topic competitions for the following club year shall be scheduled at the April Board Meeting and announced in the May Cable Release.

8. All October competitions (i.e., projected images and prints) shall always be Nature in all classes and categories and held on the same meeting night. The Joyce Bayley Award shall be presented to the "Best of Show" as determined by the Judge. Nature is defined as "Pictures that portray different kinds of various aspects of natural plant and animal life, that illustrates the natural features of land and sea or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets, auroras etc.), precipitation, frost, fire, but which do not show the "hand of man", such as buildings, fences, beer cans etc. Domestic plants or animals may be included provided they do not show the "hand of man". Any image that has won the Joyce Bayley Award is ineligible for future entry in the Joyce Bayley nature competition in another (projected image or print) category.

9. If a competition is not held, for any reason, it may be rescheduled at the discretion of the President.

V 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 shall be no class distinction. 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.

2. To conduct a Body of Work competition, there must be at least four entries by at least three entrants. No HM's will be 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.

3. **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.

4. **Projected Image Competition** – Each member may enter up to 2 sets, each consisting of 3 or 4 images in the Projected Image Body of Work Competition.

VI Year-End Competitions

1. Each member may enter a maximum of five images per category in the year-end competition.

2. Year-end competitions have the same rules as monthly competitions with respect to categories and classes.

3. All entries in year-end competitions must have been entered in a monthly competition or as an SSCC entry in an inter-club competition during the preceding nine months. However, entries that have won an award in a previous SSCC year-end competition are ineligible.

4. No points will be considered or awarded.

5. A member who has entered in both the Novice and Advanced Class of a category during the preceding year may elect to enter either the Novice or the Advanced class (but not both) for the year-end competition. If the member enters the Advanced class, he or she may submit any entry previously entered regardless of class. However, if he or she enters the Novice class, he or she may submit only entries previously entered in the Novice class.

6. Awards will be distributed on the following basis: 1st, 2nd, 3rd, and a variable number of HM's equal to 10% of the total entries in that competition, rounded up from odd multiples of five.

7. The Len Tuchin Award will be presented to the maker of the image that in the opinion of the judges of the year-end competition, is considered to be the "Best of Show".

VII Photographer of the Year Awards

1. For each class within each competition category a Photographer of the Year Award shall be presented at the year-end banquet.

2. The awards shall be determined on the basis of points earned during the preceding club year. The Photographer of the Year award shall not be presented in a class/category if no member has earned at least a total of 15 points in that class/category.

3. Point totals shall be calculated as follows:

a. Novice Class

(1) All points earned in SSCC monthly competitions for the Novice class and the Advanced class of the same category plus . . .

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

b. Advanced Class

(1) All points earned in SSCC monthly competitions for the Advanced class and 1/2 of all points earned in the Novice class of the same category plus . . .

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

4. In the event of a tie for Photographer of the Year, the winners will be determined as follows: first tie-breaker - most 1st place awards; 2nd tie-breaker - most 2nd place awards; 3rd tie-breaker - most 3rd place awards; 4th tie breaker – most honorable mention awards. If a tie remains, there will be co-winners.

5. **Inter-Club** awards will earn points towards the SSCC Photographer of the Year award as follows:

1st place – 7 points

2nd place – 5 points

3rd place – 3 points

HM – 2 points

However, in competitions where the HM awards exceed 10% of the total competition entries, an HM will only earn 1 point. Entries accepted for club representation in competitions in which SSCC

(Continued on page 28)

(Continued from page 27)

conducts preliminary qualification judging will receive 1 acceptance point each. Acceptance points are separate from, and in addition to, any points that may be earned in the inter-club competition.

VIII Photographic Excellence Awards

1. **SSCC Star Merit Award:** For each 50 points scored in monthly club and inter-club competitions, total accumulation in all classes and categories over any period of time while a member in good standing of SSCC, a member shall be awarded a Star Merit Award. Stars shall be awarded up to a maximum of five (for a 250 point accumulation).

2. **SSCC Master of Photography Award:** Upon accumulating 300 total points in the SSCC Star Award System, an SSCC member shall be awarded an SSCC Master of Photography plaque.

3. **SSCC Grand Master of Photography Award:** Upon accumulating 600 total points in the SSCC Star Award System, a member shall be awarded the SSCC Grand Master of Photography plaque.

4. **SSCC Hall of Fame Award:** Upon accumulating 1200 total points in the SSCC Star Award System, a member shall be awarded the SSCC Hall of Fame plaque.

5. The Chairperson of the Competition Committee and/or the Historian shall maintain records necessary for the administration of Photographic Excellence awards.

