

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

December 2013

Volume 55

Number 4

NOVEMBER COMPETITION WINNERS

MEMBER PHOTO ESSAYS

- ICELAND
- TORONTO
- BALLOONING

FILM FLASHBACK

RAW vs JPEG

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E-mail addresses for officers are in the *Member Handbook*, others are available on request. Please contact Laurel Sharf at Lsharf@verizon.net.

Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Laurel Sharf at Lsharf@verizon.net.

The *Cable Release* is published ten times each year, September through May plus Summer, for members of the Silver Spring Camera Club. Articles are written by members of SSCC, which is a community-based organization dedicated to the advancement and enjoyment of photography.

SSCC member submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at pstu1219@gmail.com. More information is available at the SSCC Website: www.scccphotography.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, Loretta Argrett.



ISSUE CONTENTS

- 3 This Month at SSCC**
- 3 Announcements**
- 5 Judge and Speaker Bios**
- 7 Field Trips**
- 8 November Competition Results**
- 15 Member Articles**
- 25 Classes and Workshops**
- 26 Current Exhibits**
- 27 Calls for Entry**

SSCC MEETING LOCATION

All FOUR 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: Go west on University Blvd. 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 east on University Blvd., pass through Rte. 29 intersection, and quickly get in the far left lane to enter into church parking lot A.

From points north of Four Corners: Proceed south on Rte. 29 and turn right onto University Blvd., 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.

Cover: Charles Bowers, "Iceland Waterfalls"

DECEMBER AT THE SSCC

- 5 Social Hour (7:00 p.m.)
- 5 Speaker Night (7:30 p.m.)
- 7 Saturday Field Trip - Mormon Temple
- 12 Competition Night: Street Scenes
(7:30 p.m.)
- 19 Education Night (7:30 p.m.)

NO DECEMBER OPEN FORUM NIGHT

Because the fourth Thursday is Boxing Day, we will not be holding an Open Forum session in December.

COMPETITIONS 2013-2014

DOUG WOLTERS, COMPETITION CHAIR

September: Open

October: Nature

November: Open

December: Street Scenes (see p. 5)

January: Open

February: Water in any of its forms

March: Open

April: People but not formal portraits

May: Shadows and/or silhouettes

For further information on each competition topic and competition rules, please consult the *Members Handbook* at www.scccphotography.org. For further questions, please contact Doug Wolters at SSCCcompetitions@aol.com.

CELEBRATE THE HOLIDAYS EARLY AT THE SSCC DECEMBER SOCIAL HOUR!

Thursday, 5 December at 7:00pm
Please feel free to bring some treats to add to the refreshments.

JANUARY "WORDS AND PICTURES" ISSUE

As in past years, January's *Cable Release* will feature pairings of words and pictures from SSCC members. There is no defined definition of "words," and you might look at past issues to see how people have used words and pictures creatively to complement each other and capture the moment. Send your "Words and Pictures" to pstu1219@gmail.com by December 24.

EDUCATION NIGHT

DECEMBER - INTRODUCTION TO PHOTOSHOP

Learn to make basic adjustments to your images using Photoshop tools such as levels, curves, layers, and clone stamp.

This will be a hands-on interactive learning experience. Feel free to bring your laptop or tablet loaded with any version of Photoshop, including PS Elements. I will have some powerstrips available so we can plug in if necessary. I'll provide some sample images so we're all working together on the same thing. No laptop, no problem! Come and learn by looking over shoulders, taking notes and asking questions.

**PROJECTED ENTRIES
DUE
DECEMBER 5
BY MIDNIGHT**

CLARIFICATION OF DIGITAL COMPETITION REQUIREMENTS

The specifications for digital competitions have caused some concern and confusion among members. So much so that it has probably discouraged some members, especially Novices, from submitting entries. Although computer applications can sometime have very exact technical requirements, experience has taught us that some of what we thought were requirements could better be termed recommendations.

We have, therefore, loosened the submission requirements to eliminate the "Image Dimensions," which seemed to be the most confusing of all the requirements. The maximum width (1024) and maximum height (768) will no longer be requirements. The software automatically adjusts the size of projected images (larger or smaller) to the capabilities of the computer/projector. You can control that by setting the dimensions yourself or let the software do it. It's up to you. If for artistic reasons you wish your image to be presented at a size smaller than full screen, then you must size your image and position it within a 1024 pixels wide x 768 pixels high **black** background image (canvas size in Photoshop).

The maximum "**File Size**" (not to be confused with Image Dimensions), which remains at **500KB(max)**, is mainly because of limited computer disk space.

The "**File Name**" requirements are very important and are dictated entirely by the software. Please be careful when entering this information. Nonconforming filenames can wreak havoc with the software. Use a tilde (~), NOT a dash (-) to separate the subfields (**Class~Maker's Name~Image Title**) of the filename. It is OK to include spaces within the name and image title subfields. Changes (or corrections) will NOT be made to the subfields; i.e., inserting spaces, changing spelling, etc. You picked the subject . . . you picked the title. Who's to question that?

The **Requirements** are now:

- Submission Deadline
 - Midnight **1-week before competition** (*SSCC's Speaker meeting night*)
- Monthly Images per member 2 (max)
- File Format JPG
- File Size 500 KB (max)
- File Name: **Class ~Maker's Name~Image Title.jpg**
 - Example: **Adv~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 allowed
- Please use the same name throughout the year to aid record keeping.
- **Image Title** - spaces allowed
 - DO NOT embed commas (,) or tilde (~) in any of the File Name subfields

The **Suggestions** are:

- Image Dimensions
 - 1024 pixels wide (max)
 - 768 pixels high (max)
- Color Space - sRGB

Questions: Jim Rogers SSCCphotography@Yahoo.com

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

PRINT IMAGE ENTRY GUIDELINES

Mark the BACK of the matte with category (e.g., Novice Color), photographer's name, title of the image, and an arrow indicating the print's correct orientation. (See at right)



Novice Mono
Mary Smith
"Flower in B&W"

GET READY FOR THE DECEMBER COMPETITION: STREET SCENES

In December we have a competition topic that hasn't been on our list for years: street scenes. The definition is intentionally broad: it is the "spirit of the place" - a place in organized human society - that matters. The definition in the Members' Handbook says:

Images in this category reflect the built environment and organized society. They may show cities or villages, with or without their inhabitants, in this country or abroad. The photographic approach may be photojournalism, informal "street photography," people shots, animal shots, architecture and cityscapes, unexpected views, or any other subject and technique that portray the "spirit of the place."

Many, many thanks to all who have sent me suggestions for streamlining competitions for next year. If you have more ideas of ways to accomplish this, be sure to email me at: SSCCcompetitions@aol.com. The board will be considering all suggestions.

Also, if you'd like the "best seat in the house" for seeing the prints, or want to make people happy by giving them ribbons, be sure to let me know that you would like to assist during competition night.

STREET SCENES COMPETITION JUDGE: VICKIE LEWIS

A full-time photographer since 1983, Pulitzer-nominated Vickie Lewis has completed over 150 portrait assignments for *People* magazine, including presidents, congressmen, Olympic athletes, celebrities, and her favorites - everyday heroes.

Vickie's special niche has been capturing heart-warming moments in the toughest situations. Early in her career, she caught the attention of the world with her compelling images of 5-year-old burn victim Sage Volkman. Since then, she has created documentary images of subjects from neo-Nazi skinheads to open heart surgeries to refugees in Central America. She has also created fine art images of the northern Oregon coast.

