

Silver Spring Camera Club of Maryland • USA

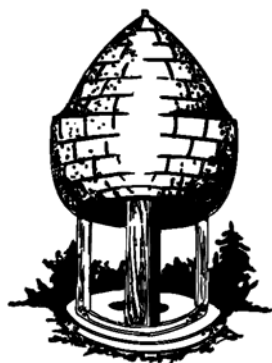
1961 - The Cable Release 50th Anniversary - 2011

FOUNDED 1950

September 2011

• VOLUME 53

• NUMBER 1



Cable Release



2011 Image of the Year: Sharon Antonelli, Horse and Rider

Food For Thought

*Life is like a photograph.
You can't get the best picture just by talking.
You need to take an action,
you need to press the shutter!*

- Husni Mubarak Zainal

SSCC Officers and Chairs 2011-2012

President: Mike Lux
Vice President: Ted Ringger
Treasurer: Jerry Fath
Secretary: Angelique Raptakis
Director: Carl Brandt
Bill Rau
Norm Bernache
Cable Release: Dave Mullen
Competition: Michael Tran
Mark Ratner
Jim Rogers
Programs: Coco Simon
Third Thursdays: Michael Koren
Membership: MyPhuong Nguyen
Sandy Littlejohn
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

More information is available at the SSCC Website: www.sscphotography.org

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



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SSCC Meeting Location

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

Directions:

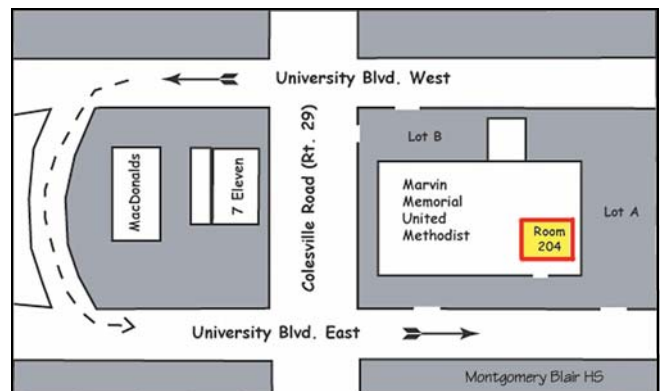
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

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

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

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



All SSCC Meetings begin at 7:30 pm.

This Month at SSCC

September 1 Speaker Night Irene Abdou

Our first speaker of the 2011-2012 season is Irene Abdou, a Germantown-based photographer whose work fuses fine art and photojournalism. We'll get to see this symbiosis in her presentation on the time she spent in Africa.

Irene joined the Peace Corps in 1995 with idealistic visions of helping Africans in need. She lived for 3 ½ years in a mud hut with no electricity or running water in Niger and gained a realistic sense of life in Africa. She also came to perceive the common spirit of humanity and universal hopes for a better tomorrow. After the Peace Corps, Irene worked in humanitarian aid and international development. Her projects covered designing and managing food security and public health programs in Africa and Asia for NGOs and USAID contractors.

In 2007, Irene started a carefully planned transition into a new career as a professional photographer, building on her humanitarian experience in Africa and Asia. She now photographs for NGOs, using images to communicate stories and raise awareness. In addition, Irene also works as a stock and fine art photographer and specializes in weddings, portraits, and event photography. Besides this, she offers private lessons in photography and group workshops.

In the last four years, Irene's work has been recognized and published widely, both nationally and internationally.

September 8 Competition Night Judge: Ed Palaszynski

Ed has always been interested in the outdoors and has been taking pictures for over forty years. Backpacking, hiking, canoeing, and chasing trains were favorite activities during the film and slide era while he was actively engaged in a career of biomedical research and raising a family.

Being heavily computerized due to his research and teaching careers, he carefully bided his time before he took the full digital plunge (translate: waited for the kids to graduate from college) and embarked on a new



path of digital photography several years ago with Nikon DSLRs. Ancillary activities are learning how to get the perfect digital scan from all of his previous pictures and slides and print them well!

Ed currently directs the Non-credit Technology Programs at Montgomery College and teaches Adobe Photoshop Lightroom classes. He still prefers shooting outdoors and recently has become interested in the use of off-camera flash for various projects that require additional lighting techniques. His current favorite photographers and "unintentional mentors" are Galen Rowell, William Neill, and David Hobby.

September 15 Education Night -Understanding Photography Terms -How to Enter SSCC Competitions

The first session of Education Night (aka Third Thursday) will be *the* meeting to attend to help you during the whole club season. We will teach you about photography and help you learn how to enter into SSCC competitions. The photography lesson will be aimed at the beginner to intermediate photographer. You will learn such things as basic camera operation, understanding pixels, image compression qualities, resolution, file formats, and file size. This is a must see session if you are new to photography, or just want to learn what all the other photographers are talking about when they gather in groups and bandy around numbers.

The second part of the evening will focus on entering images in SSCC competitions. We'll explore some of the rules, discuss do's and don'ts, and talk about what judges look for in an image. This session will be very helpful if you plan to enter SSCC competitions with the images you create after learning all about photography from the first session!

September 17 Field Trip: Great Falls, Maryland

Bob Catlett will lead us on a hike around the Maryland side of Great Falls. We'll meet at 8:30am in the parking lot of the Giant Food store at the corner of Flower Avenue and Arlis Street in Silver Spring to carpool.

President's Column

Michael Lux

What I shot this summer: Slow Speed Abstract Photography



The camera affords us the remarkable ability to show viewers a world which they would otherwise never see, or ever really focus on, or perhaps even imagine! An exciting world of abstracts, colors, textures, movement, and patterns. Yet, most of us, to varying degrees, continue to strive for "realism," in our work, producing lovely, "safe" images, but images, for the most part, we have

all essentially seen before: pretty landscapes, flowers, insects, animals, buildings, sunrises, sunsets, etc.

It is a real challenge to produce a pleasing "unique" image. But, it is more doable than many of us realize, because the camera can record the world a lot differently than the human eye. The camera's ability to capture scenes at varying speeds, is one way the camera sees the world differently than the human eye, and it is the subject of this month's column. Slow speed photography, can be a potent technique for creating unusual "artistic" images, particularly in scenes featuring water, clouds, and blowing leaves.

When one brackets, moving water, at increasingly slower speeds, starting at one second, for example, it is amazing how different each exposure can be. And, in today's world of digital photography, it cost nothing extra, except a little time and effort, to fire away, exposure after exposure. (Prior to digital, the camera was not the wonderful, playful toy it has become, because of film cost constraints and inconvenience). Of course, one must use a tripod for slow speed photography and a variable neutral density filter (not a split neutral density filter) is a great tool for slowing up exposure speed without overexposing, especially in broad daylight. In low light, a neutral density filter is often not necessary to slow speeds sufficiently to produce strong abstracts. All one needs to do is to shoot at low ISOs and high f stops such as f16, 19, 22, 27, etc. Of course, a variable neutral density filter will always provide maximum bracketing possibilities, no matter the time of day.

So, give slow speed photography a through test, if you haven't done so before. And, take note, that in December, "Abstracts" will be our competition topic.

Have a look at "Atlantic Motions," a slow speed image I took at dawn this summer, by the sea, in Ocean City. Some people I've shown it to love it, others hate it! I love it, but be prepared for divided opinions when you shoot for the abstract. I think that we can all agree on one thing, however. It is unique.

Koren's Comments

PSA News and Other Thoughts Michael Koren, PSA Representative

PSA News

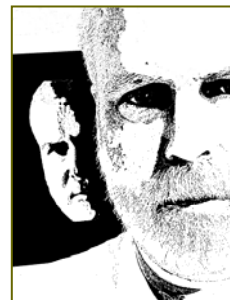
The 73rd annual PSA Conference is taking place in Colorado Springs CO from September 18 - 24. If you plan to attend you have until August 31 to register online. After that you can attend but will need to register at the conference. Registration starts at \$125. More information can be found at <http://psa-photo.org/conference/>

PDN PhotoPlus Expo 2011

Save the date: October 27-29 at Jacob Javits Center in NYC. Register now to get your FREE pass to the Expo floor to visit with all the top names in photography. Nikon, Canon and Sony are three of the 203 registered exhibitors available to see during this event. This is also known as PMA East, however this show, unlike PMA, is designed for the photographer and end user of photographic equipment. Representatives from companies are on-hand to let you handle and use the newest equipment. Questions can be answered direct from the horse's mouth. I have been attending this show for many years, and I plan to attend again on Saturday the 29th. If you plan to attend let me know or if you have questions ask me at any of the meetings this year. If you don't catch up to me at a meeting drop me an email at middlingsort-ssccthirddthursday@yahoo.com. Go to www.photoplusexpo.com/ to register and for more information.

Editor's Corner A Cry for Help! Dave Mullen

Sorry for the lateness of this issue! Here's my plea: your friendly neighborhood *Cable Release* editor could sure use some help putting these monthly issues together. Specifically, I'd love for someone to compile the monthly lists of *Exhibits and Events*, *Calls for Entry*, and *Classes and Workshops*. Each of these sections would take one person an hour or so every month to compile and format, but those three hours, in addition to the rest of the *Cable Release*, have become a bit of a burden. If you can help, please shoot me an email! As always, send quips, comments, observations, problems, kudos and critiques to me at dave@nora-school.org.



Exhibits and Events

Member Exhibits

Places, Journeys, and Destinations. Jim Auerbach, Dave Mullen, and Ted Schroll. A photographic exploration of travel and place at the Har Shalom Synagogue Gallery. Aug. 29-Oct. 24. Artists Reception, , Sunday, September 11, 11:00 am-1:00 pm. Har Shalom Synagogue, 11510 Falls Road, Potomac. 301. 299.7087.