6. Points for the Photographic Excellence awards shall be determined on the same basis as Photographer of the Year (see Section VII).

IX Service Award

A Service Award may be awarded to the SSCC member who the Executive Council determines has made outstanding contributions to further the interests of the Club and its membership. The Executive Council shall make this determination by secret ballot no earlier than May 1st of the award year. The member must receive a majority of the votes cast; if no majority is reached, there may be up to two additional ballots in an effort to achieve one. If no majority is reached after the third ballot, there shall be no award for that year.

Master file held by – Stan Klem
"SSCC Comp Rules" (07/00)
Revised (04/02)
Revised (04/03)
Revised (Sep/2004)
Revised (Apr/2007)
Revised (Summer/08)
Revised (August/09)



Stan Klem, Mr. Froggie

SSCC Digital Competition Specifications

By virtue of submitting a digital image for competition, the entrant grants permission for the image file to be retained by SSCC for reproduction in any of its publications, including the newsletter (Cable Release), Yearbook, and/or posting on its Web site, unless a written request to withhold the image is sent to the appropriate editor. The member retains all rights to the image, including copyright. Digital competition submissions will be saved for possible entry into the Year End competition, after which they will be deleted.

- * Monthly Images per member 2 (max)
 - * File Format JPG
 - * Image Dimensions
 - 1024 pixels wide (max) . . see Note below
 - 768 pixels high (max) . . . see Note below
 - * Color Space sRGB (suggested)
 - * File Size 500 KB (max)
 - * File Name: **Class ~Maker's Name~Image Title.jpg** (Example: **Nov~Tom Jones~Washington Landscape.jpg**)
 - The tilde ~ character separates the 3 subfields of the file name
 - Class** – Nov or Adv (capitalization not required)
 - Maker's Name** – spaces are allowed in name (Please use the *same* name throughout the year to aid record-keeping.)
 - Image Title** – spaces are allowed between words in the title.
- DO NOT embed commas (,) or tildes (~) in any of the File Name subfields

Submissions will be accepted by **e-mail only**; no other method will be accepted. Please use a meaningful e-mail subject, such as "SSCC Oct 2010 Images".

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

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

Deadline: Midnight 1-week before competition (SSCC's Speaker meeting night)

This will be the previous Thursday night (for regular monthly competitions).

Questions: Jim Rogers SSCCphotography@Yahoo.com

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

Note: If for artistic reasons you wish your image to be presented at a size smaller than full screen, position your picture within a 1024 pixels wide x 768 pixels high **black** background image. In any event the submitted image should be constrained to fit within a box that is 1024 pixels wide by 768 pixels high.

Editor's Note: This is the camera that Jim uses to take photos of non-compliant digital entrants. Please be sure to review the notes above carefully.



Sizing Images for Digital Competition in Photoshop CS3

Jim Rogers

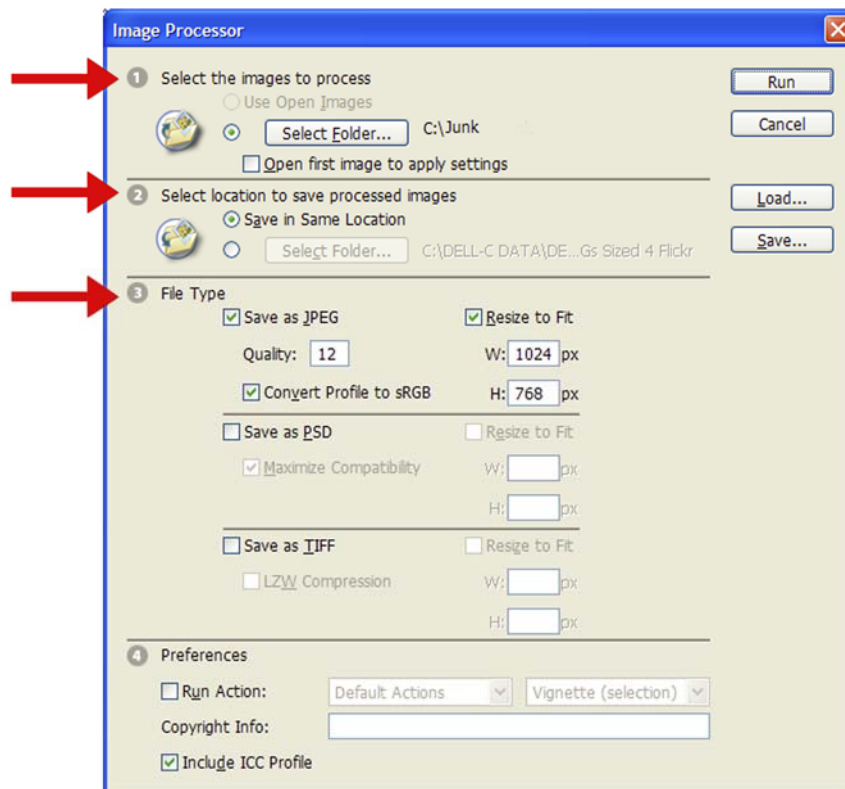
(a refresher course, reprinted from the September 2009 Cable Release)

