

Cable Release



David Blass, Butterfly

Food For Thought

Photography suits the temper of this age— of active bodies and minds. It is a perfect medium for one whose mind is teeming with ideas, imagery, for a prolific worker who would be slowed down by painting or sculpting, for one who sees quickly and acts decisively, accurately.

-Edward Weston

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E-mail addresses for some officers are in the *Member Handbook*, others are available on request. Please contact Dave Mullen at dave@nora-school.org.

Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Dave Mullen at dave@nora-school.org.

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.

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.sscpphotography.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:

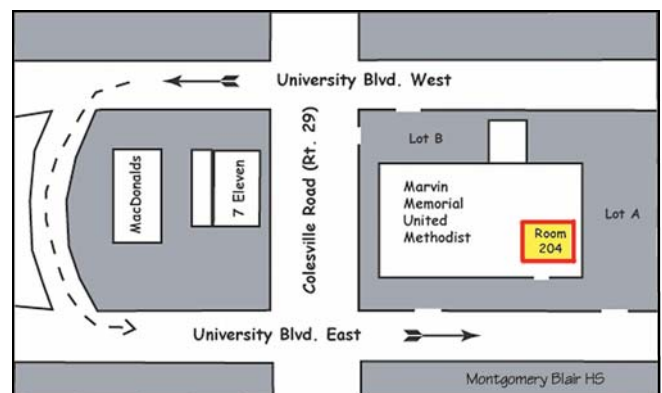
From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

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

October 4

Speaker Night

Frank Van Riper and Judith Goodman

SSCC is lucky this month to catch Frank van Riper and Judith Goodman as our speakers between their travels and workshops and projects for clients. As a husband and wife team, they specialize in documentary photography and on-location portraits. Their editorial work has been published internationally, while their commercial commissions take them across the country for clients such as Discovery Channel, Ringling Bros. Circus, Bryn Mawr College, The Washington Post, and Embassy Suites hotels. Nonetheless, the two are most passionate about photography as fine art.

Frank's images have been incorporated into the permanent collection of DC's National Portrait Gallery and National Museum of American Art. His book, *Down East Maine / A World Apart*, was nominated for a Pulitzer Prize and won the silver award for photography from the Art Directors' Club of Metropolitan Washington. Judith's photography has been exhibited at the Corcoran and also the Baltimore Art Museum. Besides their life as photographers, both pursue callings in other disciplines, to considerable acclaim. As a sculptor, Judith has shown her work across the country. As an award-winning journalist, Frank served for two decades in the New York Daily News Washington Bureau as a White House correspondent, national political correspondent, and Washington Bureau News Editor. He is also author of a well received biography of astronaut John Glenn, of *Faces of the Eastern Shore*, and of *Talking Photography*, a collection of his photography columns from The Washington Post and other essays.

Photographic education holds a significant place in Goodman / Van Riper calendar. Frank has been on the faculty of PhotoWorks at Glen Echo, and the pair currently offers workshops in Umbria in central Italy. In fact, their enchantment with Italy led to their magnificent book *Serenissima*, an evocative volume of images of Venice in winter.

October 11

Competition Night: Topic-Nature

Judge: Victoria Restrepo

I was born in Colombia, a magical place where mountains, gigantic rivers, deserts, and forests run into the oceans. Fierce nature reflects its bright colors in a daily street carnival of vibrant houses, vivid fabrics, and colorful objects. I grew up in a land where people believe everything is possible and where fiction and reality are knitted together as one.



Photography was around me since my early years. My grandfather, my great-grandfather, and my great-great-grandfather were some of the earliest photographers in South America and the Caribbean. I still remember the smell of the photographic chemicals and the magical darkness of my family lab; they marked my life forever.

In Colombia, I studied fine arts and then studied photography at The New England School of Photography, in Boston. I have worked as a commercial photographer and as a teacher of photography and of Photoshop.

A few years ago, I moved to the Washington, DC area, where I keep working with art and photography, creating imaginary still lifes and landscapes, mixing photography, painting, and digital art.

I love photography! I can spend endless hours finding a perfect frozen leaf, or little shiny raindrops splashing on the leaves. I seek beauty on a seamlessly cloudy sky, in the striking force of a storm, or the smooth movement of a waterfall. I am a treasure hunter. I look for the bright blooming flowers in spring, the fragrant blossoms and juicy fruits in summer, the amazing colors of leaves in autumn, and the endless forms of ice during the winter months.

The camera, the tripod, and my digital darkroom are just my tools, but I mostly work with light, my imagination, and my own memories.

October 18
Education Night
Introduction to the Camera
Michael Koren

PASM, what does it mean and why are all these letters on my camera? This evening will introduce the new photographer to the most common features of a digital camera and help you move beyond shooting in Program mode. Bring your camera, questions and your manual.

October 20
Field Trip: Rockville Classic Car Show
Bob Catlett

No carpool this month, as the Field Trip is at the Glenview Mansion in Rockville. The park opens at 11am but come earlier (and park closer). Bob will be there early before it gets too crowded. The car show has everything from Model T's to cars from the 40's to modern cars, racing cars, luxury cars, and even motorcycles. Bring the children and your spouse as there is something for everyone. Directions can be found at www.rockvillemd.gov/parks-facilities/civiccenter.htm

PSA News

New Book from Arnold John Kaplan, APSA:
The Cape Cod Scenic GPS Guide Book for Photographers, Artists and Tourists

*How to Find Cape Cod's Famous Picturesque Scenes
Using the Global Positioning System*

If you're planning a trip to Cape Cod and want to find

some scenic locales for your photographic adventures, this just might be what you need. PSA member Arnold Kaplan has written a 68-page book giving GPS coordinates for an assortment of Cape Cod areas. Whether you seek windmills, grist mills, or harbors, Arnold describes the area and demonstrates with monochrome images, what you can expect to find. Just follow the



GPS coordinates, and you'll get there. The book can be ordered directly from Arnold Kaplan for \$19.95 (free shipping) using either PayPal or mail. Contact the author at arnkap@comcast.net for further information.

SSCC needs a PSA Rep! The job entails sending PSA news to dave@nora-school.org for publication in the Cable Release. *The PSA Rep must be a PSA member.*

Welcome new members!

The club welcomes our newest members:

Loretta Argrett
Larry Burton
Joseph Collins
Burton Emmer
Wallace Johnson
Jim Turner

We hope to meet you soon at a meeting or field trip!

Meet The Members
Thursday, October 4, at 7:00pm

Our October 4 meeting will begin at 7:00 instead of 7:30 with a short "social hour." Take this opportunity to meet other members, to ask burning questions about competition rules, or to find out what lens that guy used in his winning image last month. Talk to Dan about getting involved in the on-line forum. Talk to Dave about doing an article for the Cable Release. Talk to Coco if you have a recommendation for a speaker or a judge. Find out how to participate in the Picture-A-Day project. Come see Bob about plans for this year's field trips. Ask Michael what's coming up on education night. And do feel free to bring a friend who might be interested in joining SSCC! Refreshments will be served.

See you then!

Kernels of Koren

Michael Koren

Well....it's over. The nation's largest photo specialty store is winding down operations as the going out of business sales are wrapping up.

Ritz Camera has been owned and run by the Ritz family since 1918. On September 6th 2012, that's 94 years if you're keeping track, the assets of the company were sold at a bankruptcy auction. At the height of business Ritz had about 1200 stores across the United States, including Alaska and Hawaii.