Macro Metamorphoses— Coriolana Simon and Douglas Wolters of Shared Vision Photography. Extreme close-ups and abstractions from the natural world. Sept. 11-Nov. 11. Artists' reception: Saturday, October 1, 1:00pm to 3:30pm
The Tate Gallery of Christ Congregational Church
9525 Colesville Road, Silver Spring. 301.585.8010

Other Exhibits

Covering Katrina A look at the effects of the hurricane through the eyes of journalists, including photojournalists, who covered it. Through Sept. 5. www.newseum.org

Glimpse of the Past: A Neighborhood Evolves. Through January 8. National Portrait Gallery. www.npg.si.edu

Nature Visions Photography Event with Art Wolf. Meadowlark Nature Center, Manassas, VA. November 11-13. www.naturevisions.org

Membership dues for the 2011-2012 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

Even before the price drop, 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	\$35	\$0	\$0	\$0	\$0
<i>Portrait Lighting</i>	Included	\$140	\$180	\$190	\$1,195
<i>Critiquing</i>	Included	\$70	Not offered	\$20	Included
<i>Mat Cutting</i>	Included	\$75	\$155	Not offered	Not offered
<i>Monthly Field Trips</i>	Included	Not offered	Not offered	\$50 each	\$700-\$5,000
<i>Photoshop Basics</i>	Included	\$325	\$75	\$150	\$1,095
<i>Macro/Close up</i>	Included	Not offered	\$155	Not offered	Not offered
<i>Point & Shoot</i>	Included	\$125	Not offered	Not offered	\$1,020
<i>Book Printing</i>	Included	\$360	Not offered	Not offered	\$345
<i>Composition</i>	Included	Not offered	\$155	Not offered	Not offered
<i>Photojournalism</i>	Included	Not offered	\$350	Not offered	\$995
Total	\$35	\$1,095	\$1,070	\$360	\$4,650
Savings		\$1,060	\$1,035	\$325	\$4,615



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Back To School Special Section

What I Did On My Summer Vacation

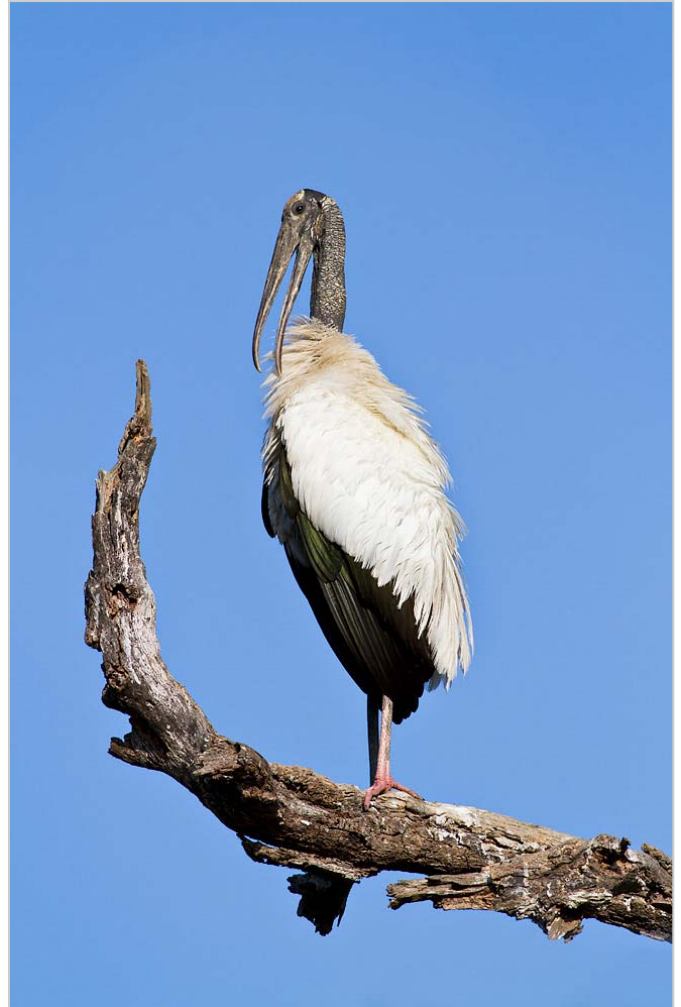
Angelique Raptakis

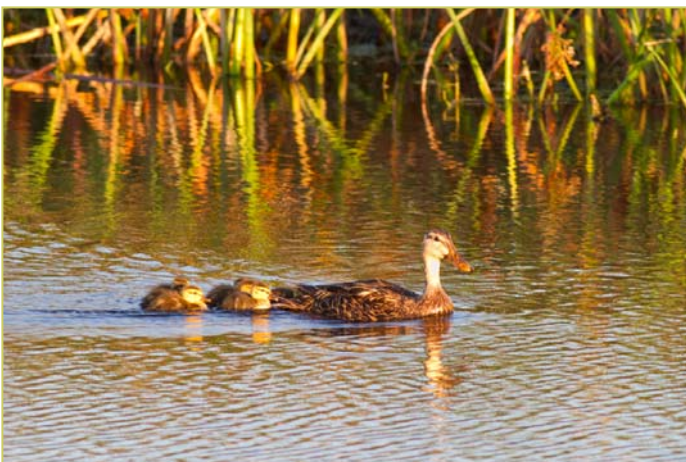
The Florida birds were calling to me after a short trip to Florida over President's Day, and Memorial Day brought forth another holiday weekend trip to see the colorful birds and very vocal chicks.

A sandhill crane stopped to smell the flowers. The great blue heron siblings squabbled while mom stood by. After she flew off, the oldest chick stretched it's wings and attempted to follow her. Mottled duck chicks followed closely behind mom as she swam through the water. A roseate spoonbill came in for a landing in a tree filled with other spoonies and white ibis. And a wood stork stands high in a tree preening it's feathers. These are just a few things I saw.

On the last morning, a friend guided me on a hike to check out a pair of burrowing owls. After quite some time scanning the field, I finally spotted the male outside one of the burrows. Their small stature and coloring hides them well in the tall grasses.

You can see more at www.araptakis.com





Michael Koren

What did I do for summer vacation? Mow the lawn, work on honey-do chores and ...oh yeah, and take a little trip west with two buddies to **Sturgis SD on our motorcycles**. 4429 miles round trip! Back in 2004 some co-workers bought motorcycles within a few months of each other. Naturally we started riding together on the weekends. Soon, other folks at work that had motorcycles got together with us to ride. Before we knew it, we were seven strong riding to western Maryland in the pouring rain! The following week while at lunch we were telling stories about the weekend of our wet, miserable, cold ride to a few other co-workers, someone then said, "So, where are the Soggy Bottom Riders going this weekend?" We all looked at each other and began laughing about the perfect descriptive name. The name stuck and the rest is history, my motorcycle friends formed a "gang" calling ourselves the Soggy Bottom Riders.



I packed three cameras for this trip, a Pentax Optio 555, a Canon D10 and a Nikon D60. Both the Pentax and Canon are small point and shoot cameras.

The Pentax was mounted to the left mirror bracket to be used as a time-lapse camera. I set the camera to shoot a picture about every minute. All the pictures from the day will be stitched together into a movie. Stay tuned; I'll try to

post the results. The Canon is a waterproof tank of a camera. I'll be using that for quick snapshots. The Nikon DSLR is for when we stop at scenic attractions. The Nikon offers more photographic control and better image quality than a point and shoot. Everything, extra batteries, cables, chargers, memory, card readers, extra lenses, filters and a netbook was stuffed into a Lowepro all weather camera bag.

This trip is something that I have been planning since November when my friends and I started talking about going to Sturgis. Part of the inspiration for me was the movie *Wild Hogs*! Realizing we're not getting any younger and this is something all bikers should experience, we decided to take the Mother of all Rides. The reservations for the hotel in Custer were booked in January. Obviously this trip meant a lot to me, it's a big investment in planning, money and time. Not to mention, a vacation without my wife is no small thing! We always travel together but this was something she has no interest in. I'm not sure I blame her; I wouldn't want to sit on the back of a motorcycle for 4000+ miles. As



thanks for putting up with me and this Mother of all Rides, some of the jewelry stores in the Black Hills have a little less inventory and more cash in the drawer! I kept a blog and photo galley documenting my travels.

When we left Beltsville a group of about 10 coworkers came outside to say goodbye, take pictures and wish us well. More than one person said that they will keep up with the blog because they're living vicariously through me. It struck me then that this trip means something to me but to others as well. I'm truly lucky to be able to do this.

Some highlights from the blog, you can read everything from the archives and follow the link to the Gallery for more images.

From 8/5: "We finally saw other riders heading out to Sturgis. One group of guys we met was also from the Maryland area. Seeing the other riders and knowing we are still many hundreds of miles away gave me the feeling that I'm taking part in some type of pilgrimage. I guess we are after all."



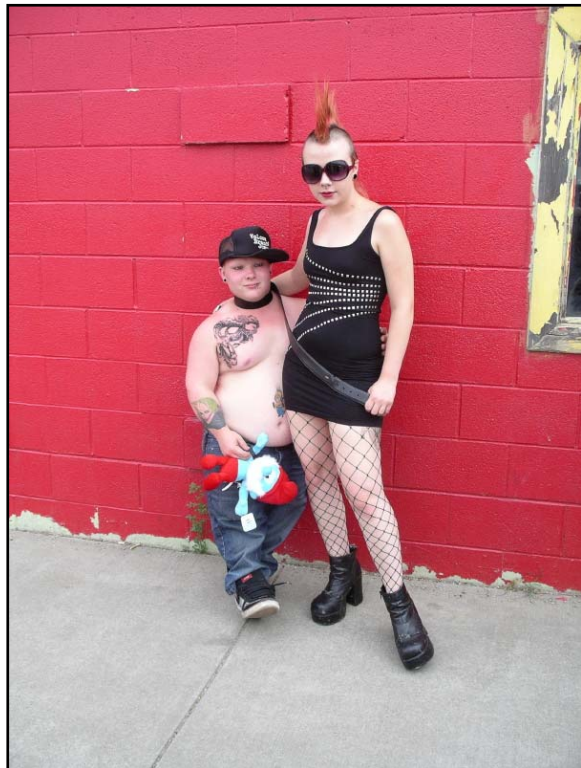
From 8/6: "The tourist stop for the day was Riverside IA, the supposed future birthplace of Captain James T. Kirk of the *Starship Enterprise*. Captain Kirk will be born March 22, 2228; Riverside has 217 years to get their stuff together."

From 8/7: “The speed limit in SD is 75 mph! I have never legally driven this fast. It’s really cool that we can ride from gas stop to gas stop, about 100 miles, screaming along at 75 to 80 mph with no need to slow for traffic.”