Recently, Vickie was approached by The National Geographic Image Collection to have exclusive

representation of her images, and, in 2012, she signed a contract with them. In addition, Vickie has carried out assignments for many publications including *National Geographic World*, *Stern*, *Fortune*, and *The New York Times*.

Besides her many first place awards from the National Press Photographers Association, Pictures of the Year Awards, and Society of Newspaper Design, Vickie has been nominated for a Pulitzer Prize. She also received the Roy Howard Award for Public Service in Journalism. Vickie served as co-president of the DC chapter of the American Society of Media Photographers and as a mentor at the DC Women's Business Center. Working with the Women in Military Service of America and the Association of the United States Army, Vickie produced a book titled *Side-by-Side: A Photographic History of American Women in War*. Vickie and her book were featured on MSNCB and Lifetime television; she also moderated a panel discussion about women in the military featured on CSPAN Book-TV.

Vickie loves sharing her passion for photography through the workshops and classes she offers and through

individualized critiques. She also has a variety of outreach activities for photographers, including two meet-up groups she leads in the Rockville and Silver Spring areas. It's free to join these

groups, and they have activities that range from informal photo shares at happy hour to classes and workshops. She welcomes photographers at all levels. Explore these possibilities at: www.vickielewis.com.



DECEMBER SPECIAL GUEST SPEAKER: KAREN MESSICK

This month, the exceptionally creative and always engaging Karen Messick returns to SSCC to show us her latest adventures in photography. It's no surprise that Karen is an award-winning photographer. In her nearly two decades of shooting, she's won high acclaim for her sense of design, color, composition, and placement of subject elements. She is known in particular for the striking patterns in her nature close-ups. Besides traditional photography, Karen has embraced imaging with high dynamic range

software as well as artistic adaptations of her images with plug-in software. Most recently, she has gained a fine reputation for her exciting creations through iPhoneography.

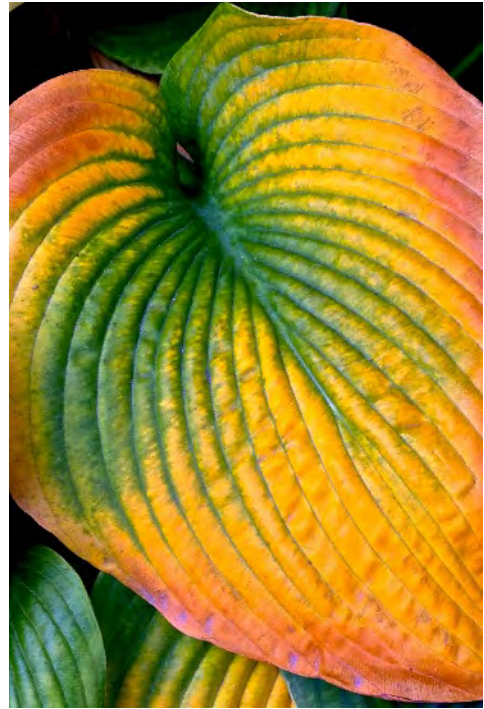
With a strong commitment to education, Karen teaches Intro to Digital Photography and iPhone Photography at Johns Hopkins University in the Odyssey Program. She has led workshops in her home city of Baltimore, Delaware, New Mexico, Virginia, and Ireland. In addition to leading her own workshops through Karen L. Messick Photography, she has conducted workshops and given lectures for Penn Camera / Calumet, Horizon Photography Workshops, and the Capital Photography Center. She has also lectured on composition and design during FotoWeek DC and the Nature Visions Expo in Virginia.

Karen has long been a supporter of camera clubs and served as president of the Baltimore Camera Club from 2006-2010.

As part of her own education, Karen has participated in workshops and excursions with professional nature photographers, John and Barbara Gerlach in northern Michigan and Yellowstone as well as workshops sponsored by The Rocky Mountain School of Photography, with Doug Johnson and Tim Cooper in Glacier National Park. She has also attended photographic seminars by The Nikon School, Rod Plank, Brenda Tharp, Moose Peterson, Tony Sweet, Rick Sammons, and John Sexton.

Karen has written instructional articles and had portfolio pieces published in iPhone Life Magazine and Nature Photographer Magazine, for which she is currently a field contributor.

Photographs by Karen Messick are held in the photography collections of the University of Maryland / Baltimore County Campus. Currently, her images are on display at Baas Fine Art Gallery in Seattle and More Than Fine Framing in Ruxton, MD. In the past ten years, Karen has exhibited her work in Washington State, Delaware, and Maryland, including the Baltimore Museum of Art.



Jerry Fath, "Last of Fall"
This image was taken in Georgetown, this Fall. I used my iPhone when I saw this last beautiful ending of the season.

MEMBER NEWS

Congratulations to Club members **Beth Koller** and **Greg Holden** for their entries at the recent Nature Visions 2013 Photography Expo. Two of Greg's photos were chosen as the top images in the Abstracts and Flora categories. Beth's photo "Got My Eye on You" received the People's Choice Award.



SSCC FIELD TRIPS

DECEMBER FIELD TRIP: PLAYING WITH LIGHT AT THE MORMON TEMPLE

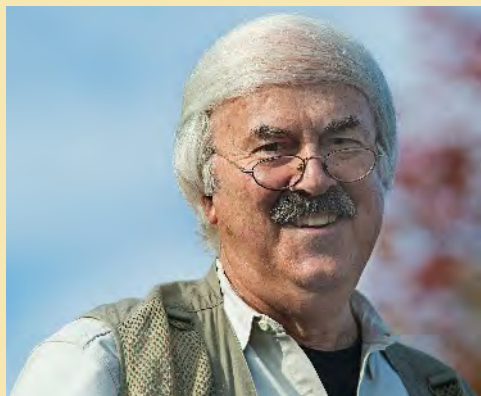
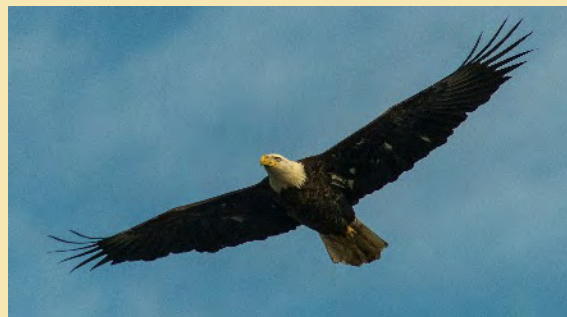
Join us on Saturday evening, December 7, at 7:00 p.m. at the Mormon Temple in Kensington. Doug and Coco lead this adventure, and we'll be experimenting with light painting – moving your camera to create surprising and sometimes abstract patterns with the holiday lights.

We will meet on the terrace on the far side of the Visitors' Center, looking toward the temple itself. There is a large parking lot, but you might want to carpool. We'll spend a few minutes at the beginning talking about various techniques to experiment with. After two hours of shooting, we'll meet again on the terrace to show off our successes.

What to bring: One or two extra batteries, a sturdy tripod, remote or cable release if you have one, zoom lenses of different ranges, and gloves, preferably with flip-back finger tips. No flash needed!

Weather note: If it's super cold, we'll meet inside the Visitors' Center, near the glass wall on the right hand side as you enter. The floor to ceiling windows look out to the balcony and beyond to the temple. If it's raining steadily, no field trip.