RITZCAMERA.com

Why did this happen? There are many reasons out there, not just one. Many blame the demise of film processing and printing. This was certainly part of the problem, but the main reason is the digital revolution. Not just digital photography but digital devices in general.

In the "old" days a camera would be introduced by a manufacturer and have a lifespan of two to three years, not two to three months. These cameras came in one color, not four. They needed a separate flash, one was not built in, and they needed more lenses, they didn't have a zoom, and they used replaceable memory, also known as film.

Profit margin on the camera and accessories for the retailer was consistent year to year. Price compression, the fancy term for getting more for less, was not such an issue. Price compression is a huge problem for all retailers. Customers have become accustomed to new and better models coming out every few months at the same or lower price than the previous model. For the retailer it's almost impossible to sell a step-up camera for more money because most likely there's a new model sitting on the shelf that's the same price. This means the profit is also shrinking. The profit margin among the two cameras may be the same, the total sale may be the same but expenses such as shipping, salary, rent and utilities are increasing. Passing those higher costs to the customer is impossible because of the pressure from the digital marketplace on the internet. It's very easy for a customer to buy using the internet but it's been seen that good service in a store will entice a customer to pay a little more to get a perceived value. That value has a cost to the retailer. Training, employee development, compensation, ad-

vertising and inventory costs further cut into the profit margin. The cruel fact is that the efforts to attract customers and entice them to buy in a store often hurts more than it helps.

Other consequences of digital are the effects on camera accessory sales. Memory is reusable and inexpensive. Many photographers can buy a few high capacity memory cards for the same price as a 20 roll pro-pack of film and not need to buy more memory for years. With digital editing no

one needs color compensating or special effect filters, as everything can be done in the digital darkroom. Lenses are now manufactured with such high quality optics that a multi-purpose 28-300mm zoom lens is the one lens that's bought with the camera body. The casual photographer does not need to have a 28, 50, 135 and a 200 with a 2x converter as a bonus in the camera bag. Most cameras now have a flash built in that serves the purpose of most family photographers. A shoe mount accessory flash is now an unnecessary nuisance. Batteries are now rechargeable, proprietary and included with the camera. Gone are the days of customers buying expendable high profit batteries that fit many different cameras.

While I mentioned the lack of one hour film processing has taken a toll on the photo industry, the digital revolution has actually allowed more opportunities' to print images. Rather than a set of 4x6 prints and possibly a 5x7 enlargement, a book, poster, greeting cards, mugs and other photo gifts could be ordered and picked up in an hour. The problem for the retailer of course is the cost of all the equipment that can do these things and the loss of a constant flow of customers getting film processed.

More images are being taken than ever with all kinds of different cameras. Digital eliminates much of the hassle for the photographer, offers better quality and makes photography easier and more creative than before. But digital also reduces profits and makes it harder for a business to remain competitive and prosper.

Goodbye to Ritz, it was fun while it lasted...I think I'll now have a glass of wine.

Start Your Engines! Coriolana Simon

This month, for our field trip, we go to Rockville for the antique car show. Dreaming about these old beauties got me thinking of some other cars, not so old and in no way beautiful: those piles of scrap metal on wheels and their fearless drivers at the demolition derby...

For whatever crazy reason, I just love the demolition derby at the Montgomery County Ag Fair. In principle, there's not much to it: a bunch of guys and a woman or two careen around on a dirt track stadium in battered junk cars with the goal of smashing into each other until only two cars can still move. Or one, for the grand finale.



Derbies are held on the last two nights of the county fair, mid-August. The action starts at 7:30 PM, but I was in line with my e-ticket by 6:00 so I could get just the seats we wanted: center of the grand stand, 4th row, close, but no railing to block the view. I chose my equipment carefully, as the derby raises a huge amount of dust and sometimes smoke: my old Canon Rebel T2i for its crop factor, the Canon 70-300mm D.O. zoom (compact and sharp), two extra batteries, a couple of cleaning cloths, and a comfortable and protective camera case.



Since I spend most of my shooting time on macro subjects, switching gears to capture large misshapen objects moving unpredictably under a night sky was a challenge. The trick to getting interesting shots of a demolition derby is to catch the drivers' faces and to show motion of the cars. Best of all – somehow – to grab those marvelous moments of

impact when one big 8-cylinder wreck slams into another and crumples the whole back end of the car. Too often, the photos can look like a pile of jalopies with no sense of action or immediacy. So... I pushed the ISO of the little Rebel to 1600, stayed in shutter priority, and kept both eyes open to be ready for hits.



Turns out, GM cars are favored for a derby because their engines can withstand a lot of heat. The bigger and the heavier the car the better, though Chrysler Imperials are often not permitted to run because they're indomitable. As a rule, the derby's competitions, or heats, are divided into 8-cylinder, 6- and / or 4-cylinder, and sometimes a separate category for station wagons, whose ramming strength at the back end gives them an extra advantage. Note that drivers try





to slam into their opponents most frequently using the rear end of the car, driving in reverse. Hits broadside or on the corners are OK, but nothing's permitted on the driver's side. The driver's strategy is to avoid being hit on the front end, which could damage the engine, and on the back end, as that's his main weapon.



When it comes to tires, bigger is not better: big tires can get in the way of fenders and burrow down into the mud, immobilizing the car until somebody else slams it out of its rut. Then again, sometimes no tires ends up being the style; cars just drive on the metal wheel rims if a tire falls off. The sight of ragged tires, flapping fenders, accordion-pleated hoods, and other dangling car body parts always delights the audience. We cheer most loudly for the car with the greatest damage that keeps going, if only feebly.



So, how'd I do at the demolition derby? I screamed myself hoarse; photographic results were mixed. After the first 15 or 20 minutes, as twilight faded and the stadium lights came on, every image took on a grainy, noisy character. I decided the grunge was appropriate.



Shooting through the swirls of brown dust with tires spinning and whining tended to give images a flat, almost monochrome look. I concentrated on the most dramatic moments: flames leaping from a car's hood, a driver jumping out to safety, a winner dancing on top of his barely drivable Chevy. Afterwards, Lightroom 4 helped with contrast and clarity and a bit of noise reduction. Maybe they're not great shots, but they're evocative, and next August I'll get to try it again.



The Art of Storytelling

Vickie Lewis

(Photographer Vickie Lewis will be our speaker in March, with a presentation on The Art of Storytelling. To get club members interested in her approach, she offered to write the following article for us. She's also invited us to post some of our story-telling photos on her Facebook page. See the end of the article for details. For more information about Vickie herself, go to <http://vickielewis.com>)

I love stories.

I come from a family of storytellers. My dad turned 83 this year. And it's still not surprising to go on some errand with him only to "lose" him and then find him sharing stories with a total stranger.

And so, looking back, it's not that surprising that I chose a career in photojournalism. My favorite thing is to tell a story with pictures.

Why storytelling? Stories are a wonderful way of connecting with people and sharing your message.

As photographers, that's one of our goals, to move beyond recording an event at surface value. Our photography takes on a whole new shape and form when we discover something we want to say with our pictures. As we discover and rediscover our personal vision, we learn new ways to create a connection to our audience. As we develop ourselves, we know that through photography we can hit someone in the heart, in their gut, and get individuals to take action and make a difference.