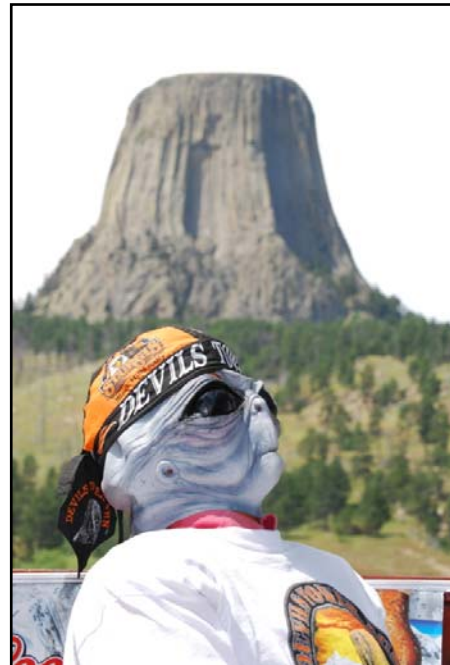


From 8/9: “As we crested a hill towards the end of the road there they were, a herd with hundreds of **buffalo**. We cut the engines off and heard two things, the buffalo snorting and grunting as they slowly moved along the field and **THUNDER**. A storm was quickly approaching.”

From 8/10: “Sturgis, the experience is as if **Ringling Bros** were to **organize a town picnic for Sodom and Gomorrah**. This is not the place for people that have their moral sensibilities easily offended; luckily I don’t fall in that category.”



From 8/12: “Devils Tower was instantly recognizable thanks to the movie **Close Encounters**. A few stops at scenic stops to take the obligatory photos gave us enough so that we did not enter the park”



From 8/15: “Dark heavy clouds chased us out of the hotel. We chose to not put the rain gear on because sunny blue sky was dead ahead. We were **hoping to outrun the rain**. So, we headed out aiming for Chicago, about 100 miles away.”



Please visit my blog at <http://apps.sportraits-photography.com/blog/> and the photo gallery at <http://apps.sportraits-photography.com/Gallery/>. You can also link to the gallery from the blog. Take a look at feel free to leave comments.

Karen Carkhuff

From April 18 to August 1, I worked at Hemlock Wilderness Brigade Camp (Christian Service Brigade) in West Virginia. I worked in the camp kitchen for six weeks and then as a junior counselor for girls in 7th grade for one week. A highlight of the summer was that I got to drive a 2.5 ton army truck (the Deuce) in the field on camp property, as well as a go-kart.

Towards the end of my summer I was running in the field, fell and broke my leg while leading a game of "Simon Says"!





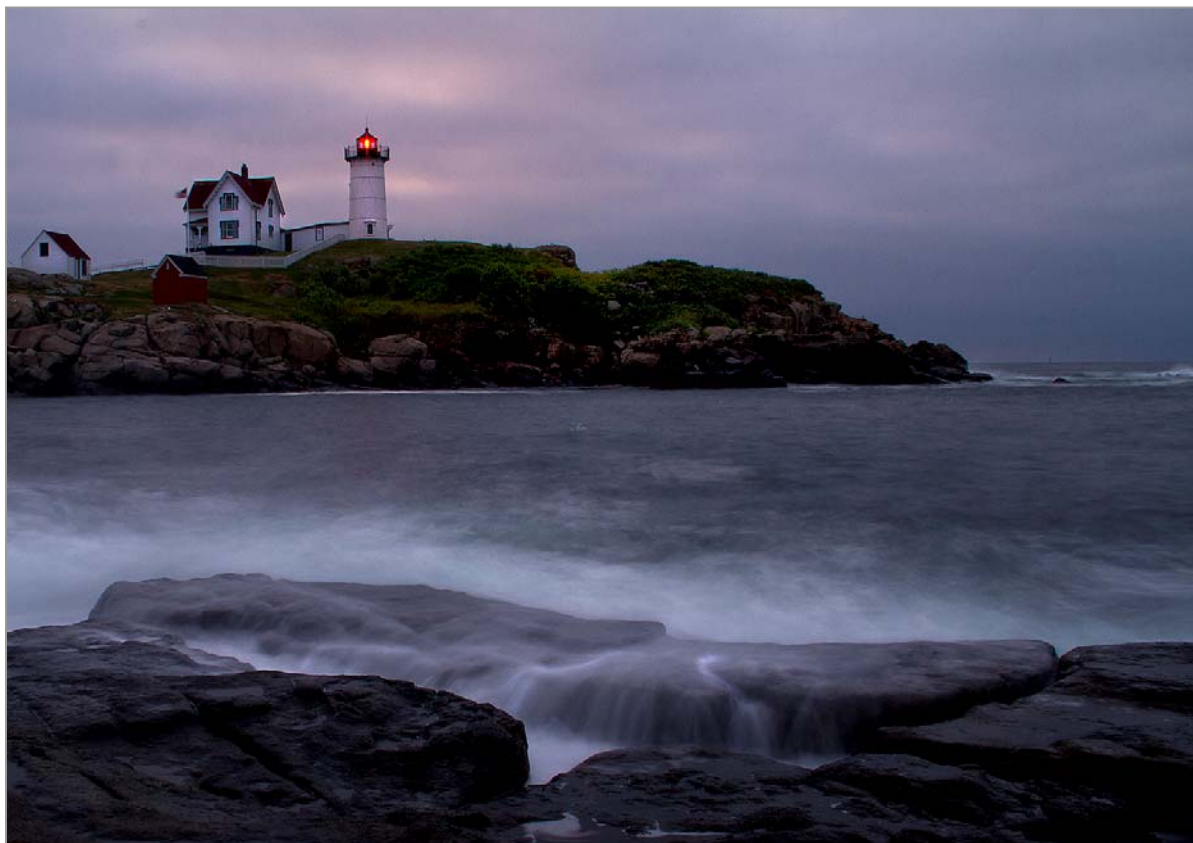
Carl Brandt

I traveled in Europe with my daughter in July to such places as Paris, Lucerne, Florence, Rome, Venice (see photo), Munich, Rhineland, Cologne, Amsterdam, Brussels, and London. Now I am printing the best of 9,446 digital photos that the two of us managed to shoot.



Bill Rau

It wasn't exactly a vacation, but a family reunion that took me to York, Maine. A bit of research found that the Cape Neddick Lighthouse was just off the coast. On two mornings I was up at 4:30 to get the first light in the sky and join the early morning fisher people and gulls that swarmed around the rocky shore. I had hoped also for pounding surf, but the ocean was generally calm. In any event, the lighthouse and sky did not disappoint. By 6:30 I was enjoying my first cup of coffee as I thought about the pleasant dawn and photos.

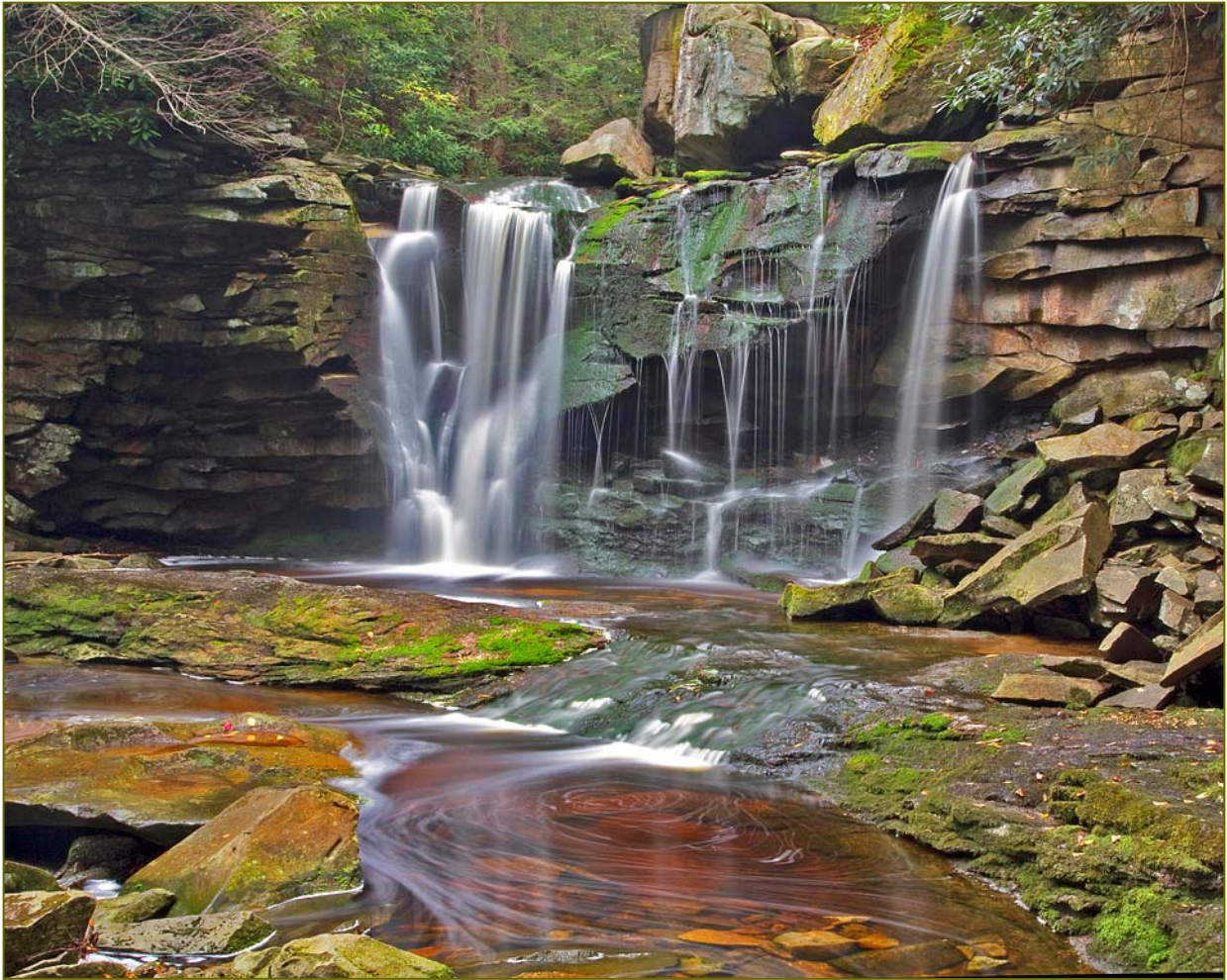


Jim Auerbach

My images, selected for the juried exhibition at Gallery 919 Market in Wilmington, Delaware, were chosen as “Best in Show.”