PHOTOS FROM CONOWINGO DAM FIELD TRIP



NOVEMBER 2013 COMPETITION WINNERS - OPEN

Judge: Iwan Bagus

NOVICE PROJECTED

1st Place - Shy Shorer - Broken Jail
2nd Place - Shy Shorer - Through the Window
3rd Place - Jim Turner - Spindle Line
HM - Marilyn Kinsey - Fall's Presence
HM - Patrick Stuart - Tally-Ho Still-life

ADVANCED PROJECTED

1st Place - Michael Tran - She is Shy
2nd Place - Mike Lux - Just Hanging
3rd Place - Henry Ng - Morning Fishing Light
HM - Henry Ng - Colorful Sea Maze
HM - Mike Lux - Colors Chipping

NOVICE MONO PRINTS

1st Place - Doug Wolters - Window Study
#1: Early Spring
2nd Place - Jim Turner - Hickory Shells
3rd Place - Coriolana Simon - Datura Study
#4: Edges of Death
HM - Jim Turner - BC Pine Cone
HM - Jerry Fath - Stairway to Wonder

NOVICE COLOR PRINTS

1st Place - Jerry Fath - Last of Fall
2nd Place - Jim Turner - Brookside Water Lily
3rd Place - Ron Freudenheim - Phal with Attitude
HM - Pepe Izursa - Colorful Archery
HM - Barbara Karpas - Sycamores in Winter

ADVANCED MONO PRINTS

1st Place - Jim Auerbach - Not Working Anymore
2nd Place - Jim Auerbach - Ancient Juniper
3rd Place - Chuck Bress - Peace 85
HM - Charles Bowers - Burano Knot
HM - Bob Catlett - Wall Art

ADVANCED COLOR PRINTS

1st Place - Charles Bowers - Sunrise at the Rail Fence
2nd Place - Fred Skolnick - Bryce Vista
3rd Place - Charles Bowers - Dawn's Early Light
HM - Michael Koren - Take a Bow
HM - Jim Auerbach - The Arch



Henry Ng, "Morning Fishing Light"



Michael Tran, "She is Shy"

NOVEMBER 2013 COMPETITION WINNERS - OPEN



Shy Shorer, "Broken Jail"

This is an HDR composite of three pictures taken at plus and minus 2EV. The Eastern State Penitentiary in Philadelphia is a great location for anyone who likes gritty settings. There are dozens and dozens of cells, and they are very photography friendly. The HDR was created with NIK HDR Pro 2.0 and dodging and burning with NIK Viveza and Photoshop. Sony A77, 16-50mm lens at 16mm, f/11, ISO 100.



Jim Auerbach, "Not Working Anymore"

Location: Abandoned factory in Yorklyn, Delaware. Canon 5D Mark II, 3.2s, f/4.0, ISO 100, EF 17-40 L mm, 17 mm



Mike Lux, "Colors Chipping"

I was very attracted to the rich colors combined with the peeling textures. Shot in Adams Morgan with a Canon Power Shot G12, hand held, f/8, 1/80, ISO 400, overcast day.



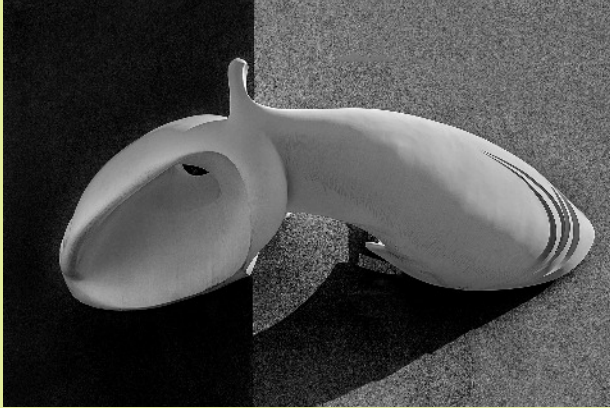
Jim Turner, "Sprindle Line"

Shot at the Lonaconing Silk Mill, an abandoned factory in Lonaconing MD. A great place for repetitive pattern shots like this. Nikon D5000 with Nikkor 24-85 f/3.5-4.5 at 24mm, ISO 800, 10s, f/13, and focus-stacked.



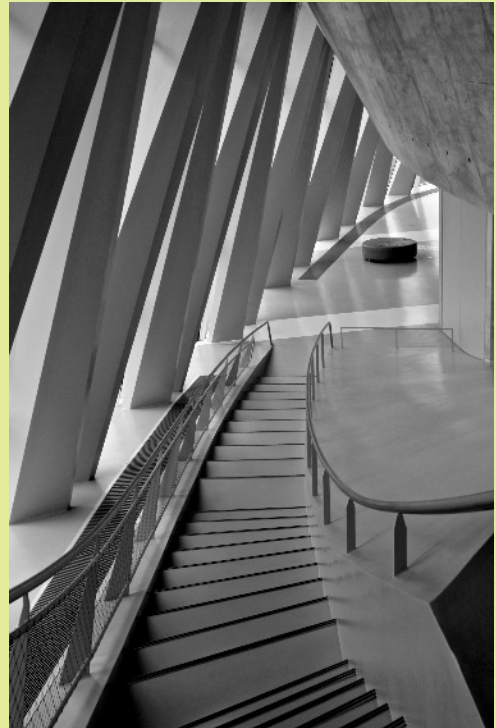
Henry Ng,
"Colorful Sea
Maze"

NOVEMBER 2013 COMPETITION WINNERS - OPEN



Bob Catlett, "Wall Art"

Taken on a tour of Estonia. It was a sculpture on the side of a building. I took it with a D600 and a 28-300 Nikon lens, f/8, 1/320s, ISO500, 135 MM . I liked the image but decided to convert it to monochrome.



Jerry Fath, "Stairway to Wonder"

Taken March 2013, at the Mercedes Benz Museum, Stuttgart, Germany. The museum is an architectural masterpiece.



Bob Catlett, "Lines and Shadows"

We had stopped at a restroom in the National park in Arizona, and I observed the way the sun decorated the building. So I went back to the car and got my camera. Several other people saw what I was doing, and shortly everyone who was there had their camera and photographed the building. Nikon D4, Nikon 24-120 lens at 55 MM, ISO 400, f /11, 1/1000s.



Coriolana Simon, "Datura Study #4: Edges of Death"

Over the summer, I shot a series of macro images of datura blooms, also known as "deadly night shade" or "angel's trumpet." All parts of the plant are extremely toxic, so I never touched them. They open at twilight, quickly, and are finished by the next afternoon. I shot mostly in low light or at night, using a hand-held dimmable LED panel to create both light and shadows. Canon 5D Mark II, Canon 100mm f/2.8 macro USM, f/32, 1/20s, ISO 400, Really Right Stuff tripod, Nik Silver Efex Pro.

NOVEMBER 2013 COMPETITION WINNERS - OPEN



Michael Koren, "Take a Bow"

This image was taken last October after the Photo Plus Expo event in New York City. It's the bow of the USS Intrepid, now a Sea, Air and Space Museum that's docked at a pier on the Hudson River. I made a 5 shot HDR with a Nikon P7100 resting on a railing. Processed with Nik HDR Efex Pro 2, Nik Viveza 2 and Photoshop. Base exposure f/7.1 at 1/20s and four other exposures ± 1 stop, ISO 200, 135mm.