Photography is powerful, and whether you choose to tell a story with a single image or a series of images there are tricks and techniques to deliver an effective message.

You can use these techniques whether you are shooting a wedding, vacation pictures, fine art, or just out having fun. We'll talk about them more in my presentation in March, but for now here are a few tips.

Look for a variety of shots and use a variety of focal lengths. That way when you edit your story you will have pictures of different perspectives to use and create a more interesting presentation.

Let's say you are shooting some pictures of a dancer. Here are some ideas:

Shoot a very tight moody portrait. It could be a moment of anticipation, while waiting to see if she made the cut into a performance. It could be with her resting, leaning her head against the wall, tired after a long rehearsal.

Shoot an environmental portrait, a photo of a person that shows them in their environment. For example, take a picture of the dancer showing what her studio looks like. Or perhaps her dressing room. It could be her performing on the stage. The idea is for the viewer to see the dancer in her context. Is the stage in a small town and she is hoping to make it big? Or is she dancing in a performance in New York? Adding this kind of picture is of great value in storytelling.

Photograph "relationship": The relationship between her teacher, other dancers – capture moments that tell a story.

Shoot details, tight shots of elements that add depth to the story. Bandaged toes. Her name in the program. Her name on the dressing room door.

Look for shots that can act as openers, and as closers. A closing shot could be the striving ballerina falling asleep in her small apartment. Or the successful ballerina bowing to the audience, shot from behind.

Those are just a few tips to think about when you are capturing storytelling moments.



When I talk about storytelling, I love to pull out this picture I took of Pope John Paul II when he visited the U.S. This was taken in Arizona, at a gathering of Native Americans. When this Native American offered the Pope an Indian blessing, the Pope bowed his head and graciously accepted it. A storytelling moment that conveys the ideology of this man.



People often remark that I capture a feeling in my pictures. They sense a story, even if they don't know the details.

I took this picture while staying with a friend who was dying of cancer. This orchid was sitting on her kitchen table, and while she was resting I started taking photos. It took me several visits to capture this image. I was at peace with her death. I felt that my presence there was a gift to her. And by capturing this orchid, her favorite flower, in the most beautiful way, I was paying a tribute to her.

Pictures sometimes just come together. People magazine assigned me to shoot veterans coming home. I spent the day before with the dad and kids making balloons and posters to welcome their mom back home. After shooting at the house, I went to the airport with the family.



I shot the hustle and bustle of hugs and kisses, but the real pictures happened for just a few seconds at the end of the day. No set up – and yes, her name was really Jane.

I'm always thinking about what story I'm telling, and what images would tell that story. I know there is a lot of talent in your camera club, and I would love to see your best storytelling images – post them on our Facebook page: <http://www.facebook.com/takephotographyclasses>.

Let me know if you are interested in my storytelling workshops this winter, VickieLLewis@me.com, and I am looking forward to seeing you in March!



Koller, Emerging SS



Doug Wolters, Kaleidoscope Orchid

Ride 'Em Cowboy! Shooting at the Cowtown Rodeo Dave Mullen

Perusing another camera club's newsletter (yes, I do see what the competition is up to) I came across what looked to be an interesting field trip they were having to a rodeo in New Jersey. Since my in-laws live in New Jersey, and my wife and I are up there every month or so, it seemed worth checking out. Visiting the website (www.cowtownrodeo.com) I learned that the Cowtown Rodeo is one of the oldest weekly rodeos in the United States, having run since 1929.

In late September we headed north. The rodeo is located just past the Delaware Memorial Bridge on Route 40, about a two-hour drive from Silver Spring. The sky was threatening, but the rodeo runs rain or shine, so we paid our \$15 admission and entered.

The program consisted of bull riding, bareback bronco riding, calf roping, and calf tying. Having shot a lot of sports at lots of different venues, I knew that this was a scouting trip to get the "lay of the land," so I was not too concerned with getting great shots. Now that I've been there, I know what to look for and how to manage my shooting the next time.

The arena is outdoors and floodlit, but like most athletic facilities that seem brightly lit to the naked eye, I needed to shoot at a high ISO (mostly 4000) in order to have sufficient shutter speed (500) to freeze the action. Lighting levels are variable at different spots in the arena. I shot wide open with an 80-200mm f/2.8 lens, which is my main sports shooting lens due to the large aperture. Next time I might rent a fast 300mm or 400mm lens for the weekend to bring the action closer. I shot wide open on Aperture Priority with -1 EV and brought the exposure back up in Lightroom.

White balance was tough, and since I hadn't brought my ExpoDisc I couldn't set a custom WB. As I was shooting JPG so as not to fill the buffer with continuous shooting, correction in Lightroom was difficult.

The arena opens at 6pm, and the action begins at 7:30pm. We arrived just after the National Anthem, and I learned that next time I should arrive early, as the highest seats in the bleachers were all taken. While these seats are furthest from the action, they allow you to shoot over the top of the 6-foot safety fence which otherwise can block off part of the arena as you can see in the examples.

The action is great fun, unpredictable, and is more like shooting basketball and soccer than horseracing, as the subjects can move unpredictably in the frame.

Food and drinks are available, along with portapotties, souvenirs, and pony rides for the kids. I wish I had known about this when my children were younger, as I'm sure it would have been a great family outing.

I'm looking forward to returning to Cowtown next spring and summer when the rodeo resumes. The competitions run every Saturday night from late May until the end of September.



Safety Fence, -1EV, ISO 1000, 200mm, f/2.8, 1/500



Sharp Audience, -1EV, ISO 2500, 200mm, f/2.8, 1/400



Cropped detail, -1EV, ISO 4000, 200mm, f/2.8, 1/320

Adam Jones, Canon Explorer of Light Invitation to October 22 Talk in Bowie

The members of the Silver Spring Camera Club are invited to attend a program at the Bowie Crofton Camera Club www.b-ccc.org sponsored by Canon and presented by Adam Jones. Adam is a Canon Explorer of Light and I've attached an article that appeared in the Bowie Crofton Camera Club Viewfinder. Please let your membership know about this opportunity. There is no charge to attend the presentation. -Bill Conway



I have asked Adam Jones to do a presentation for us on his landscape photography. I met Adam while he was running a workshop on top of Clingman Dome in the Smoky Mountains. Adam's presentation is being sponsored by Canon. This internationally recognized photographer explores the world through his nature, travel, and wildlife images.

Adam's award-winning photography is widely published in magazines, posters, calendars, books, and in national advertising campaigns for clients such as Canon, Ford, Eddie Bauer, Miller Beer, and Honda.



Adam is recognized worldwide as an outstanding stock photographer with his images represented by Getty Images, Corbis, Visuals Unlimited, Photo Researchers, and Danita Delimont Stock Photography. His work has sold for editorial and commercial uses in over 30 countries.

Adam's publication credits also include National Geographic Books, Time, Life Magazine, National Wildlife Federation, Audubon, Sierra Club, Disney and hundreds of textbooks. In 1995 the BBC Wildlife

Photographer of the Year Contest honored Adam by selecting one of his images from over 19,000 entries, as



the winner in the "In Praise of Plants" category.

Adam has published eight coffee-table books.