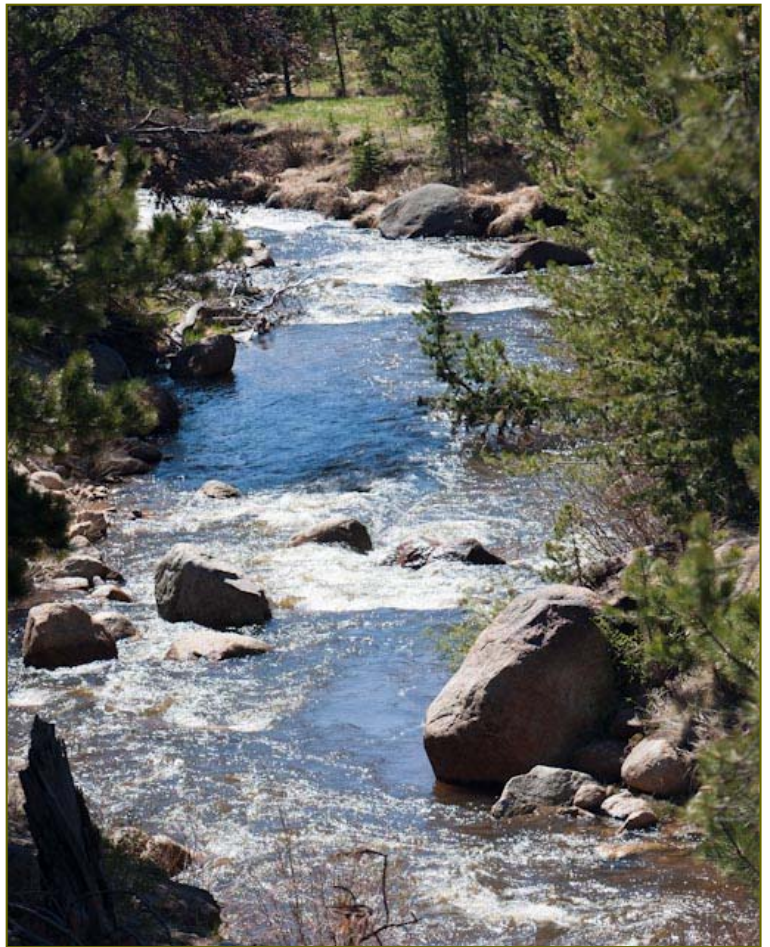
Chesapeake City, MD—Horizon Photography Workshops [www.horizonworkshops.com] recognized by American Photo Magazine as one of the leading photography workshops in the U.S., produced its first juried photography show comprised of submissions from Horizon Workshop alumni. Selections for the show were on display at Gallery 919 Market in Wilmington, DE. The show ran through July 29 with the opening reception on July 8.





Steven Crist

I travelled quite a bit... here are some photos of my trips to Colorado and Alaska this summer.





Year End Competition Results

Judge: Nikhil Bahl

Topic: Open/Year End

Combined Color Prints: 32 Entries from 10 Entrants

1st-Michael Tran	Spinning
2nd-Norm Bernache	Getting Out
3rd-Robert Peter	Contemplation
HM-Beth Koller	Crepuscular Light
HM-My Phuong Nguyen	Abandon Stairway
HM-My Phuong Nguyen	Calling Friend

Combined Mono Prints: 23 Entries from 7 Entrants

1st-My Phuong Nguyen	Water Town in sketch
2nd-Beth Koller	Stacked water drop
3rd-Fred Skolnick	Tang Dynasty Dancer
HM-Beth Koller	Guiding Light
HM-My Phuong Nguyen	My Grandchild

Advanced Projected: 53 Entries from 12 Entrants

1st-S. Antonelli	Horse and Rider
2nd-Jim Rogers	Cavernous Abstract
3rd-Bill Rau	Concern
HM-Beth Koller	Convergence
HM-Derek Parks	Rose
HM-Derek Parks	Building Museum BW
HM-Michael Koren	Attractive Opposites
HM-My Phuong Nguyen	Playing with Mom chest

Novice Projected: 44 Entries from 11 Entrants

1st-Dave Mullen	Stairs
2nd-Ted Ringger	Cylburn Arboretum
3rd-Douglas Wolters	Mormon Fantasy
HM-Coriolana Simon	Tulip on Tulip
HM-Genie Sachs	Paper Kite
HM-Nick Williams	Little Girl and Friend
HM-Scott Shoreman	Eastern Market Musician

Len Tuchin Award, Best Of Show:

Horse and Rider by Sharon Antonelli

Year End Awards

Photographers of the Year

Novice Color	Judy Saunders
Novice Mono	Fred Skolnick
Novice Projected	Douglas Wolters
Advanced Color	Robert Peters
Advanced Mono	Elizabeth Koller
Advanced Projected	Elizabeth Koller

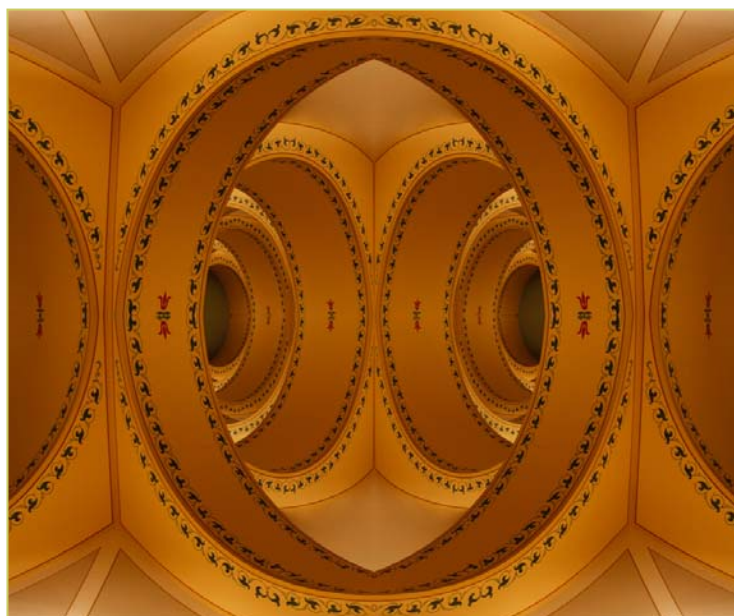
Joyce Bayley Nature Award: My Phuong Nguyen

Service Award: Angelique Raptakis

Congratulations and Thanks To our new (and returning) Club Officers for 2011-12

President: Mike Lux
Vice President: Ted Ringger
Treasurer: Jerry Fath
Secretary: Angelique Raptakis
Director: Carl Brandt
Director: Bill Rau
Director: Norm Bernache
Cable Release: Dave Mullen
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Third Thursdays: Michael Koren
Membership: MyPhuong Nguyen
Sandy Littlejohn
Field Trips: Bob Catlett
Historian: Norm Bernache
PSA Rep: Michael Koren
Website: Dave Mullen

**Board Meeting at the Mike Lux Mansion
Thursday, September 22, 7:30pm**



Jim Rogers, Cavernous Abstract



Dave Mullen, Stairs



My Phuong, Playing with mom chest



Douglas Wolters, Mormon Fantasy

New Opportunities for Club Members

Beginner Learning, Advanced Discussion Sessions

“Newbie” Sessions for SSCC Members

Up to Speed with Dave Mullen

Tuesday, September 13, 7:30-9pm

The Camera

What do the A, S, M, P mean?
What does the little picture of the mountain mean? The lady?
What is an ISO?
What is depth of field?
What does JPG mean?

Tuesday, October 4, 7:30-9pm

The Software

What are Layers?
What are Levels?
What are Adjustment Layers?
What is a PPI?
What is cropping?
How do I resize for Competition?

Tuesday, October 18, 7:30-9pm

The Printer

What is DPI?
How is DPI different from PPI?
Why do my colors look funny?
What's a mat?

If you know the answers to most of these questions then these sessions are **NOT** for you! They are geared to those **new** to photography who joined SSCC in the hope of being better able to learn the “basics.”

All sessions will be held at The Nora School, 955 Sligo Avenue, Silver Spring MD, 20910.
Directions can be found at www.nora-school.org. Questions? dave@nora-school.org

Advanced Art Discussions for SSCC Members

Charlie Bowers

The purpose of the Advanced Discussion Group is to talk about whatever topics the group decides is important. The focus is on advanced imaging making. It will be up to the group to suggest and choose the discussion topics. Please send a prioritized list of topics, needs, interests, etc., and we can then vote on and prioritize the ideas. Meetings will be at Charlie's office (near Sandy Spring Friends School) from 7 - 9pm on the Fourth Thursday night of each month. This group can accommodate up to 10 people each month. Attendance may be flexible, on a first come/first served basis, if the topics are announced in advance, but please email Charlie to sign up each month. The group needs at least 5

people to hold each session. If there are not enough people the session would be canceled.

This is not a “teaching” session, so a critical mass of interested participants is important. Some topics might include: members bringing prints for critique and discussion, looking at art masters, discussing where imagery is headed, changes in the fine art world, and the role that the Internet plays in art.

The first session is scheduled for September 22. Please send an email to charlie@gardengate.net if you're interested and would like to suggest topics.

Former Member News

Bill a master photographer and a retired US Park Service employee who was an SSCC member for years until he moved from Silver Spring. He was assigned to Ansel Adams by Secretary of Interior Stuart Udall for several years. Bill states that Ansel taught him how to compose his nature shots. Bill and his wife reside in Virginia with family now.

-Bob Catlett



Bill Perry and his wife Bernice at Bill's 93rd Birthday.