Mike Lux, "Just Hanging"

Shot in Ellicott City a little off the main road near the bridge, in an outdoor grain mill complex. Loved the gritty textures and green colors combined with the hanging hose asking to be noticed, for a change! Canon 60D, ISO 800, Tamron 28-300 IS, at 28mm, f/5.6, 1/180s.



Jim Turner, "Brookside Water Lily"

I found this water lily in a small pond at Brookside Gardens. The water drops are rain, it was raining when I took the picture. Nikon D5000 with Nikkor 55-200mm f/4-5.6G lens at 165mm, f/11, 1/400 s, ISO 400



Shy Shorer, "Through the Window"

This picture was taken on a photo tour in the street of London. In one back alley the windows to a closed restaurant caught my eye and this simple composition of the table ready for dinner was the subject. The picture was taken hand held, under low light conditions, with the blur created by movement of the camera at the end of the capture. Sony A35, 28-85mm lens at 85mm, f/4.5, 0.5s, ISO 400.

NOVEMBER 2013 COMPETITION WINNERS - OPEN



Charles Bowers, "Burano Knot"
Simple clothes line. Burano, Italy an island close to Venice. Color digital converted to B&W.

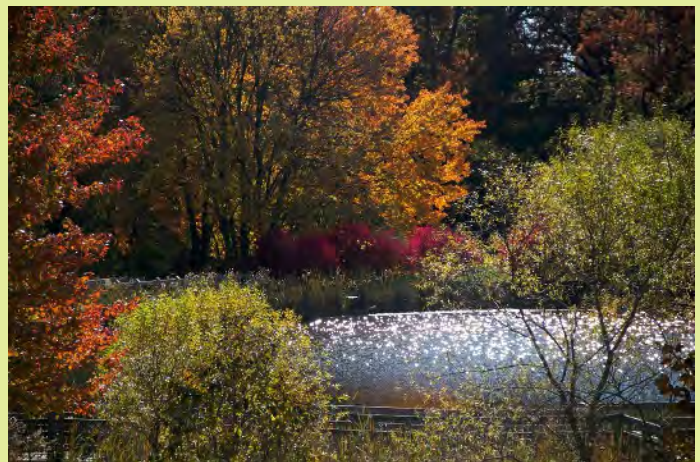


Doug Wolters, "Window Study #1: Early Spring"

One of the hundreds of unmanipulated studies of my living room picture window. For about a year before embarking on this project, I had been noticing the facinating layers of reflections in the double-glazed glass. I have spent hours discovering some of the endless variety that differrent light, differernt vantage points, different seasons can offer. This photo was shot with a Canon EF 70 - 300 DO lens at 70mm, mounted on a Canon 7D, f/16, 1/30s, on a tripod.



Patrick Stuart, "Tally-Ho Still Life"
Mike Lux pointed out the potential of this still life during breakfast after the SSCC Field Trip, and I turned around to see this calm little scene. Canon 450D, Tamron 17-50 VC, 50mm, f/7.1, 1/320s, ISO400. Manipulated with OnOne Perfect Photo to capture the feeling of that morning.



Marilyn Kinsey, "Fall's Presence"
The photograph was taken at Boeher Park, Gaithersburg, MD. I love nature and especially the colors of fall and wanted to capture as many fall colors as possible. It was taken with a Canon 60D, EF-S 18-135mm lens, f/5.6, 1/500s, ISO100.

NOVEMBER 2013 COMPETITION WINNERS - OPEN



Jim Auerbach, "Ancient Juniper"
Carrizozo, New Mexico. Canon 5D
Mark II, Canon EF 100-400 mm, 100
mm, f/5.6, 1/500s, ISO 100



Pepe Izursa, "Colorful Archery"
I took this picture in a fair in a small town called
Immokalee in Florida. The colorful feathers are
ornaments at the ends of bows being sold by a
craftsman. I cropped and adjusted the colors using
Lightroom.

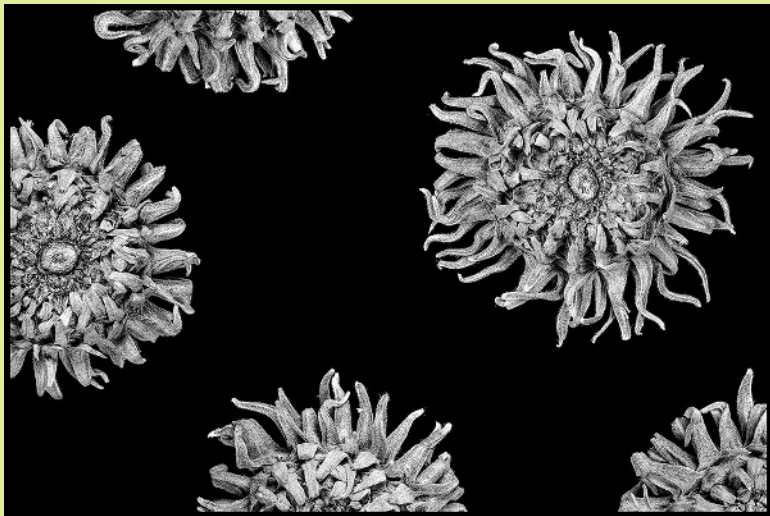


Ron Freudenheim, "Phal With Attitude"
It was shot indoors under available light at the
conservatory at Brookside Gardens using a Nikon
D800E with a 70-200mm f2.8 VR II lens, f/13,
1/640s, 200mm.



Charles Bowers, "Sunrise at the Rail Fence"
Early morning on the WV scenic mountain top
highway 150. Had to step around the bear skat.
The fog makes the image.

NOVEMBER 2013 COMPETITION WINNERS - OPEN



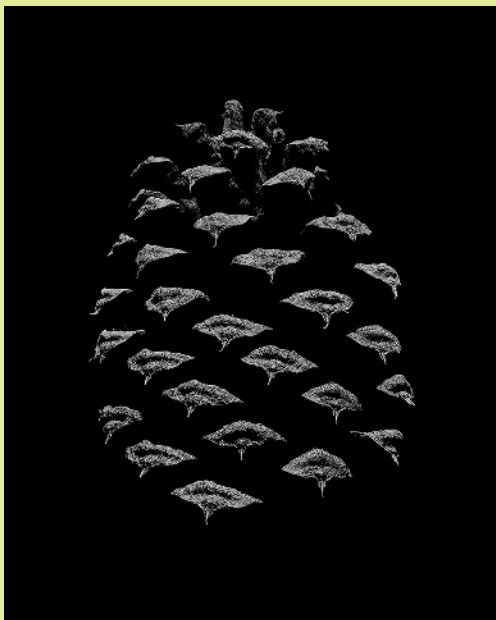
Jim Turner, "Hickory Shells"

I found these hickory shells on a tennis court near my house. I shot them individually then arranged them using Photoshop. Nikon D5000 with Nikkor 105mm f/2.8, ISO 100, 1/10s, f/11.



Jim Auerbach, "The Arch"

Antelope Slot Canyon (Lower canyon), Page Arizona. Canon 5D Mark II, f/4.0, 1/6s, ISO100, 17-40 mm at 40.0 mm



Jim Turner, "BC Pine Cone"

This pine cone, which I found in British Columbia (BC), was lit from above with a small desk lamp against a black sweater. Nikon D5000 with Nikkor 105mm f/2.8, ISO 100, 1/3s, f/11 and focus stacked.