In early 2006,

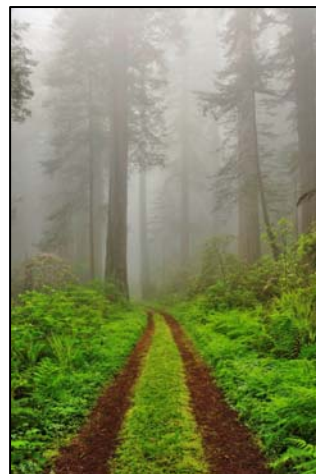
Adam was selected to be one of Canon USA's elite group of acclaimed photographers, "The Explorers of Light". Canon describes the Explorer of Light program as such: The Explorers of Light program is a group of 60 of the World's best photographers united in their love and passion for photographic excellence. They share a common desire to contribute back to the industry with a willingness to share their vision and passion with others.



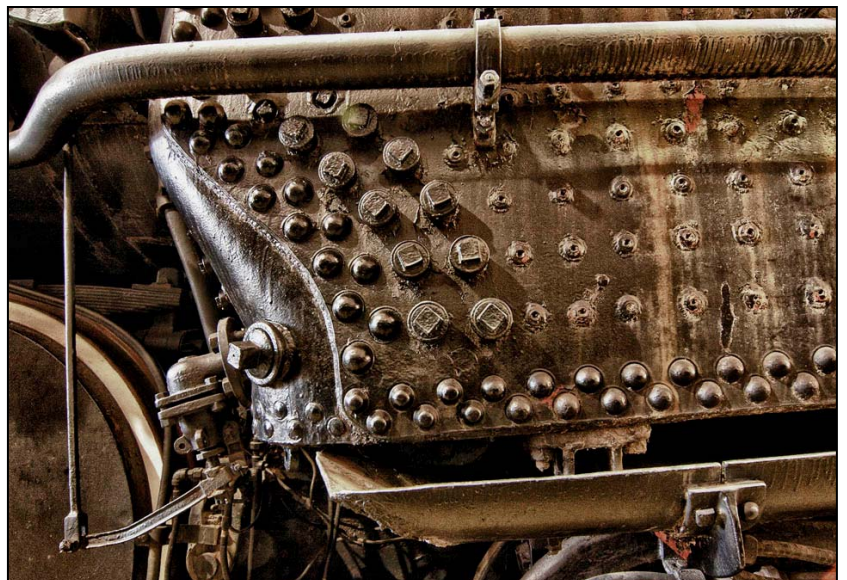
Adam is a popular and respected workshop instructor and lecturer. Adam teaches photography workshops around the world helping students reach their full potential in the exciting world of digital photography. He has taught for Canon, Popular Photography & Imaging, Maine Photographic

Workshops, Rocky Mountain School of Photography, Great American Photography Workshops, and Joe Van Os Photo Safaris. Adam is noted for his enthusiastic down to earth approach and his ability to communicate effectively with all skill levels

You can view more of Adam's images at www.adamjonesphoto.com



Scenes from the September Field Trip to the B&O Museum in Baltimore
Photos by Mike Lux and Bob Catlett



Nature Visions Photography Expo

The 2012 Nature Visions Photography Expo takes place Friday-Sunday, November 9-11 in Manassas, Virginia. This annual local Expo is for any and all photography enthusiasts. It is organized by the members of six Northern Virginia photography clubs.

The weekend begins Friday November 9, with a full day seminar led by Seth Resnick. In 2010, Seth was named one of the thirty most influential photographers of the decade in a poll by Photo District News magazine.

The Expo opens on Saturday and Sunday November 10 and 11. There will be a keynote presentation by Seth, six instructional lectures, ten expert-led workshops and the opportunity to photograph captive raptors in a natural setting. A hyperlinked list of the lectures, workshops and raptor shoot details follows.

On Sunday November 11, Canon Explorer of Light Darrell Gulin will offer a free closing presentation on backyard photography.

The Expo takes place at the Hylton Performing Arts Center on the Prince William Campus of George Mason University in Manassas.

Passes to the Expo start at \$10. All passes include access to the juried gallery of 300 nature images by NoVa clubs' members, as well as the opportunity to shop with over thirty national and regional vendors of photography equipment, software, instruction, supplies and travel. If you plan to visit for more than a day, you can purchase a discounted weekend access pass.

Passes are available for online purchase at naturevisions.org.

You may contact the organizers with any questions at williamgcorbett@verizon.net.

Friday, November 9:

Full Day Seminar by Seth Resnick

Named in a 2010 poll by the professional photographer's magazine Photo District News as one of the thirty most influential photographers of the decade, the Friday full day seminar instructor and Saturday keynote speaker is Seth Resnick.

Seth's Friday seminar, *Creating Dynamic Killer Images*, will reinvigorate your capacity for creativity. Seth concentrates on techniques that improve the overall photographic process, from concept to output.

Saturday, November 10

Keynote Presentation:

Seth Resnick: *Finding Inspiration*

Seth shares anecdotes on creating some of his favorite images that have taken him to every corner of the world. As Seth shows his work, he will explain how he recharges his creative juices on a daily basis.

Raptor Photo Shoot (Saturday and Sunday)

Lectures

Mollie Isaacs & Mary Lindhjem: *Tragic or Magic*

Ed Heaton: *Composition & Light*

John Barclay: *Discovery & Creative Choice*

Workshops

Alan DeFelice: *Bird Photography*

John Barclay: *Crafting Your Images with Topaz*

Corey Hilz: *Dynamic Close-up & Macro*

Dick Callen of Epson: *Color Management*

Roman Kurywczak: *Photographing Wildlife*

Sunday, November 11

Featured Speaker: Canon Explorer of Light Darrell Gulin: *Backyard Photography and the 3 C's*

Darrell travels and photographs up to five months out of each year, but still 40% of his yearly sales come from his backyard. You know your own backyard better than anywhere else. By applying the 3 C's, you can create wonderful images there.

Lectures

Drew Smith: *Wildlife Photography in a Busy World*

Corey Hilz: *Creative Vision Around the World*

Tony Sweet: *Alternative Processes*

Workshops

Alan DeFelice: *Bird Photography*

Tony Sweet: *Alternative Processes Revealed*

Nikhil Bahl: *Photographing Water*

Roman Kurywczak: *Macro Photography*

Arthur Ransome: *Recreating Vision & Emotion with Black and White Photography*

Excerpt from the SSCC Listserv

I'm new to the club competitions and have only entered projected images so far. I'd like to submit some prints and would really appreciate some help with the nuts and bolts. The following questions have occurred to me, please feel free to comment on any other aspects of the topic that you think are appropriate...

-How do you secure the print to the board? Do most folks make a temporary or permanent mounting?

-Are two boards necessary? How large should the opening in the front board be (i.e, same as the photo or to allow for some overlap onto the image)?

-I have made several prints with a non-standard aspect ratio, so I'll probably have to cut the front board to custom size. Do most people make prints of the standard aspect ratios? Any suggestions on cutting my own?

Thanks to all for your comments!

Want to know the answers from other club members? Join the SSCC Listserv on Google Groups. Details on joining are in the Member Handbook.



Jim Rogers, Titicaca Village Woman

GO 62

Commemorating SSCC's 62 years with 62 ideas for innovation in the Club

Silver Spring Camera Club is 62 years old this year. To commemorate the milestone, all members are encouraged to suggest ideas for the GO 62 list of new and creative activities and approaches that might be adopted by the Club. Each month we will publish new ideas that have been offered to this list. What do you want to see at SSCC that may be new, different, innovative, and creative? Give your idea to a Club officer or email Dave Mullen, the *Cable Release* Editor (dave@nora-school.org). There will be no editing of ideas, but we encourage you to think of approaches and innovation that can make you (and others) better photographers.