Classes and Workshops

Washington School of Photography

Product Photography, Tue. May 10, 7-10pm
Capital City Fashion, Sat. Sept. 10, 10-4:30pm
Intro to Digital Photography, Sat. Sept. 10, 10am-1pm
Or Sun. Sept. 11, 2pm-5pm
Gallery Shows, Wed. Sept. 14, 7pm-10pm
Local Wildlife, Thu. Sept. 15, 7pm-10pm
Outdoor Portraiture, Sat. Sept. 17, 10am-4:30pm
Workflow for Portraits, Mon. Sept. 19, 7-10pm
Wedding Primer, Sat. Sept. 24, 10am-4:30pm
Nature Photography, Sat. Sept. 24, 10am-4:30pm
Beauty & Glamour Portraiture, Sun. Sept. 25, 2-8pm
Your Pictures in Book, Sat. Oct. 1, 10am-4:30pm
And many more at www.wsp-photo.com

Penn Camera

Photo Safari: DC Monuments, May 3, 7:30-10:30pm
Intro to Digital Photography, Sept. 10, 8:30am-12:30pm
Intro to Photoshop and Elements, Sept. 24, 9am-5pm
Street Shooting, Sept. 24 11am-3pm
Paint With Light, Sept. 25 12:30-3:30pm
Abstracts in Adams Morgan, Sept. 25, 2:30-5pm
Photographing Families and Children, Sept. 27 6:30-8:30pm
Many other workshops at various store locations.
<http://penncamera.wildapricot.org/>

Frank Van Riper and Judith Goodman

Umbria Italy Photo Workshop, Oct. 15-21, 2011.
www.experienceumbria.com

Nikhil Bahl Workshops

Digital Nature Photography, Sept. 24, Chincoteague Island
West Virginia Fall, Oct. 6-9
Autumn at Great Falls, Oct. 22-23
Essentials of Bird Photography, Nov. 12, 1:45-3:45pm
Chincoteague Island Nov. 18-20
www.nikhilbahl.com

Horizon Workshops

Nudes: The Female Form, Sept. 17
Glamour & Beauty, Sept. 18
Canon Experience, Sept. 30-Oct. 2
Boston: A 'Nikon Legend' Views His Hometown, Oct. 1-2
Central Park in Season, Oct. 8
The Spirit of Manhattan, Oct. 9
Camera Basics, Oct. 14
And many more at www.horizonworkshops.com

Venice with Yervant

Oct. 17-20
www.yervant.info/seminars.html

Joseph Van Ost Photo Safaris

Ultimate Yellowstone, Jan. 14-21, 2012
www.photosafaris.com

Suzi Eszterhas 2011 Workshops

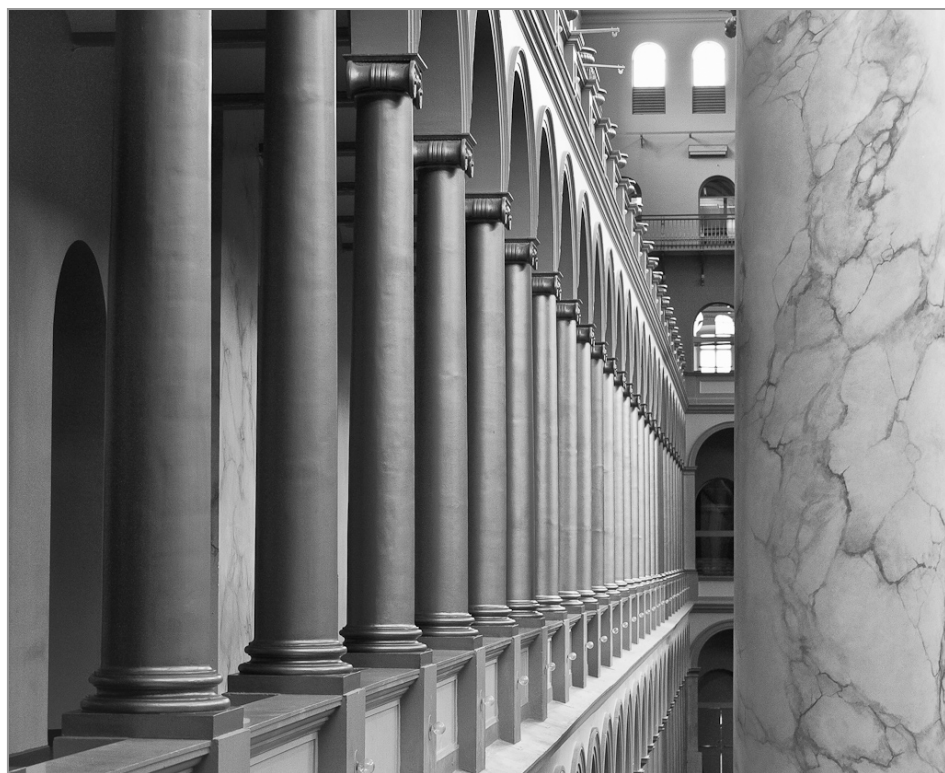
Wildlife of Borneo Photo Safari: September 25-October 12
Wildlife of Costa Rica, January 13-25, 2012
www.suzieszterhas.com/toursWorkshops/



Ted Ringger, Cylburn Arboretum



Derek Parks, Rose



Derek Parks, Building Museum

See Your Photos in the Washington Post

I'm a producer with The Washington Post, and I'm writing to invite you to participate in our new photo project, "Your Washington Places."

The project, launched this week, aims to showcase some of the metro area's most photo-worthy spots as chosen and shot by staff photographers and area photo enthusiasts such as your club members.

Please consider encouraging your fellow members of the Silver Spring Camera Club and others to post photos of their favorite places to shoot – including a description of why they like that location – to this new Washington Post gallery. All images will be featured on [washingtonpost.com](http://www.washingtonpost.com/conversations/your-photos-montgomery-county/2011/04/22/AF5xpsQE_ugcgallery.html), and some of the best will be featured in the newspaper.

http://www.washingtonpost.com/conversations/your-photos-montgomery-county/2011/04/22/AF5xpsQE_ugcgallery.html

Silver Spring Duo Opens Macro Photography Exhibit

WHO: Coriolana Simon and Douglas Wolters of Shared Vision Photography

WHAT: Photography exhibition titled "Macro Metamorphoses" showing extreme close-ups and abstractions from the natural world

WHEN: Exhibition dates: Sunday, September 11, through Friday, November 11
Artists' reception, open to public: Saturday, October 1, from 1:00pm to 3:30pm

WHERE: The Tate Gallery of Christ Congregational Church
9525 Colesville Road, Silver Spring MD 20901
Call for directions and gallery hours: 301.585.8010

Coriolana Simon and Douglas Wolters share a passion for extreme close-up photography, primarily of nature subjects. Their images capture easily identifiable everyday subjects – a rose, a dried leaf, the bark of a tree – and often transform them into abstracted landscapes or ambiguous objects of indeterminate scale. "Macro Metamorphoses" explores their shared vision for the plant world in different seasons and at different stages of life. Their aim in this exhibition is to provoke curiosity and wonder.



Places, Journeys, and Destinations

Works by Jim Auerbach, Dave Mullen, and Ted Schroll

A photographic exploration of travel and place at the Har Shalom Synagogue Gallery

August 29-October 24, 2011

Meet The Artists Reception, 11:00 am-1:00 pm, Sunday, September 11, 2011

Har Shalom Synagogue, 11510 Falls Road, Potomac, Maryland 20854, Phone: (301) 299-7087



Sad News from Magical Montgomery

Dear Colleague,

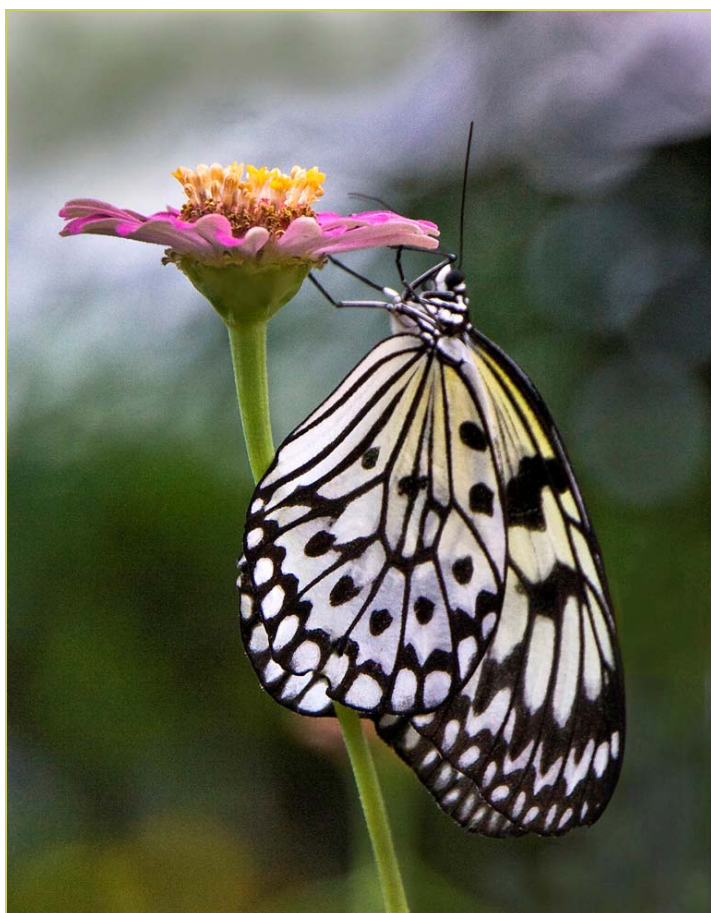
The economic downturn has caused belt-tighten among cultural organizations. Across Montgomery County and the US. Like you, AHCMC has been deeply affected by this downturn and has embraced a process of evaluating all of our programs for relevance.

To support our programs we have sought new funding streams. Sadly, we know that not all programs can be fully funded during these times of economic stress, even those that are relevant to one's mission. Magical Montgomery, a cultural street festival now in its 11th year, is one such program.

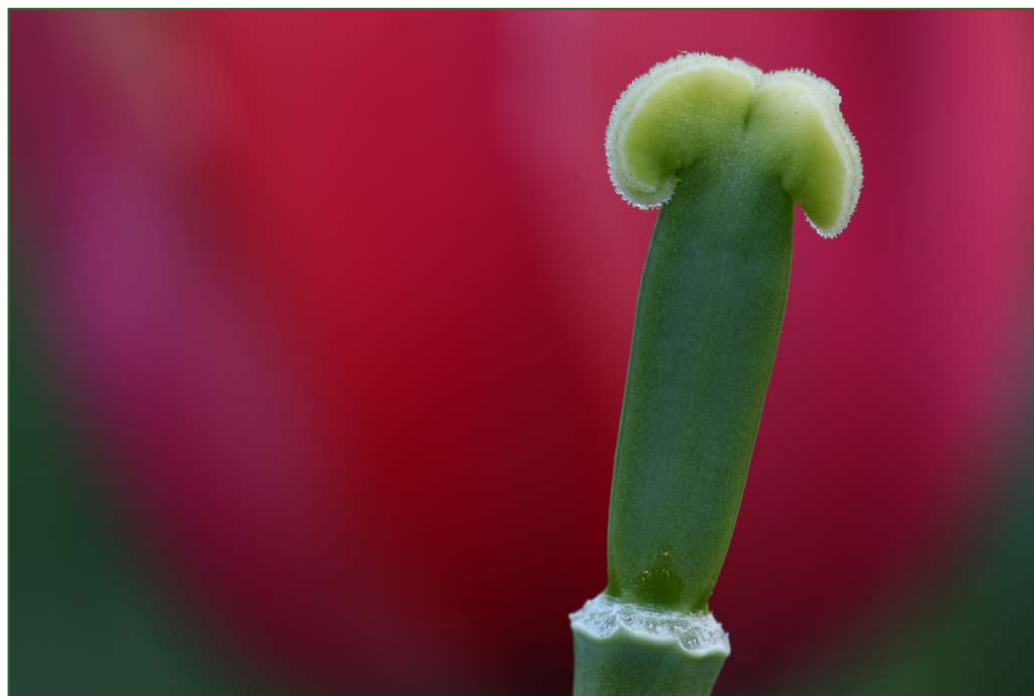
For the past two years, AHCMC has sought new funding sources to cover the production costs of Magical Montgomery, an outreach program that generally reaches 10,000 visitors to downtown Silver Spring. The budget includes a producer, tents, lighting, sound equipment and stages.