Charles Bowers, "Dawn's Early Light"

Early morning at the reenactment of the battle of Cedar Creek near Strasburg. A major pivotal northern victory that they nearly lost to a much small rebel force. Gotta get there early!

ICELAND TWICE: 2007 AND 2012

Charles W. Bowers

Fire and ice – Iceland is a natural marvel. Iceland is a land waiting to explode and create a larger island or sink out of sight. Iceland sits right smack on the centerline of a tectonic plate, thus Iceland is a land dominated by the forces of nature and where man attempts to survive. Recent volcanic eruptions have shut down air traffic over the North Atlantic and Europe for several days. Ice caps, thawed by volcanic eruptions from underneath, spawn land-born tsunamis that wipe the land clean and push millions of tons of volcanic debris into the ocean to create more land and enlarge the island.



During mid-July 2007 I found myself with a group of photographers plodding over this magical landscape. Iceland has it all – volcanoes – ice caps – glaciers – incredible waterfalls – desert – relentless rain – cold – snow – sleet – rivers to ford – wind – fog. The weather changes by the minute, but your eyes are fixated on the wonders they see. Anticipation of what's over the next hill or around the next curve is palpable.

During the endless summer daylight you are very tempted not to sleep until you are totally exhausted. Great light can come at any point in time during the 24-hour daily cycle. One daily cycle abuts the next with a mere few hours of magic twilight separating the cycle.



Even though Iceland is relatively small, traveling can be a challenge. The southern coastal area is the most heavily developed and has some of the main landscape attractions. The roads are good, and you can rent a car to get around. Housing is a little spotty and could present a challenge. There is a ring road around the coastline allowing you to circumnavigate the coastline – sort of. Venturing into the center of the island requires a high clearance four-wheel drive vehicle. The roads are mostly worn tracks with an occasional road marker sign, and many streams can present a real challenge for low-slung 4-wheelers to ford, making crossing potentially lethal.

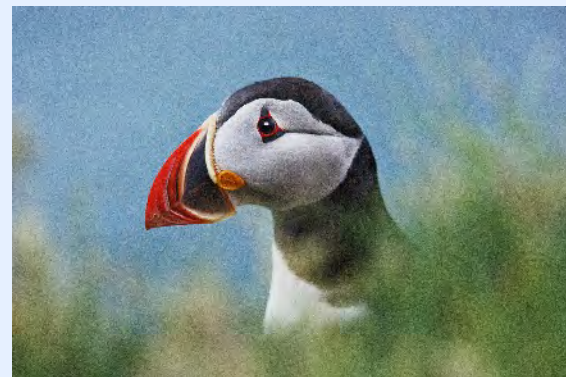
For hinterland adventures, I would recommend you travel with a group led by a professional guide with the proper vehicle. And pack your food, water (although the runoff in the icecap-fed streams is drinkable), and toilet paper. There are a few campgrounds, or just park along the road and sleep. Of course there are endless opportunities for hiking for the well conditioned and prepared. Glacier trekking is a highlight for many tourists.

As for landscape photography – put it on motor drive and stick it out the window! It's almost that easy. It's all about being in the right spot at the right time or waiting out the rain or clouds or wind or taking advantage of the special light and conditions that stormy weather can give you. I would love to return and concentrate on the villages and the people. My favorite book that I acquired is *Faces of the North* by Ragnar Axelsson, which can be found at the



Nordic Store online. And I recently ordered *Iceland Landscapes* (2011) by the leader of my trip, Daniel Bergmann. Daniel is a native Icelandic nature photographer who leads trips in all types of weather, and he is a writer and photographer for several birder publications, amongst other photographer endeavors.

The largest city and capital of Iceland is Reykjavik. It's small enough to walk the center of town within a few minutes in any direction. Even the outlying parts of town are walkable. You can walk right into the main government building situated on a beautiful lake in the old town, and there are no security checkpoints!



Beware, however, Reykjavik is one of the main party capitals of Europe since it is only a few hours from the heart of Europe. I wanted to spend 3 days in Reykjavik before my tour began. I arrived around 6:00 a.m. on Friday after a relatively short flight from BWI. Only about four of us got off at the Iceland airport. The rest caught connections to Europe. Entry into the country took about 20 seconds, consisting of a passport check and a friendly welcome to Iceland, and the buses and taxis are just outside the baggage claim door. Warning: the taxis fare is expensive, but the buses are more reasonable. In general in 2007 Iceland was a tad more expensive than most of Europe.

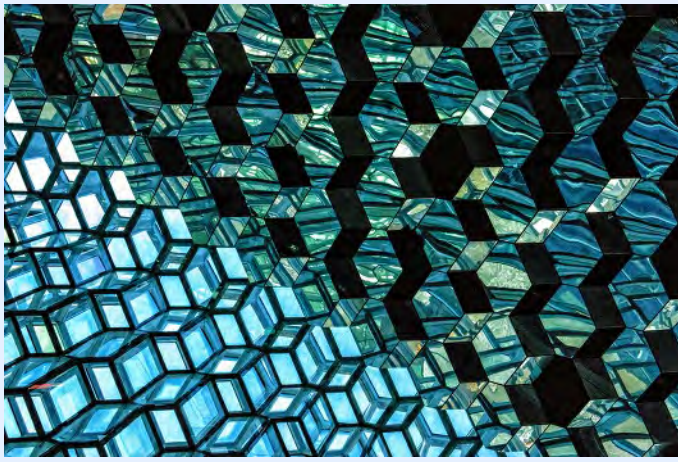
After about a 30-minute drive I arrived in downtown Reykjavik. To my amazement, my room was available. So I hit the sheets for a morning nap. I spent the afternoon exploring. Everyone spoke English. Anyone under 50, as I was told, had to take English as a second language in school. Trust me, learning Icelandic would be a serious challenge.

After a light dinner at a very nice cafeteria, I decided to turn in. All was well until about 11:00 p.m. (remember it's still very light outside and my black out shades were drawn), when I was awakened by pounding rock and roll rhythms. As the hours went on the music got louder, and it was coming from every direction, meeting at my eardrums. Forget sleep. After two sleeping pills and 3 pillows over my head, I finally drifted off around 4:00 a.m. At 6:00 a.m, the revelers spilled out of the nightclubs into the center city squares, and they were still well oiled and loud. They all bellied up to the vendor carts for breakfast, and after a while, they all seemed to doze off where they stood or melted into the sidewalks.

Unfortunately, Saturday night brought a repeat performance! Finally they flew home and Sunday night was quiet. I was exhausted, and the endless daylight landscape shoots had not begun yet!

ICELAND AGAIN

In September of 2012, I returned to Iceland for another adventure with Daniel. He invited former participants to a special trip, and I was fortunate to be included. The wisdom learned from my 2007 trip proved to be of great benefit for this trip. The first decision was to not stay in the heart of the old Downtown area of Reykjavik! Additionally, I decided to spend five days in Reykjavik prior to the photo tour. And I chose to stay on the "hill" at the base of the main Cathedral in a small but quiet hotel. The other choices I made were to pare down my equipment. For shooting in town I took a Sony NEX 7 and two zoom lenses with 35 mm equivalents of 28 - 80 mm and 28 - 300 mm. I actually only used the shorter lens and my iPhone. For the photo trip, I took a Nikon D800 with the newest 28 - 300 mm zoom lens and a prime 20 mm. However, I did occasionally use my iPhone too.