If an idea (not just your own) interests you, talk to other members and begin to flesh it out. The purpose is not just to have a list, but a list of ideas we

as a Club can work on. We want to bring some of these ideas into Club activities, this year and in the years ahead.

So far, the GO 62 list of ideas includes:

- Have an annual club exhibit, open to the wider public
- Once or twice a year, begin a meeting half an hour early for social mixing and getting to know one another
- Host a weekend workshop, with one or more named professional photographers
- Develop a new website
- Enhance learning opportunities for new photographers in the club.



Coriolana Simon, Safe Escape

New SSCC Webmaster Dan Sisen

Kudos to Dan Sisen for taking on the webmaster duties for our website, ssccphotography.org. If you would like your print winners to appear alongside the projected winners (which are submitted automatically), send those print winners to Dan at dan.sisen@gmail.com. Please resize your print winners to the same size and dimensions as your projected submissions.

Tim Grey's Digital Darkroom Questions

The Question: *Over the years I have developed a hierarchical folder system to manage my photos, and although perhaps more complicated than necessary, it works for me. I organize by date, and my photos are titled "YYMMDD_file name (from camera)". I am just starting with Lightroom (I chose to begin with Lightroom 3) and I would like some help with importing. I know you recommend having only a single Lightroom catalog. Can Lightroom work with all of the subfolders as they are? And how would I go about actually doing the import? One folder at a time? In addition to these folders on my secondary internal hard drive, I also have the years before 2007 on an external hard drive in a folder titled "Photographs 2". (And another hard drive with the complete collection for back-up.) I don't think I would need to import all of the folders ("Culls", for instance, as most will be discarded after a second look through), although I understand I could cause myself problems if I don't do all of my work through Lightroom. Any thoughts or suggestions?*

Tim's Answer: This is actually a much less complicated issue than you might expect, and a common issue for many photographers who get started with Lightroom but of course have an existing collection of digital photos.

The solution is indeed to import all of the images at once, and Lightroom will retain the entire folder structure, including all sub-folders, in the process. You'll want to start off by clicking the Import button at the bottom of the left panel in the Library module, of course, and then navigate to the source location using the controls on the left panel in the Import dialog. That would be either the hard drive that the images are stored on, or the top-level folder for all of your photos. Then be sure to turn on the Include Subfolders checkbox so that all images in all folders below the selected folder will be included in the import.

Next, since the photos you're importing are already in the location where you want them (at least for the

time being), choose the Add option at the top-center of the Import dialog. This will cause the images to be imported into the Lightroom catalog without being moved or copied to another location.

On the right panel you can specify any additional criteria for the import, such as to choose or create a metadata preset so you can add your copyright and contact information to all images, for example.

In your case you have a variety of images in subfolders below each of the folders for the original source images. Those will be included as part of the import. The only potential exception in this example would be "master" photos saved as Photoshop PSD files with layers intact without the Maximize Compatibility option turned on when those images were saved. Lightroom is only able to import Photoshop PSD files if the Maximize Compatibility option was used when the image was saved.

My recommendation, as I think you've already determined, is to import all of the images at once, including all images in all subfolders. You can always delete images or even entire folders later if you decide you don't need to keep all of the derivative images. For example, I generally discourage photographers from retaining a variety of low-resolution JPEG copies of their images when they are managing their RAW captures in Lightroom, since it is so easy to export or otherwise share the images.

And, of course, once you've imported your primary set of photos, you could most certainly add other images stored in other locations (such as on other hard drives) into the same Lightroom catalog, as well as importing new captures into Lightroom directly from your digital media cards using the Copy option rather than the Add option when importing.

September Competition Results

Topic: Open Judge: Steve Gottlieb

Novice Projected Images, 16 Entries

- 1st-Gene Luttenberg, Eve
- 2nd-David Blass, Butterfly
- 3rd-David Blass, Get Off My Back!
- HM-Jim Turner, Hosta invincible
- HM- Ron Freudenheim, Irish at Its Best

Advanced Projected Images, 16 Entries

- 1st-Michael Tran, Sheepherder and A Lamb
- 2nd-Koller, Emerging SS
- 3rd-Douglas Wolters, Sails & Silos
- HM-Bob Catlett, Feather Hat
- HM-Jim Rogers, Titicaca Village Woman

Advanced Color Prints, 14 Entries

- 1st-Robert Catlett, Flower Tasting
- 2nd-Robert Peters, Tien Mu Pagoda
- 3rd-Mikhael Koran, Doors to Long Ago
- HM-Beth Koller, Blue Arches

Advanced Mono Prints, 13 Entries

- 1st-Robert Catlett, Ghost Fountains
- 2nd-Dave Kiel, Saghars in Morning Sun
- 3rd-Robert Peters, Train Cab
- HM-Chuck Bress, Library

Novice Color Prints, 14 Entries

- 1st-Gene Luttenberg, The Messenger
- 2nd-Coriolana Simon, IKEbsne Lily Study #2
- 3rd-Lyndon Marter, Solo Flight
- HM-Doug Wolters, Kaleidoscope Orchid
- HM-Coriolana Simon, Safe Escape

Novice Mono Prints, 5 Entries

- 1st-Gene Luttenberg, Roman Cisturn

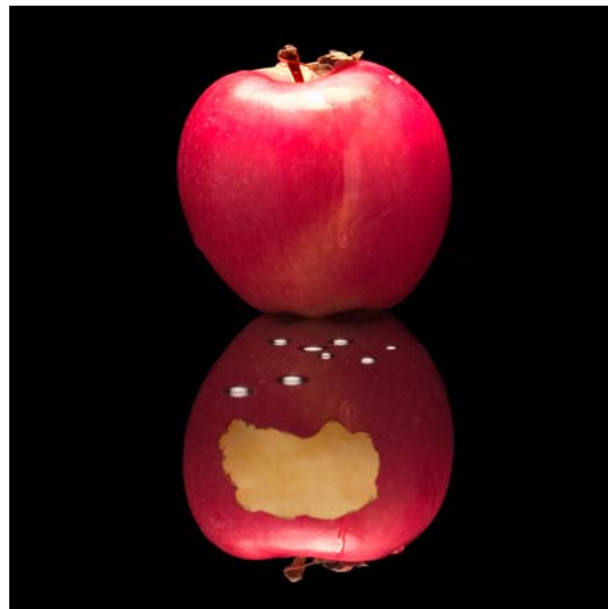
Congratulations to all who entered!



Bob Peters, Tien Mu Pagoda



David Blass, Get Off My Back!



Gene Luttenberg, Eve



Jim Turner, Hosta invincible

Great Deals

Doteasy.com is offering websites, including a domain name and hosting space, for \$8.83 through October 5. For more information go to www.doteasy.com/sign-up/index.cfm.

Nations Photo Lab is offering 32% off all size prints through October 2. Use the code "32PRINTS" at checkout. To order, go to http://nationsphotolab.com/current_sales.aspx.

Help Wanted!

Volunteers Are Needed!