Despite our efforts, AHCMC has been unable to find sponsors to underwrite the costs of this year's festival. Consequently, AHCMC will not produce a Magical Montgomery festival this fall.

We will continue to seek a sponsor for this key program and hope that we'll be convening you again in 2012 for Magical Montgomery. In the meantime, if you have any questions or suggestions please don't hesitate to contact me at 301-565-3805 or Suzan.Jenkins@creativemoco.com



Genie Sachs, Paper Kite



Coriolana Simon, Tulip on Tulip

Upcoming Big Name Workshops

George DeWolfe: Digital Fine Printing

Oct 24 10am to Oct 28 noon

Fort Lewis Lodge near Lexington Virginia

Information: ail MacLeod at gmacleod@comcast.net

Maximum size 14.

Great opportunity for a unique experience with digital fine art. The setting is spectacular and conducive to total immersion. www.fortlewislodge.com

Cost (tuition and materials fee) will be between \$600 and \$725 depending on how many folks sign Food and lodging additional.

The Workshop incorporates both B&W and Color printing from the same printer (either the Epson R3000, 3880, 4900, 7890, or 7900) with the Epson inkset and Epson driver, the Epson inkset and the ColorByte ImagePrint RIP (www.colorbytesoftware.com). The workshop, available now only as a weeklong workshop, is basically a 16-bit workflow from digital camera to the final print. It is an established, simple, straightforward, and effective method for printing consistent high-quality, fine-art, B&W and Color images. The goal of this workshop is simple: To show you how to make outstanding black-and-white and color prints consistently using a computer and desktop ink-jet printer. Both Photoshop and Lightroom are used in the workflow for the workshop and to enroll you should have a basic understanding only of each of these applications in their latest versions. The workflow itself is very simple. The books, George DeWolfe's Digital Photography Fine Print Workshop and B&W Printing, explain in detail all of the techniques and procedures used in the workshop.

Freeman Patterson

The Joseph Miller Center for the Photographic Arts is pleased to announce that the internationally renown photographer, Freeman Patterson, will present two programs at the Hylton Center for the Performing Arts at the Manassas Campus of George Mason University. The first presentation will be a Friday evening program November 4, entitled: "The Call of Creativity". The second will be an all-day seminar on Saturday, November 5, entitled: "Seeing and Visual Design".

Mr. Patterson last addressed members of the Greater Washington photographic community in March 2002, when he

presented an all-day seminar at the International Monetary Fund Auditorium hosted by the International Photographic Society.

Notes on the Friday evening, November 4, program, "The Call of Creativity":

This is a presentation for everybody and not limited to just photographers. It should be equally promoted to other visual and performing artists, educators, university and high-school students, designers of every sort, spiritual care workers, and everybody interested in a visually and intellectually stimulating evening.

During the two and a half hours (including an intermission), Freeman will combine talking, projected images and music to examine the sources and nature of creativity, essential facts about creativity and ways of accessing the creativity that we all possess.

Freeman has given this program to large groups of photographers, university students and as a keynote address to national conferences of university educators across Canada, in South Africa and New Zealand, and will be presenting it in Israel in December. This will be his first presentation of the program in the United States.

Time: 8:00 pm - 10:30 pm. Registration fee: \$30.00

Saturday November 5, all-day seminar: "Seeing and Visual Design".

Freeman's "Seeing and Visual Design" seminar has evolved over the years. (Because the growing process just never ends, there will always be new ways of looking at and discussing visual design).

This seminar is about seeing and visual design. Visual design is the craft of visual expression and communication.

During the morning, Freeman will be speaking about and illustrating (with projected images) the building blocks of visual design and, during the afternoon, principles for arranging them in picture space (composition). He will not be talking about the hardware and software of film or digital photography, except in passing.

Time: 9:00 am - 5:00 pm. Registration fee: \$75.00

For additional information or to register contact Joseph Miller Center, e-mail: furnfoto@aol.com. Phone: 703-754-7598. Please make registration checks payable to JMCENTER, 4811 Catharpin Road, Gainesville, VA 20155.

Website of the Month
Worldwide PhotoWalk, October 1 & 2
<http://worldwidephotowalk.com/>

Twenty Question Member Profile

Jim Rogers

Where did you grow up?

Central Louisiana (Pineville)

Where else have you lived?

Pineville, LA 24 years

Northern Virginia 3 years

Silver Spring, MD 9 years

Huntingtown, MD 36 years

What do you do for a living?

Retired computer systems analyst (US Census Bureau)

When did you first begin to photograph?

-occasionally as a child (Kodak box camera)

-occasionally as an adult (point & shoot) mostly family photos

-more seriously about '83

How did you find the Silver Spring Camera Club?

After borrowing my son's 35mm SLR (that I had given him for Christmas) my interest was renewed, so I bought the same camera model for myself. A co-worker & SSCC member (Gene Vuazzo) invited me to visit a club meeting. I then went on a club Saturday field trip and was hooked.

When did you join the Silver Spring Camera Club?
1985

What Club activities have you participated in?

Field trips, foreign travel, workshops, competitions (assistant, then chair for several years, now assistant again)

What Club activities do you most enjoy?

That's sort of like asking which of my children I love the most. I've enjoyed many club activities. When I bought my

first SLR and joined SSCC, I thought it might be a "mid-life thing," like golf which lasted a couple of years (for me). I told myself then that, as long as it was fun, I would continue. If it stopped being fun, I would stop. It's still fun!

Although I had never traveled at all, except to visit my extended family and occasionally a side trip for site-seeing, in 1988 I participated in a SSCC sponsored trip to Italy. I was

hooked on travel.

Since then I've traveled as frequently as possible, all over the world.

Where do you like to shoot?

Anywhere there's a photo op! Seriously, most of my photos are taken on photo trips, whether a SSCC field trip or some distant foreign adventure. Almost all of my "big" trips have been with groups. Although not all have been "officially" classified "photo trips" (some have been with travel companies like Overseas Adventure Travel), to me they are all photo trips.

What do you like to shoot?

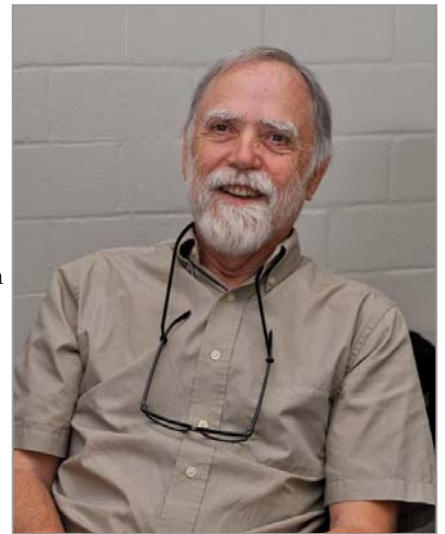
I shoot almost anything . . . except studio work. My philosophy is "You've got to click the shutter to get the picture." It is not guaranteed that you'll capture the subject to your satisfaction, but it IS guaranteed that you'll MISS it if you don't press the button. When I'm on a once-in-a-lifetime trip to a faraway place, I try to always have my camera at the ready. Even while riding in a vehicle with the zoom as wide as possible and the ISO set high. My DSLR becomes a point-n-shoot (often without even bringing the camera to my eye). Digital photography has removed the cost considerations and Photoshop (and other software) makes possible many manipulations that often salvage images that might otherwise be deleted.

People; especially in foreign countries. This is a direct result of my experiences with the wonderful people of Turkey, where I was on 9-11-01. After those tragic events, in my faraway homeland, the expressions of kindness touched me deeply and brought me closer to people in general. It made me less reluctant to approach strangers and engage in conversations that often lead to photographs.

Abstracts: I also like to construct abstracts in Photoshop, by selecting all or part(s) of an image, duplicating, flipping, changing blending modes, etc and just playing around to see what happens.

What photographers do you most admire?

I'm definitely not a student of the "masters." My admiration goes to those who I've known personally, photographed with and learned from through the years . . . John Boretos, Terry Popkin, Henry Ng, Clarence Carvel. Charlie Bowers and Bob Catlett have been invaluable to me in learning Photoshop.





Nikon or Canon?

I began with Pentax equipment, but switched to Canon because almost all of my traveling companions used Canon. That made equipment problems easier to solve & I

could also exchange lenses, etc. I usually shoot with both a 40D and a 20D hung on my neck. The 40D has the lens that I expect to use most during the outing.

What equipment do you use?

I rarely use a tripod, except for long exposures. I just find them to be a pain to use. Cranking up the digital ISO serves almost all of my needs. I use my camera's pop-up flash. That's OK most of the time and good for "on the street portrait" fill-in lighting.

With what lens(es) do you most frequently shoot?

Canon 20-35 2.8 L, 28-135 IS, 75-300 IS

What software/film do you most frequently use?