During this trip, we went to entirely different places than on my previous trip. We went west to the southwestern peninsulas and northwest to the Westfjords. Not only did we cover a lot of territory, but also we got an entirely different “look” at Iceland. The land was at once more calm, but yet you could still sense the menace that lay beneath the soil and volcanic debris. The land was greener; however, the volcanic mountains were just as foreboding. And the roll of the ocean and the surf showed what a massive force it brings to the edge of the land.

We saw an Iceland that is not as well attended by tourists, as is the primary southern coast that has the easiest access and good roads. We visited small fishing villages, remote churches, a variety of waterfalls, and rough coastline. I felt that I got a much clearer insight into what life must be like for the average Icelander. You need to be hale and hardy to endure this land. But I got the feeling from the locals that they would never choose to live anywhere else in the world. They loved and revered their Iceland.

My favorite area was the Westfjords. We visited several small villages and scoured a great deal of rugged coastline. Way up in the northwest corner, we spent a few nights in a very small village. I’d guess there were 15 or 20 homes and less than 50 hardy souls living in the village. We stayed in a quaint hotel that had been converted from some other former life. The ceilings were low, the floors and walls were leaning one way or the other, and the floors creaked rhythmically. It was wonderful. There was a large dining and sitting area, and the food was fabulous. Of course fresh wild salmon and cod were always available, and the seafood chowder was to die for. Now I’m thinking that this place is so remote that not many tourist come here, and I’ll bet not too many photographers have found this fabulous place. Right? After dinner I strolled over to the reading nook area, and I found about six photography books that had been published exclusively about this small village over the last 10 to 15 years or so. The photographers were all from European countries as I recall, and one fellow had spent several summers in the village and had produced several volumes of work. So much for being undiscovered or being the first to find something new!



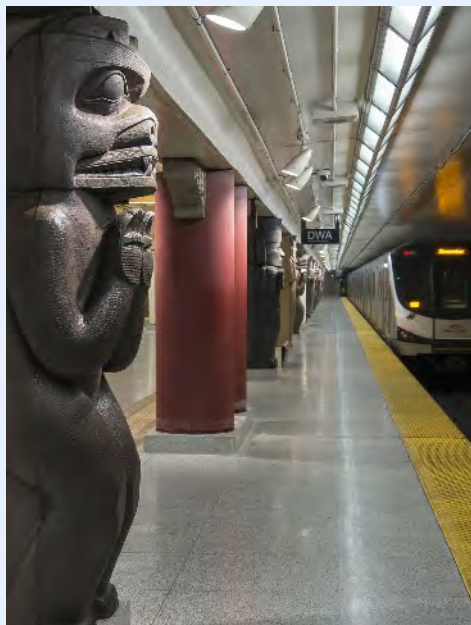
Of course the landscape was very interesting and attractive, but what caught my eye was the abandoned fish factory building. The hotel owners had purchased the structure with the idea on rehabilitating it into a modern tourist attraction, artist haven – you name it – they had a dream. I was thrilled to learn that we were going to get to photograph inside the building for several hours the next day. I guess I was the only one that was really excited about it, since most of the other photographers only spent an hour or so there and bailed. Finally, the owners sent our leader into the building to root me out after many hours. I had actually been locked in but did not know it! I can’t explain all the recent fascination by photographers to photograph old abandoned

structures. This has been going on for several years now all over the country – and the world, I’m guessing. And I have to confess it is captivating and fun. Perhaps it is our need to tell the story of our history?

Iceland images galleries by Charles W. Bowers can be viewed at

<http://cwbowers.photoshelter.com/gallery-collection/Iceland/C0000iKhGPPDIOZY>

Next January I'm off to Cuba. A race with regime change perhaps!



The closest subway stop for the ROM is the Museum Station. You know you've arrived!

THEY LOVE IT / THEY HATE IT: TORONTO'S ROYAL ONTARIO MUSEUM

Coriolana Simon and Doug Wolters

Get ready for another tour of fabulous photo ops in Canada! In September, Doug and I made another trip to the north, this time spending nine days in Toronto. Over the next few issues of the Cable Release, we'll take you to visit some of our favorite shooting spots. This time, we'll take a look at the Royal Ontario Museum, or the ROM, which is something like a Smithsonian all under one roof.

But first... What about our cameras? In the past, we schlepped. Burdened down with DSLRs and a ton of lenses, we steadfastly hauled our gear around, all day, every day, and totally wore ourselves out. This time, we vowed to travel light. So, we each took an Olympus micro 4/3 body – the OM-D E-M5 – and a selection of lenses, but not too much overlap. In my cross-body bag, no bigger than my everyday purse, I could fit the body, a 12-50mm (roughly equivalent to a 24-105mm), a

100-300mm (equivalent to a 200-600mm and only 8" long!), and a 25mm f/1.4 (like a 50mm). I could easily fit three extra batteries, cleaning cloths, the manual, and a few filters. In Doug's backpack, he carried his OM-D body along with his street zoom 12-50mm lens, plus a 40-150mm (like a 75-300mm), a 7-14mm (equivalent to a 14-28mm), and a 17mm f/2.8 (like a 35mm). Between us, we also had a couple of other lenses, an extra Olympus body for emergencies, a Gitzo travel tripod, and a monopod, all of which mostly stayed in the hotel.

Happily for us, the Royal Ontario Museum is right across the street from the hotel we always stay in. This meant we could

shoot any time, in any light, in any weather conditions. And we also had a great view of the ROM's sculptural roof from our hotel room, especially if we leaned far out the 15th-floor window.



The gold mosaic dome announces the entryway of the original structure.



The ROM's roof line at night contrasts with the Toronto skyline, punctuated by the CN Tower in the distance.

So what makes the ROM so photogenic, and why did we go back again and again to capture its exterior and interior?

When it was built in 1914, the ROM presented Toronto with its imposing quasi-Romanesque structure: round-headed arches and heavy ornament on the exterior masonry, a gold mosaic vaulted dome inside the entry foyer, and splendid spaces to display artifacts of natural history and world cultures. The original building still dominates its corner of Bloor Street West and Avenue Road, just north of Queen's Park and the Ontario parliament building.

But as the ROM's collections grew, so did its space requirements. The museum expanded piecemeal. It needed not just more gallery space for displays but also research space and offices for the curatorial staff. By the year 2000, the ROM launched a major renovation and expansion. The project would meet 21st century space needs and add a restaurant and large museum shop.

This was a huge project - not just physically, but also culturally: the biggest museum in Canada's biggest city. The ROM took a bold - and experimental - step. They held an international architectural competition and selected Studio Daniel Libeskind as the lead architect. Based in Berlin, Libeskind had already gained a reputation for his innovative and sensitive designs. For

the ROM, Libeskind created a fearlessly complex, visually stunning addition that literally grows out of the existing building in a surprising exterior and interior symbiosis. Some Torontonians love it and see it as a cultural symbol for the whole country. Others hate it, deploring its modernity.



The angular windows against the silvery metal cladding create endless abstracts.

unexpected old / new juxtapositions pop up, in the central atrium and even in the exhibit areas, while the different prisms of the addition are linked internally by bridges.



The building extends its crystalline structure even to the pavement and benches along Bloor Street West.