It's that time of year again, when the club needs new energy and blood to take on some of the many tasks that make the Silver Spring Camera Club run smoothly. Over the next few weeks you'll hear about the need for the following: another projectionist to cover for when Jim isn't around, a PSA rep, a membership chair, and many others. Listen closely to the announcements at the next few meetings to learn how you can step up, serve your fellow members, and take a leadership role in the club.



Michael Tran, Shepherd and A Lamb



Bob Catlett, Feather Hat

October's Competition: Nature Coriolana Simon

Every October, SSSC's competition is held on the theme of nature. As you consider which projected images and prints to enter, you might want to review the definition that the club gives to this topic. In our new Member Handbook, it says:

Acceptable entries are photographs that portray various aspects of natural plant and animal life; that illustrate the natural features of land and sea; or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets, aurooras, etc.), precipitation, frost, fire, but that do not show any human intervention. Domestic plants (e.g., in a botanical garden) or animals (including zoo animals) may be included provided they do not show any human intervention.

So what's in and what's out? A gorgeous sunset over the bay is just fine, as long as there isn't the tiniest boat bobbing in the corner. As we saw on education

night, a vast mountain landscape with craggy rocks is great, but not if graffiti have been stenciled on a rock face. A hybrid rose, though propagated by "human intervention," is fine, as long as the image does not show the paths, borders, benches, or stroller marks in the garden where it grows. Similarly, a close-up of the tiger's eyes at the National Zoo is perfectly acceptable, as long as the concrete walls and steps of its enclosure are not visible even if blurred out.

With any image portraying an aspect of nature, there's almost always an element of human intervention, however oblique. Smog creates beautiful sunsets. Ponds and lagoons are filled with algae resulting from fertilizer run-off. Majestic glaciers may be calving because of climate change. There's no denying the impact of human intervention in nature. But for the purposes of our competition, use common sense and good judgment in selecting your images. And we'll make sure the judge views them the same way. Good luck!

Membership dues for the club year are due by October 31.

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.



Club membership remains a great buy! Please give your check to our treasurer, Jerry Fath, at any club meeting, or mail it to the return address on this newsletter.

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

October and November Topic Definitions

All topic definitions for the entire club year can be found on page 15 of the *SSCC Member Handbook*, available in the Downloads section of ssccphotography.org.

October: Nature

Acceptable entries are photographs that portray various aspects of natural plant and animal life; that illustrate 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 any human intervention. Domestic plants (e.g., in a botanical garden) or animals (including zoo animals) may be included provided they do not show any human intervention.

November: Open

Any subject matter, theme, and technique is acceptable, as long as the principal emphasis is on photography and shows the personal interpretation of the photographer.

DC Fine Art Photography Fair October 5-7

dcfineartphotography.com

The DC Fine Art Photography Fair features more than fifteen established fine art photography galleries from across the US with examples from their inventories. The images range from 19th century to contemporary and will be on display and available for purchase. The Fair will be held at 2801 Sixteenth Street, NW, Washington, DC, former residence of the Spanish ambassador, located near the Columbia Heights Metro station.

Galleries represented will include Addison/Ripley Fine Art, Catherine Couturier Gallery, Gary Edwards Gallery, Kathleen Ewing Gallery, Gallery 339, Halsted Gallery, HEMPILL, Rebekah Jacob Gallery, Alan Klotz Gallery, Monroe Gallery of Photography, Multiple Exposures Gallery, National Geographic Image Collection, Scott Nichols Gallery, 21st Editions, and Rick Wester Fine Art.



Bob Catlett, Ghost Fountain



Bob Peters, Train Cab

Exhibits and Events

Ted Ringger

Endangered Species: Watermen of the Chesapeake – Black & white images by Glen McClure. Indefinitely. Calvert Marine Museum. www.calvertmarinemuseum.com

Spirit of a Neighborhood Revisited – Images of the Parker-Gray neighborhood by Carol G. Siegel are revisited to show how the area has changed. Through October 13. Alexandria Black History Museum. www.alexblackhistory.org

The Beautiful Time: Photography by Sammy Baloji – Congolese photographer explores the meaning of memory and documents the copper mine industry before and after independence. Through January 6. National Museum of Natural History. www.mnh.si.edu

Nature's Best Photography Awards – Through Jan. 6. National Museum of Natural History. www.mnh.si.edu

Portraiture Now: Asian American Portraits of Encounter Portraits by seven Asian American artists that capture the complexities of being Asian American. Through October 14. National Portrait Gallery. www.npg.si.edu

Pushing Boundaries: Portraits by Robert Weingarten Composites of images that his subjects have identified as representing who they are. Through Oct. 14. S. Dillon Ripley Center. www.gosmithsonian.com/museums/ripley-center

Charlotte Dumas: Anima Her first one-person exhibit in the U.S. shows formal portraits of animals including a series on the burial horses of Arlington National Cemetery. Corcoran Gallery of Art. Closes Oct. 28. www.corcoran.org

The Deep Element: Photography at the Beach – Photos from the late 19th century to today. Through Oct. 14. Corcoran Gallery of Art. www.corcoran.org

The Beautiful Time: Photography by Sammy Baloji – Congolese photographer explores the meaning of memory and documents the copper mine industry before and after independence. Through Jan. 6. National Museum of Natural History. www.mnh.si.edu

The Wild Horses of Sable Island – Images by Roberto Dutesco. Embassy of Canada. 501 Pennsylvania Ave., NW, Washington, DC. 202-682-7732

Ansel Adams at the Wilderness Society – More than 80 works on permanent display. 1615 M St., NW <http://wilderness.org/anseladams>.

The Solemnity of Shadows: Juan Laurent's Vision of Spain 23 albumen photographs depicting 19th century Spanish art and architecture. National Gallery of Art, East Building. www.nga.gov

Photographs of the Civil Rights Movement and March on Washington: 45th Anniversary Open indefinitely. Historical Society of Washington. www.historydc.org

Snapshot: Painters and Photography, Bonnard to Vuillard Shows how 19th century painters adopted photography as both a painting aid and an expressive medium in itself. The Phillips Collection. www.phillipscollection.org

The Evolving Universe See images of space taken through telescopes and explore the time between the creation of the universe to present day earth. Through January 20. National Museum of Natural History. www.mnh.si.edu

Matthew Brady's Photographs of Union Generals Studio portraits by the famous Civil War photographer. National Portrait Gallery. Through May 31. www.npg.si.edu



Ron Freudenheim, *Irish at Its Best*

Photoshop Tip of the Month Lab Black and White Technique

There's a nice black-and-white technique that can be found on the *Actions* panel's flyout menu. When you click on it, you'll find the *LAB - Black & White Technique*. Choose that option and you'll see that set of actions appear in the *Actions* panel. Click the *Photo Toner Technique* action in the set, and then click the *Play Selection* icon at the bottom of the panel to run the action.



Coriolana Simon, *Ikebana Lily Study # 2*

Judging Camera Club Competitions Seminar

Want to be a judge? On Saturday, November 10 and Saturday, December 1, from 1-6pm, noted photographer Joe Miller will give a seminar on camera club judging at his Virginia center. These seminars have been offered for some years through the Northern Virginia Alliance of Camera Clubs. Their initial purpose was to train people interested in becoming judges for camera club competitions. Recently, due to many requests, the seminars have expanded to camera club members who simply want to know more about the nuances and subtleties of enter-

ing competitions.