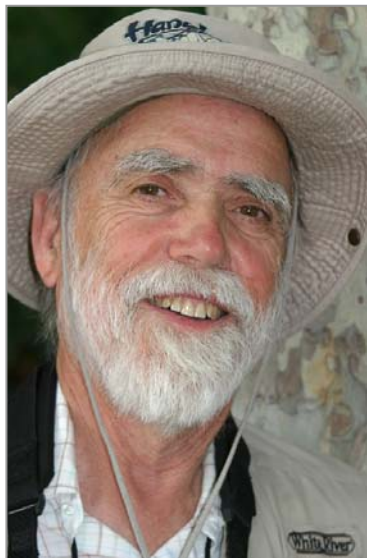
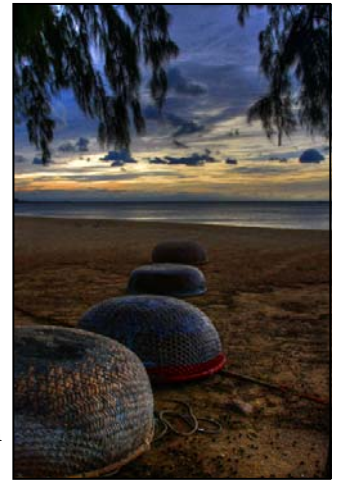
Photoshop, Topaz Photoshop plug-ins, Photomatix Pro (HDR), Bulk Rename Utility (Shareware) - for naming and renumbering my files, GeoSetter (Free) - for geotagging my

images; works with Google Maps for adding longitude and latitude coordinates into the EXIF data of my images. Hopefully, with the GPS tracker that I just bought, it will ease the burdens of note taking, and Flickr.com

What question do you have for the editor?

How do you continuously, month after month, do such a fantastic job? (Ed. Note:

Good article writers!)



What would you like to suggest to the club?

Renew educational emphasis on club Constitution and Competition Rules to insure that members know and understand them. If a rule no longer works, change or revoke it, but (educate and) enforce the rules until they are changed. Also, clarify "maker processing" (who does the manipulation and printing).



Calls for Entries

Center for Fine Art Photography

Portfolio: Deadline September 14

Portraits: Deadline October 11

www.c4fap.org

Vermont PhotoWorkplace

Again: Reflections. Deadline September 19

Uncanny: Surreal Photography. Deadline October 17

www.vtphotoworkplace.com

Focal Press Photography Contest

September Theme: Childhood

October Theme: People

<http://focalpressphotographycontest.com/>

Hope, Survival, Renewal

Howard Avenue Arts Incubator, Kensington

Deadlines: Hope-Oct. 13

Survival-Feb. 24, 2012; Renewal-April 14, 2012

<http://artincubator.org/hopesurvivalrenewal.html>

"I Am An Entrepreneur" Photo Competition

The Seven Fund

Deadlines September 30, December 15.

www.sevenfund.org/entrepreneur-image-2011/

BlackRock Center For the Arts

Deadline for the 2012-13 Season: Oct. 28

www.blackrockcenter.org



Beth Koller, Convergence

Call For Mid-Atlantic Camera Club Entries from the Washington School of Photography

In honor of the Washington School of Photography's 35th Anniversary, we've got big plans for our November Art Walk. We're planning a mass recognition of the mid-Atlantic region's many camera clubs, and your club absolutely **MUST** be a part! It won't feel complete without you!

The November exhibit, "**Vision**," will be a juried exhibition. This exhibit will coincide with FotoWeekDC and a special 11:11:11 / 11-11-11 exhibit in the Gallery Annex. More information about 11:11:11 / 11-11-11 is forthcoming - but it's certain to be unique and fun!

The "Vision" entry form is located at <http://wsp-photo.com/pdf/Vision%20Entry%20Form%20Nov%202011.pdf>. Please complete the form online, print and deliver with your images.

WSP will also host a silent auction fundraiser. We're currently seeking donated goods and services. Anyone with items of value is encouraged to contact Ben Anderson at the Washington School of Photography at 301-654-1998.

The Washington School of Photography is grateful to serve you and the multitude of camera club members throughout the mid-Atlantic region. We're incredibly excited about these two great opportunities to exhibit your photography, and we hope you'll join us for these and the many other opportunities to learn and grow at WSP!

WSP has been developing photographers since 1976 - and there's not a stop bath tub big enough to slow us down for the next 35!

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 re-scheduled 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

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)



Scott Shoreman, Eastern Market Musician

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 recordkeeping.)
 - 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.

Coming In October: All the Stuff that Wouldn't Fit In September

Photographing in Canada
Photographing in Iceland
Tim Grey's Darkroom Question
Photoshop Tip of the Month

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:

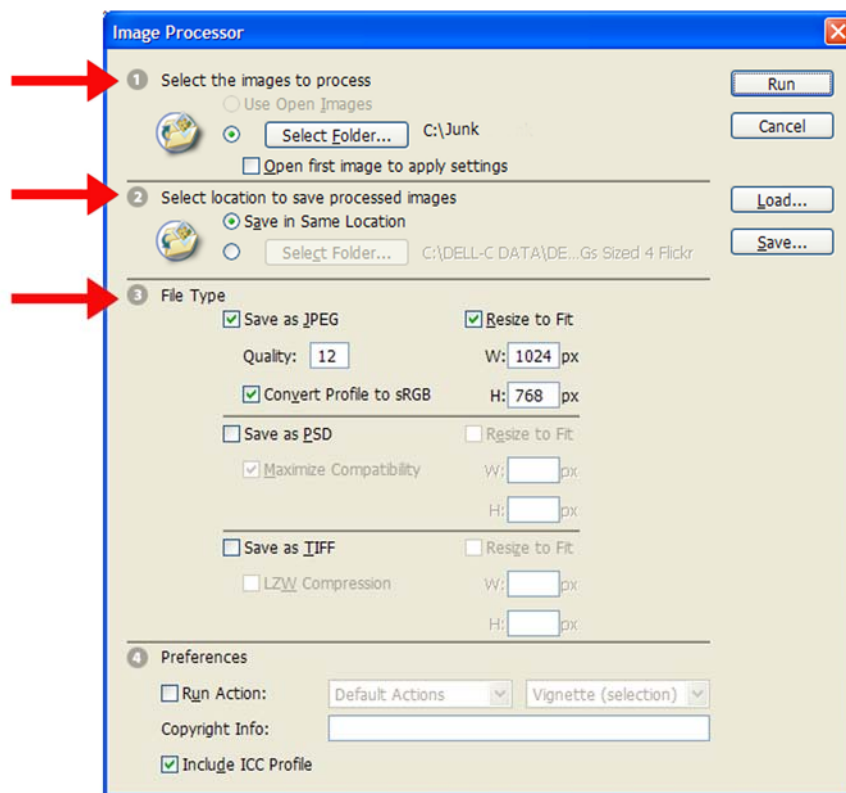
A. Place ALL competition files to be resized in a separate folder--file type (psd, jpg, tiff) doesn't matter.

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.



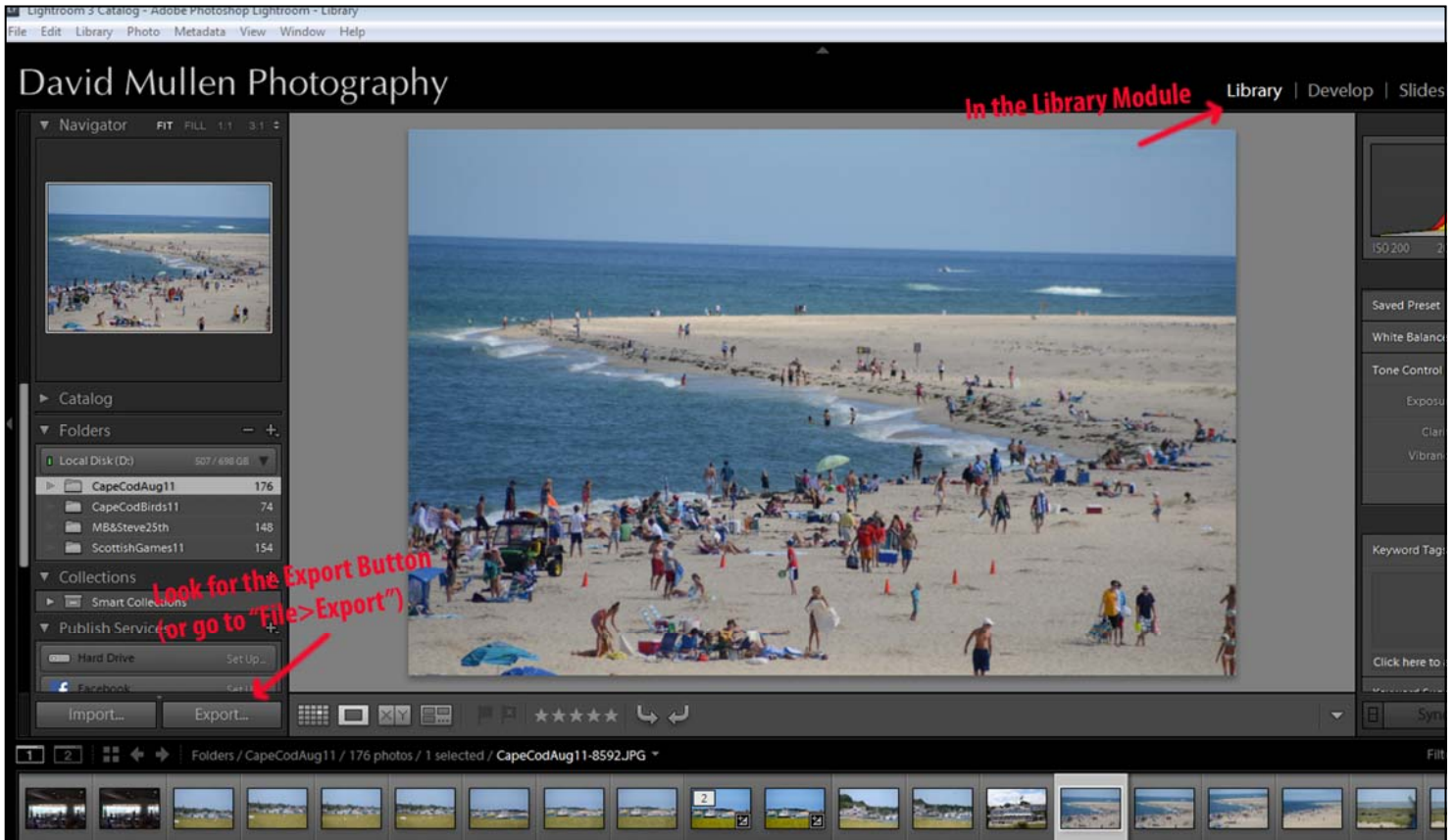
Be sure that in "File Type" you've set, JPEG, Quality, sRGB, W=1024, H=768

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.