This Photoshop CS3 procedure will create properly sized copies in JPG format, with the correct color profile, to meet SSCC's digital competition specifications. **Copies** will be created for **all** images processed, thus the **original** image format (PSD, TIF, or JPG) does not matter.

After you've finished all modifications/manipulations in Photoshop, proceed as follows:

- A. **Place ALL** competition files to be resized in a separate folder--file type (psd, jpg, tiff) doesn't matter.
- B. Click "**File**" in Photoshop menu (upper left) and Select "**Scripts**" and then "**Image Processor.**"
- C. In the **Image Processor** drop-down menu, under the four sections:
 1. Click "Select Folder" and choose your competition files folder;
 2. Select a location for your processed images or select "Save in Same Location*" button;
 3. In "File Type" – Select all three check boxes:
 - ♣ **Save as JPEG** and choose a Quality (e.g. 12);
 - ♣ **Convert Profile to sRGB**; and
 - ♣ **Resize to Fit:** and key in W=1024, H=768
 4. Select: **Include ICC Profile**

* "Save in Same Location" creates a folder (named JPG) in the folder containing the images being processed.



Be sure that in "File Type" you've set, JPEG, Quality, sRGB, W=1024, H=768

I *always* put all the images to be sized into the same folder and select "Save in Same Location". This creates a folder (named JPG) in the folder containing the images being processed, making organization much easier.

I also use this method to create smaller files (which speeds processing) to use as I'm working on digital slide shows using *ProShow Gold*. It should work well for whenever you need smaller files.

Call For Articles and Photos

- ♠ Have a tip to share with your fellow photographers?
- ♣ Know a good place to shoot?
- ♥ Took a nice trip?
- ♦ Using an interesting piece of software?
- ♠ Buy a new lens?
- ♣ Know of a good deal?
- ♥ Have a recommended podcast?
- ♦ Attended a good workshop?
- ♠ Seen a good exhibit?
- ♣ Won a ribbon at last month's competition?
- ♥ Want to be a published author?
- ♦ Want to make your newsletter editor's life just a little bit easier?

Articles and photographs are always needed for the *Cable Release*! You enjoy reading it... how about sharing a bit of yourself with the club? The *Cable Release* can only be as good as you help make it! SSCC members should email articles and photos to dave@nora-school.org. Don't worry, spelling will be checked and edited before going to press!

Competition Entry Formats

For Projection (Please see details in this issue)

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

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

Example: **Nov~Tom Jones~Washington Landscape.jpg**

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

Class – Nov or Adv

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

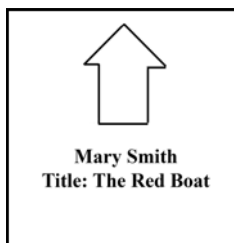
Image Title – spaces allowed, no commas.

Submissions by e-mail only to:

SSCCphotography@yahoo.com

Deadline: Midnight 1-week before competition

For Prints



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

Silver Spring Camera Club Membership Form 2010-2011

Name: _____ Spouse/Partner's Name: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Phones - Home: _____ Work: _____ Cell: _____

Email Addresses: _____

Membership rates:
Individual \$45
Student or Spouse \$35
Family \$65.

Dues cover the club year from September through May. After January 31, dues for the remainder of the club year for new members are \$35; dues for spouses and students remain at \$35.

Make checks payable to the *Silver Spring Camera Club*, and mail to:

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

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

SSCC Calendar

September 2010

- 2 Meeting Canceled due to Act of God
- 9 Competition Night-Open
- 16 Third Thursday Program
- 18 Field Trip: Great Falls

October 2010

- 7 Speaker Meeting
- 9 Competition Night-Nature
- 16 Third Thursday Program

November 2010

- 4 Speaker Meeting
- 11 Competition Night-Abstract
- 18 Third Thursday Program



Beth Koller, Got My Eye On You



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



Silver Spring Camera Club
PO Box 2375
Wheaton, MD
20915-2375

First Class Mail