So here's one way to improve your chances at earning those ribbons on 2nd Thursdays. The seminars will be held at the Joseph Miller Center for the Photographic Arts, 4811 Catharpin Road, Gainesville, VA 20155. The fee is \$50. To register, just send a check for \$50 payable to JM Center at the above address and indicate which date you prefer. If you provide your email address, you will receive electronic confirmation. For additional information, call 703-754-7598 or email furnfoto@aol.com.



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Member Profile

Twenty (or so) Questions For Our President, Angelique Raptakis

Where did you grow up?

Silver Spring.

Where else have you lived?

Morgantown, WV while doing my undergrad at WVU and now Montgomery Village.

What do you do for a living?

Scientific Meeting Planner for a non-profit pharmacology society, Photographer for my sanity.

When did you first begin to photograph?

As a kid, my Dad gave me a disk film camera, then I "upgraded" to a point and shoot before finally buying an SLR and then DSLR.

How did you find the Silver Spring Camera Club?

With an internet search, I found a defunct website and found the president's email.

When did you join the Silver Spring Camera Club?

I joined in 2006.



What Club activities have you participated in?

All of them! Including exhibits and a workshop designed for the club.

What Club activities do you most enjoy?

Speaker night and Education night (aka Third Thursday). It's fun to learn new things and see things from another perspective. The bonus is when it reinforces what I already know.

Where do you like to shoot?

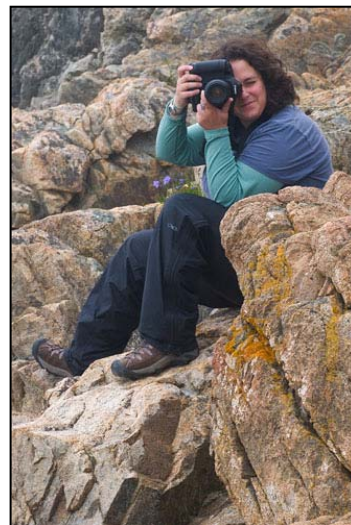
Most of my photography is done in parks and occasionally my backyard.

What do you like to shoot?

Most of my photography is of the natural world. I also enjoy capturing kids at play.

What photographers do you most admire?

While I don't have a favorite, I enjoy the images created by Rod Planck, Art Wolfe, Frans Lanting, and Nikhil Bahl, as well as lesser known photographers like Maria Kaimaki and Israel Fichman.



Nikon or Canon?

Canon, but I've been known to occasionally use a Nikon on rare occasions

What equipment do you use?

Whatever equipment is that gets the job done, including the iPhone. I have two camera bodies, the 1D MarkII and the 7D, with lenses ranging from 12mm to 400mm. I also use a Gitzo tripod and Kirk ballhead.

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

I use whichever lens is the most appropriate for the subject and the feeling I am trying to convey in the image. For macro work, I typically use the 300mm with extension tubes and sometimes the MP-E 65mm. With wildlife generally being further away, I will use the 70-200mm, 300mm, or 400mm

What software/film do you most frequently use?

Adobe Lightroom and Photoshop

What would you like to suggest to the club?

I would like to see the membership become more involved. Interact, make suggestions, volunteer! This is your club, so let your voices be heard.

Want to answer 20 Questions and let your colleagues know a bit more about yourself? Send an email to dave@nora-school.org!

Calls for Entries

David Blass

Vermont Photo Workplace

Birds, Real or Imagined, Deadline: Oct. 22
Lines: Crossed, Walked, Otherwise, Deadline: Nov. 19
The Magic of Light, Deadline: Dec. 17

www.vtphotoworkplace.com

Focal Press Photography Contest

Pets, Deadline: Oct. 31
Macro, Deadline: Nov. 30
Holiday, Deadline: Dec. 31
<http://focalpressphotographycontest.com/>

Linus Galleries (Signal Hill, CA)

Shadows, Deadline: Oct. 1
Hit the Road, Deadline: Oct. 15
Emotion, Deadline: Oct. 29
Style, Deadline: Nov. 19
www.linusgallery.com/call-for-entries.html

Black Box Gallery (Portland, OR)

Spinning Yarns: Narrative, Deadline: Oct. 4
Color: The Revolution, Deadline: Nov. 6
The Poetic Landscape, Deadline: Dec. 6
<http://blackboxgallery.com/CallForEntry.html>

1x Photo Awards. First prize \$5000, additional 25 prize
<http://1x.com/photoawards>

A Smith Gallery (Johnson City, TX)

Portal, Deadline: Oct. 22
<https://asmithgallery.com/>

The Zebra Awards

Black and White Competition, Deadline: Oct. 31
<http://tzipac.com/index>

Art Fusion Galleries (Miami, FL)

International Fine Arts Competition, Deadline: Oct. 30
www.artfusiongallery.com/service/international-fine-arts-competition-2/

Art Horse Magazine

International Equine Art Competition,
Deadline: Oct. 31
www.arhorsemagazine.com/art_competition.html

Center for Fine Art Photography

Box Squared, Deadline: Oct. 3
Portfolio Showcase, Deadline: Oct. 30
<http://c4fap.org>

National Geographic Photo Contest

Deadline: Nov. 30
<http://ngm.nationalgeographic.com/ngm/photo-contest>

Website of the Month

www.nancyfouts.com



Think your Photoshop chops are pretty hot? Check out the work of Nancy Fouts on her website, some amazing stuff that will have you sitting at your digital darkroom working the Extract tool like never before!

Classes and Workshops

David Blass

*Frank Van Riper and Judith Goodman

Umbria Italy Photo Workshop, Oct. 13-20

www.gvrphoto.com or www.experienceumbria.com

*Corey Hilz Photography

White Mountains of New Hampshire, Oct. 1-5

Great Falls National Park, Sat. Oct. 27, 6:45-10:15am

Chincoteague Island, Virginia, Nov. 16-18

<http://coreyhilz.com/learn.html>

*Nikhil Bahl Workshops

Private Instruction and Custom Workshops available

Great Falls Digital Workflow Workshop, Oct. 20-21

Chincoteague Island Workshop, Nov. 16-18

www.nikhilbahl.com

*Washington School of Photography

Intro to Digital Photo, Sat. or Sun. Oct 6 or 7, 10am-1pm

Lighting w/Portable Flash, Mon. Oct. 8, 7-10pm

Fashion Photography, Wed. Oct. 10, 10am-1pm

Food Photography, Sat. Oct. 13, 10am-4:30pm

Adobe Lightroom, Mon. Oct 15, 10am-1pm

Lighting for Portraiture, Sun. Oct. 21, 1:30-7:30pm

Finding the Right Light, Sat. Oct. 27, 10am-4pm

And many more at www.washingtonschooloffphotography.com

*Horizon Workshops

Camera Basics, Fri. Oct. 12, 1-5:30pm

Creative Vision, Oct. 13-14.