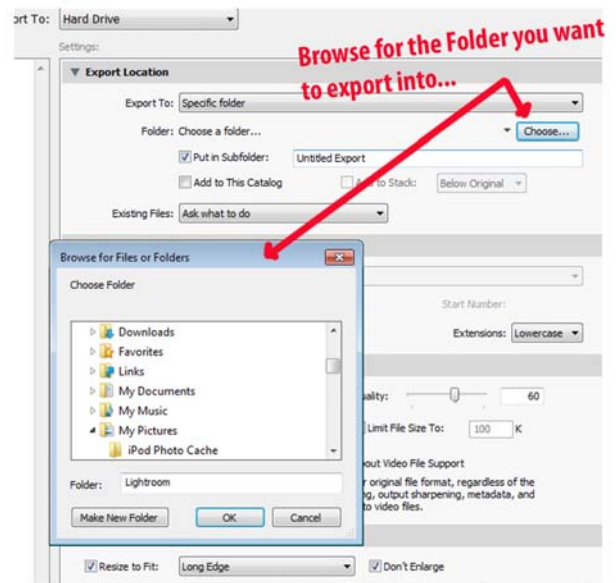
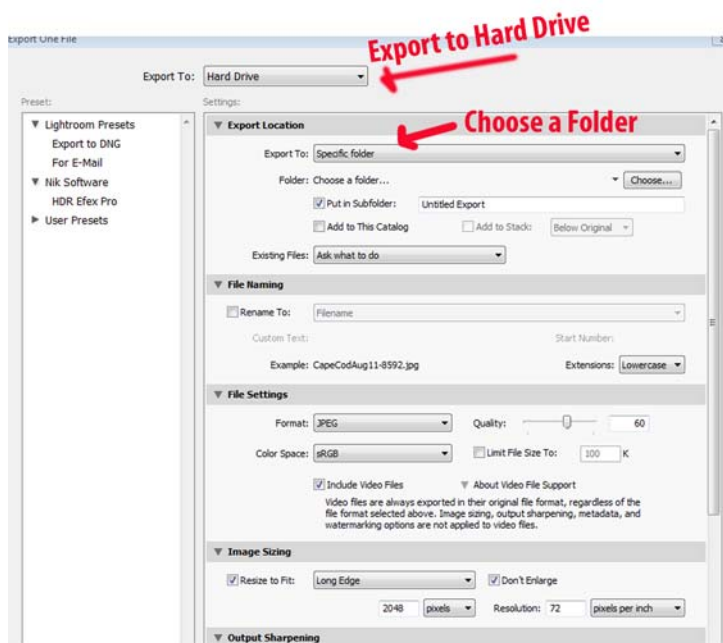
I also use this method to create smaller files (which speeds processing) to use as I'm working on digital slide shows using ProShow Gold. It should work well for whenever you need smaller files.

Using Lightroom to Export Images for Digital Competition

Dave Mullen

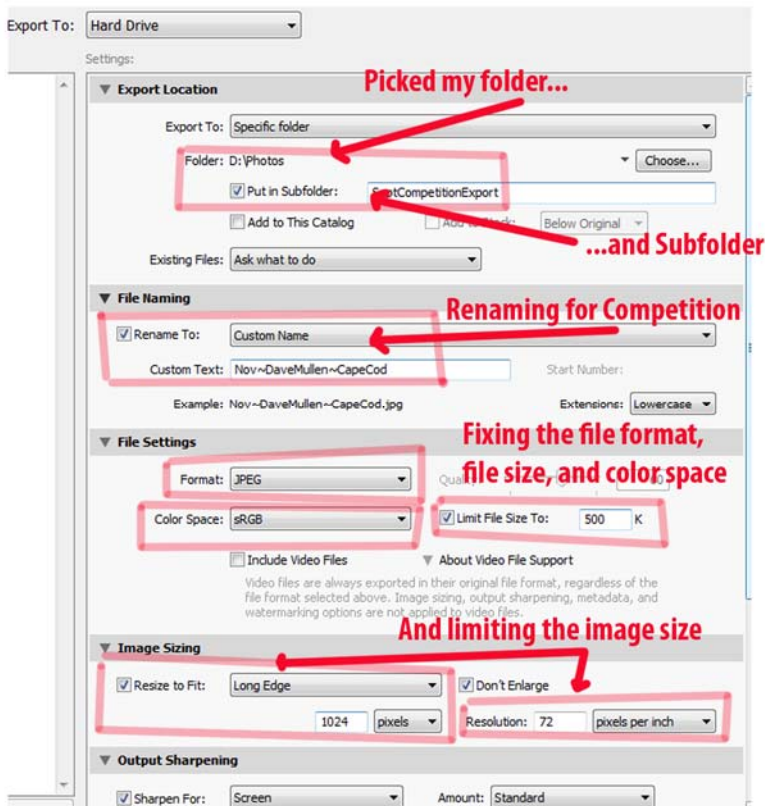


In the "Library" module of Lightroom, choose a photo and click on the "Export" button in the lower left section of the screen.



In the Export Dialogue Box, choose "Export to Hard Drive" and choose the folder into which you wish to export your photograph.

You may have to Browse around a bit to find the folder into which you wish to export, or you may create a new folder.



Lots to do here! You've picked the folder, and maybe created a subfolder.

You've renamed for competition as per the specs for Digital Competition. (Class~Name~Title)

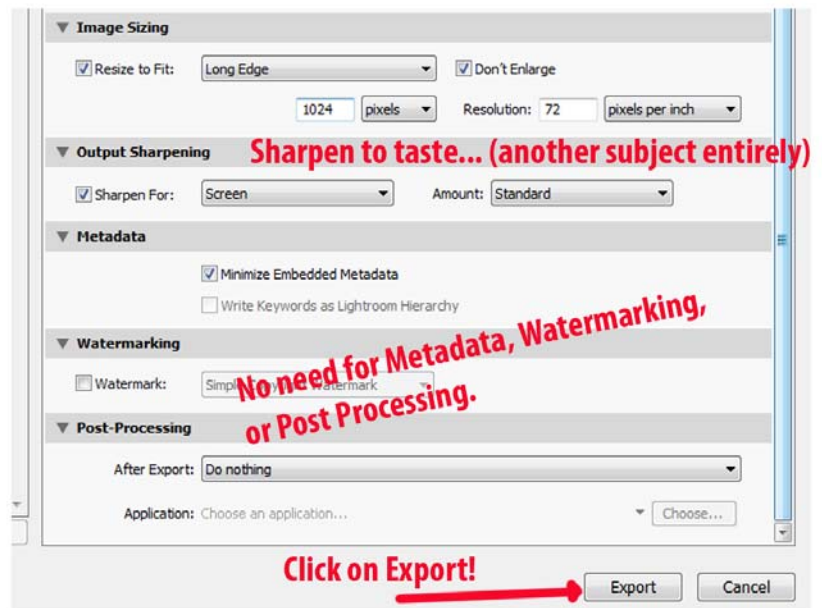
You've fixed the format (JPG), the color space (sRGB), and the file size (500 KB).

And you've sized the photograph according to the specs (1024 pixels maximum width if landscape orientation, 768 pixels maximum height if portrait orientation). While we often work at and print at 300 pixels per inch, 72 pixels per inch all that computer screens and projectors show, so having higher resolution just increases JPG compression and wastes space.

Then the final touches... sharpening (anyone want to write an article on this?), metadata, etc.

Then click on Export. Find the file in the folder into which you exported, attach it to an email with the subject line as per the specs, and send it to ssccphotography@yahoo.com.

Finally, show up for competition night and hear the judge's comments!





Nick Williams, *Little Girl and Friend*



Michael Koren, *attractive opposites*

News You Can Use

Full Moons

Date	Moonrise	Moonset
September 12	7:10 pm	7:01 am
October 11	6:07 pm	6:49 pm

Sunrise and Sunset

Date	Sunrise	Sunset
September 1	6:37 am	7:39 pm
September 15	6:49 am	7:17 pm
September 30	7:03 am	6:53 pm

Times are for Washington DC. www.timeanddate.com

Deals of the Month

Blurb 20% off when you order two or more books. Use promo code *AUGUST*. Offer expires Aug. 31.

AdoramaPix 50% off 16x20 prints. Use promo code *pxeos11*. Expires Aug. 30.

www.sscpphotography.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/>

Stay In Touch with SSCC

www.sscpphotography.org

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

www.twitter.com/ssccphoto

Shameless Commerce The SSCC General 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>

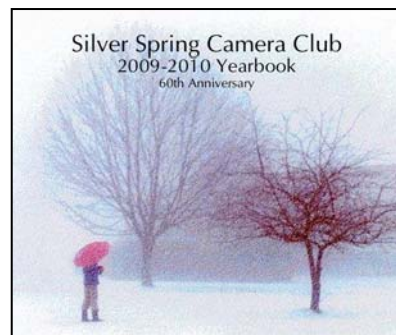
SSCC T-Shirts!



SSCC Yearbooks

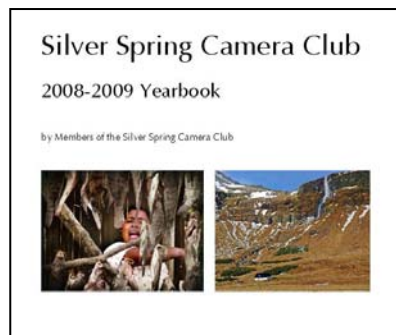
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www.blurb.com/bookstore/detail/1323637



2008-2009

www.blurb.com/bookstore/detail/703616



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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.

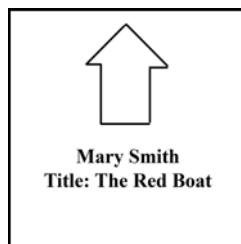
Image Title – spaces allowed, no commas.

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

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Plan Your Shooting! 2011 –2012 Competition Topics

September	Open
October	Nature
November	Open
December	Abstract
January	Open
February	Portraits
March	Open
April	Macro/Close Up
May	Print: Portfolio
	Digital: Open
June	Year-End

For full details on Competition Rules, see the September *Cable Release*.

Silver Spring Camera Club Membership Form 2011-2012

Name: _____ Spouse/Partner's Name: _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Phones - Home: _____ Work: _____ Cell: _____

Email Addresses: _____

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

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

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

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

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

SSCC Calendar Upcoming Events

September 2011

- 1 Speaker Meeting: Irene Abdou
- 8 Competition Night-Open
- 15 Third Thursday
- 17 Great Falls Field Trip
- 24 Cable Release Deadline

October 2011

- 1 Speaker Meeting:
- 8 Competition Night-Open
- 15 Third Thursday

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

***Digital Entries
Due Sept. 1
By Midnight!***

First Class Mail



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