Because of the silver-colored aluminum strips that clad the exterior, the Crystal changes color depending on the sky, the light, and the weather. The narrow strips of windows, edged with black, stand out against the metallic skin, creating powerful abstracts. Larger expanses of glass reflect the busy traffic and pedestrians along Bloor at weird angles, punctuated by reflected fragments of office and condo towers. Yes, polarizers are helpful.

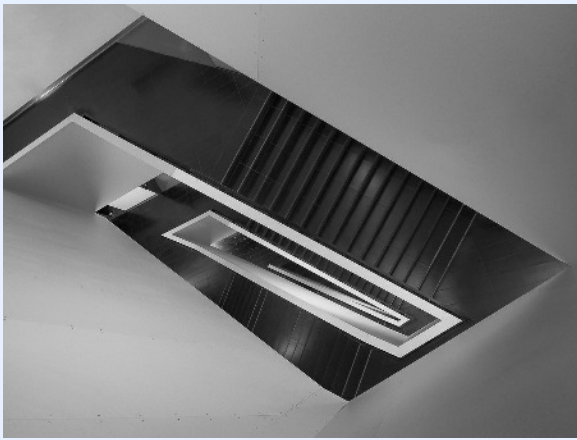
Seen from high above, the angular architecture of the Crystal even extends beyond its walls to the design of the pavement and placement of benches. We spent hours working on these "compositions." We used wide angle lenses, standing close to the building and shooting straight up. We experimented, holding the camera at strange angles. We shot



From every angle, day or night, the exterior of the ROM's Crystal addition makes a bold statement.



Toronto's vibrant urban life reflects at unexpected angles across the ROM's façade.



The grand stairwell provides endless variations in abstract composition.

produce an ever-changing geometry of shadows. The stairs themselves add well delineated focus points. And in spite of the white walls, subtle lighting tints one wall pink, another pale lavender, and an opposite wall gold.



Ancient skeletons represent a major portion of the ROM's collections.

displays are less crowded. More co-operative were the starkly geometric strips of window with their black mesh screens and contrasting mullions. The bridge spaces between the exhibit areas in the prisms also proved rewarding. With few architectural elements other than angled walls, we created softly shaded abstracts, best rendered later in black and white conversions.

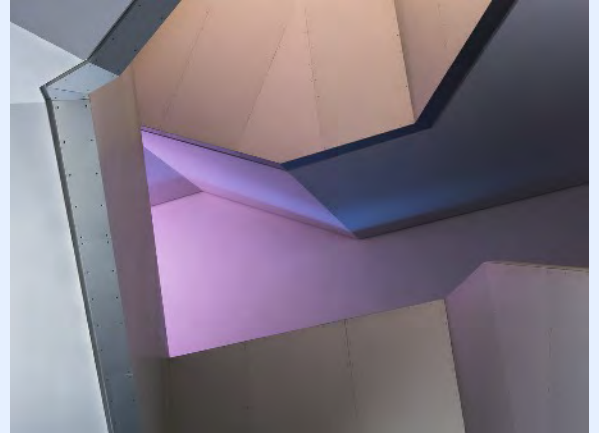
With these extraordinary photographic opportunities, how did the Olympus OM-D E-M5 fare? Well...they are no substitute for our big DSLRs, but photography is always a series of trade-offs. Yes, we got to travel light. Yes, our lenses were surprisingly sharp. But when we got home and edited the images in the computer, they required more noise reduction than we're used to. The small sensors of the micro 4/3 don't realistically permit an ISO higher than 800, and we wished for a bit more punch in the images. Happily, Lightroom, the Nik software, and, occasionally, Photoshop helped us compensate.

So if you're headed for Toronto, with whatever camera, plan a long visit to the ROM for a photographic feast.

wide from across the street, purposely distorting the Crystal. We shot from the top of our hotel, trying to give the ROM's Crystal a context in the Toronto skyline. We shot in the rain, at twilight, and late at night with trails from taxi tail lights streaking the angled glass near the entrance. Through the narrow strips of window in the prisms, we shot dinosaur ribs and ancient sea turtles swimming in air.

The interior of the ROM is just as much a photographic paradise as the exterior. For us, the principal enchantment is the multi-storey stairwell. On every level, at every angle, we found abstracts.

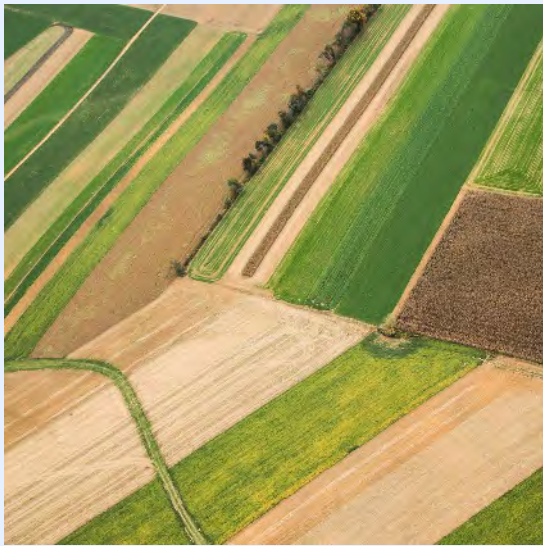
The angles of the walls and ceilings produce an ever-changing geometry of shadows. The stairs themselves add well delineated focus points. And in spite of the white walls, subtle lighting tints one wall pink, another pale lavender, and an opposite wall gold. To frame these views, we used primarily the 12-50mm lenses (equivalent to 24-105mm), but Doug switched back and forth with his super-wide angle. Tripods? Forget it! Not in the museum; but we leaned against walls, braced on ledges, or held our breath and kept our elbows in while shooting hand-held. In the exhibit spaces, we isolated dinosaur bones with various lenses and had the best luck with those suspended from the ceiling where the



The white walls of the stairwell are softly tinted by indirect light.



An interior bridge between two sections of the addition is defined only by shadows.



BALLOON RIDE OVER AMISH COUNTRY

Doug Wolters

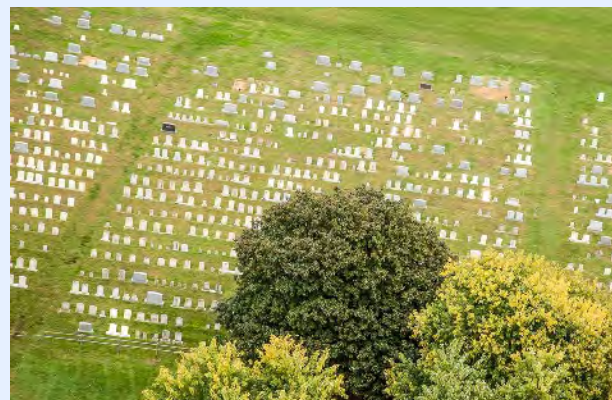
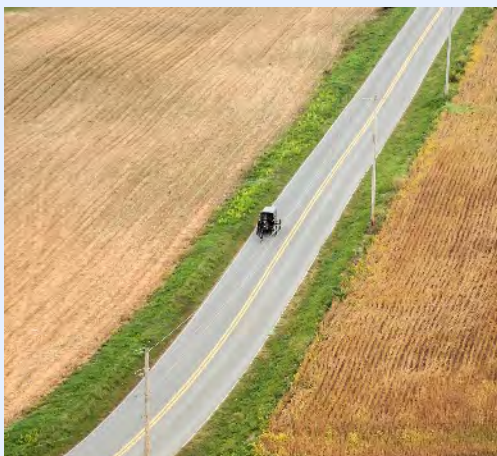
A fabulous 50th birthday present from Coco, years ago: an early morning hot air balloon ride toward Sugarloaf. The prospect was scary. Now, for my second balloon ride, a couple weeks ago, no reason to be nervous – just excited. The farmlands of Lancaster County promised great views, and this time I had more than an old point & shoot. Lift