Central Park in Season, Sat. Oct. 20, 10am-5pm

And many more at www.horizonworkshops.com

*Alexander Vasiljev

Photo Editing and Discussion, Oct. 28

Portrait Editing with Lightroom and Photoshop, Oct. 27

And more at www.alexandervasiljev.com

Joseph Van Ost Photo Safaris

Denali National Park in Autumn, Sep. 1-8

Sub-Antarctic South Georgia Photo Cruise, Oct. 4-22

Australia: Islands & Rain Forest, Nov. 29-Dec. 14

Venice at Carnival, Feb. 6-13, 2013

Aurora Borealis, Fairbanks, Alaska, Mar. 7-14, 2013

Tanzania—Serengeti National Park, Mar. 16-30, 2013

Midway Atoll, Hawaii, Mar. 18-26 or Apr. 1-9, 2013

Holland at Tulip Time, Apr. 13-24, 2013

www.photosafaris.com

Montgomery College

Photoshop II, Gaithersburg, Oct. 15-24, 6:30-9:30pm

Know Your DSLR, Bethesda, Oct. 16-23. 6:30-9:30pm

Know Your DSLR, Rockville, Nov. 6-13, 6:30-9:30pm

Know Your Flash, Rockville, Nov. 27-Dec. 4. 6:30-9:30pm

www.montgomerycollege.edu/wdce

Capital Photography Center

Kent Island Workboat Marina, Sat. Oct. 6, 9am-1pm

Demystifying Camera Flash, Sun. Oct. 7, 9:15am-4:45pm

Lightroom Develop and Raw, Sat. Oct. 13, 9:30am-4:30pm

Renaissance Festival Safari, Sat. Oct. 20, 9:30am-12:30pm

iPhone Photography, Sun. Oct. 21, 10am-2pm

Architecture and Landscape, Sat. Oct. 3, 8:30am-3:30pm

Many other workshops at various locations.

<http://capitalphotographycenter.wildapricot.org/>

Glen Echo Park

Cyanotype Workshop, Sun. Oct. 28, 10am-4pm

National Gallery East Wing, Sun. Nov. 18, 10am-4pm

Advanced Darkroom, Tue. Jan. 15-Mar. 19, 2013, 7-11pm

Camera Basics, Tue. Jan. 15-Mar. 5, 2013, 9:30am-12pm

Portraiture, Thu. Jan. 31-Mar. 7, 2013, 7:30-9:30pm

And others at

<http://register.glenechopark.org/class/classIndex.aspx?ctglID=41&ctgyID=32&TypeID=2>

Art Wolfe

Aspen, CO, Autumn Color, Oct. 5-7

Turkey, Oct. 17-31

Cultural India, Nov. 17-30

The Wilds of Hawaii, Jan. 14-18, 2013

Myanmar, Feb. 4-14, 2013

Bhutan, Mar. 25-Apr. 6, 2013

Vietnam, May 16-26, 2013

Bali, Indonesia, July 12-22, 2013

And more at www.artwolfeworkshops.com

Ghost Town Safari

Venice, Oct. 4-18

China, An Adventure in Culture, May/June, 2013

<http://ghosttownsafari.com/category/workshops-and-safaris/>

Suzi Eszterhas

Wildlife of Costa Rica, Jan. 6-18 or 19-31, 2013

Wildlife of Brazil, Sep. 1-15, 2013

Pantanal Wildlife, Brazil, Sep. 15-29, 2013

Wildlife of India, Nov. 2013 (dates TBA)

www.suzieszterhas.com/toursWorkshops

National Geographic

Mastering Travel Photography, Sun. Dec. 2, 9am-4pm

<http://www.nationalgeographic.com/ngtseminars/seminars/mastering-travel-photography.html>

Road Scholars, various travel photography adventures.

Information at www.roadsscholar.org

Mat Cutting, PlaZa Art, Rockville. Sun., Oct. 28, 1-4pm.

\$25. Register at www.plazaart.com.

* Past SSSC Speaker and/or Judge

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>

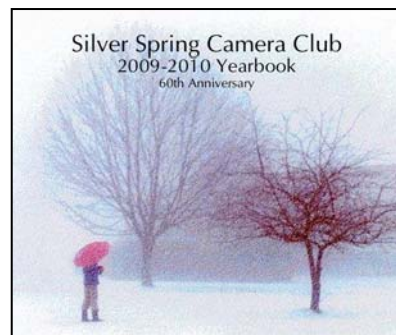
SSCC T-Shirts!



SSCC Yearbooks

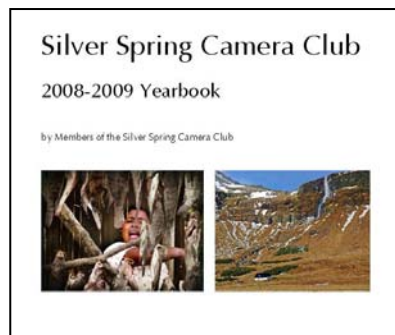
2009-2010

www.blurb.com/bookstore/detail/1323637



2008-2009

www.blurb.com/bookstore/detail/703616



\$40.95 with Dust jacket
\$43.95 with ImageWrap

Cable Release in Hardcopy

Hardcopy versions of this and past issue of the *Cable Release* can be ordered through our MagCloud site: www.magcloud.com/user/wehs

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

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

News You Can Use

Full Moons

Date	Moonrise	Moonset
October 29	6:02 pm	7:21 am
November 28	5:00 pm	7:01 am

Sunrise and Sunset

Date	Sunrise	Sunset
October 1	7:05 am	6:50 pm
October 15	7:18 am	6:29 pm
October 30	7:34 am	6:09 pm

Times are for Washington DC. www.timeanddate.com



Bob Catlett, Flower Tasting



flickr

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.twitter.com/ssccphoto

<http://groups.google.com/group/ssccameraclub>

www.flickr.com/groups/sscc_picture_a_day

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

www.magcloud.com/user/wehs

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.

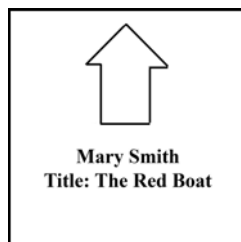
Image Title – spaces allowed, no commas.

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! 2012 –2013 Competition Topics

September – Open

October – Nature

November – Open

December – Architecture

January – Open

February – Abstracts

March – Open

April – Macro / Close-ups

May – Reflections

June-Year End

Definitions for all topics can be found in the *Member Handbook*

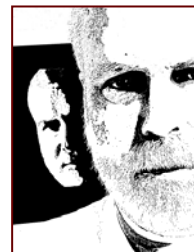
For full details and tutorials on the Competition Rules and other club information please see the *Member Handbook*, available for download on the Club website.

Silver Spring Camera Club Membership Form	
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 <i>Silver Spring Camera Club</i> , 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 Dave Mullen at dave@nora-school.org	

The Back Page



With the sad news of the demise of Ritz Camera, this unattributed photo from early in the last century gives us a taste of how much we've lost. Note the "Kodaks" sign (now in bankruptcy) along with the chemicals on the back shelf and the cameras in the display case. Is browsing the B&H catalog or Calumet website as enjoyable as wandering through the lighting at Penn or Abbey or Industrial Photo? What are your thoughts on the changes in the photo industry?



SSCC Calendar Upcoming Events

October 2012

- 4 Getting to Know You & Speaker Meeting
- 11 Competition Night: Nature
- 18 Education Night: Camera Basics
- 20 Field Trip: Rockville Classic Car Show
- 24 Cable Release Deadline

November 2012

- 1 Speaker Meeting
- 8 Competition Night: Open
- 15 Education Night
- 24 Cable Release Deadline

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



Douglas Wolters, Sails & Silos

***Digital Entries
Due October 4
By Midnight!***



First Class Mail



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