off. A brilliant red balloon lifting a wicker basket with 10 passengers so gently

that I didn't know we had left the ground. Wonderful "abstracts" to shoot, the patterns of the farm fields, the lines of the roads. Everything gently, magically, floating by as the balloon drifted silently in the wind. Before the ride, there was a little disappointment about the cloudy weather. Not during the ride! There was a beautiful haze obscuring the horizon. And then exhilaration; we went above the clouds!! The late day colors in the sky, the cloud patterns, the fields and the buildings peeping through the clouds; I could hardly



shoot fast enough. In addition to my 24-105mm, I brought a 70-300mm lens for my 5D Mark III, but, once aloft, I didn't want to waste time changing lenses. For 95% of the pictures, the street zoom was the best choice. However, it would have been useful to have a second body with a long lens for other 5% – maybe my convenient micro 4/3 Olympus OM-D. For all of you looking for a great shooting adventure and extraordinary vistas, give some thought to a balloon ride. Maybe ask for a balloon gift certificate for Christmas! It's an event you'll never forget.



KERNELS OF KOREN

I'm going old school. A few months ago I was reading the descriptions of new and updated camera apps for the iPhone and realized most app developers are including "filters" within the app to mimic old film. Not just old film but old camera/film combinations. For example there is a filter that resembles shooting with a vintage Holga camera with B&W 3200 film that was later handled with little care while printing the negative. This filter effect produces square pictures that have soft focus, bad exposure, grain, light leaks, and scratches. Oskar Barnack is rolling in his grave!

It seems it's no longer desirable or good enough to have high resolution, well exposed, in-focus images captured with razor sharp lenses. People want grunge. The Instagram style filter craze is changing the look of modern pictures to the point of rolling back photography's technological achievements over the last 100 years.

That being said, these digital filters inspired me and gave me an idea. Rather than apply filters to make my digital images look old, why not shoot pictures using older processes? So, I bought a Kodak Signet 35 camera (circa 1951-1958) in an antique shop, 5 rolls of B&W film, developer, stop bath, fixer and hypo. My goal is not to take crappy out of focus pictures with light leaks; no, I checked the camera for structural integrity and made sure the glass in the lens was of good quality.

My goal, by shooting with film in a vintage manual camera, is that I want to slow down and experience the process of producing a photograph. That process involves looking at light and its qualities, focusing manually, determining exposure manually, pressing a mechanical shutter button and winding the film to the next frame. Unlike digital, each frame has a monetary expense associated with it, so it forces me to slow down and really look at a scene to decide if I want to take the picture. The process of producing a photograph also involves developing my own B&W



film. The mixing of chemicals, agitating the film tank, and washing the film are all part of the recipe in the process of producing a photograph. However, I have no desire of printing in a darkroom to get a final image. Scanning a negative and printing with a high quality printer or posting an image online is a secondary process that does not involve the creation of the original image.

I have a few observations regarding my back to basics experiment now that I've shot and developed 4 of the 5 rolls. I never need to worry about battery power. The light meter consists of a sliding scale on the back of the camera. You simply line up the film speed with the lighting conditions and choose an aperture/shutter combination that fits the scene. The sunny 16 rule works well too. Not having a battery also means there's no LCD screen on the back for chimping. When you shoot the picture, you just have to trust your skills and hope for the best.

The limited "memory" of 24 or 36 shots on a roll helps me remain on task at making each image the best it can be. Manually advancing to the next frame is strangely satisfying because there is a sense of accomplishment with each frame. It takes time and effort to load another roll of film, so the "spray and pray" style shooting is just not possible.

Hardware, rather than software, is used to process the pictures. Running the latent images on the film through the camera raw converter of Developer (C4H11NO2-SO2), Stop Bath (AcOH), Fixer (H8N2O3S2), Water (H2O) and Hypo Clear (Na2SO3) is irreversible alchemy at its best. (The letters and numbers after each chemical name is its chemical formula, similar to the software code comprising a Photoshop/Lightroom plug-in.) The magic of opening the developing tank after the bath of fixer and checking the wet negatives for pictures is much more exciting than importing a memory card using Lightroom.

A quick side note: the several inches of exposed film leader that precedes the first picture makes an excellent bookmark for real paper books.

Film storage requires space in negative sleeves and a binder. Also, there are few backup options. My backup plan is to make copies of the negatives digitally with my DSLR using a Nikon Micro Lens. After enduring a twelve minute scan per picture using a film scanner at its highest resolution I found I can get better and more consistent quality

taking a picture of the negative in 95% less time. Once the camera and lights are set up the process takes about 30 seconds to move the negatives frame into the field of view and fire the shutter. I shoot in RAW, invert, and increase contrast with a curves adjustment layer and save as a TIFF file before backing up to DVD.

Hmmm, now that the negatives are digital maybe I should open an Instagram account, crop to square, apply light leaks, grain and scratches to make the pictures more modern....

RAW vs JPEG

by Joe Coughlin

A question that has perplexed man since the first Kodak Brownie, or... maybe a little later?

This issue was raised in the first Live Forum meeting in September, was covered by Mike Koren in October, and surfaces regularly in discussions amongst some of our members, as well as online in many forums.

Our editor asked if I would do a follow-up on this topic, having raised it earlier.

From a simple standpoint, RAW and JPEG are two digital photography formats. Each has their pluses and minuses. Some say RAW is the only way to shoot, while others, including some professionals, say that JPEG is the only way to shoot. Is either position the correct one? The answer is, that depends! "That depends" largely means that it depends on what the shooter wants to do with their photographs and how they want them to look in the end.

The RAW format produces virtually unprocessed data files directly from the camera's sensor. By itself, the image of a shot just taken could not be previewed on the LCD screen on the back of the camera. RAW files preserve the greatest amount of data that the camera can generate, more so than the JPEG file format does. The RAW format is, however, proprietary to the camera manufacturer and camera sensor. The reason that the RAW image can be seen on the LCD is due to a JPEG processing preview capability embedded into the RAW file by the manufacturer.

The JPEG format is the most popular image format (there are others), as it is the default format on digital point and shoot cameras, and is one of the

formats, like RAW, available on higher end cameras. It automatically compresses the colors in the image, discarding some data, and processes them so that they can be simply downloaded from the camera's memory card without the need for any post processing of the file with photo editing software like Lightroom, Photoshop or others. That does not mean, however, that such software cannot be used for post processing editing, if desired. It simply means that if the JPEG format is used, there may be no need to do post processing editing.

Without getting too technical, because I am incapable of doing that, think of the differences by comparing the number of colors captured by each format. In JPEG it is about 16 million. In one type of RAW, 12 bit on some cameras, it is 68 billion, and in 14 bit RAW on other cameras, it is over 4 trillion. The more data captured in each photo file, the greater the flexibility in post editing for clearer and sharper pictures. Also, all of the camera settings and camera specific information are added to the RAW file so you can make changes to the settings later in post processing. For example, if you used the wrong white balance when taking the image, you can change it later.

Which format should you use? If you are going to take occasional family and friend shots and some travel shooting and simply use the images right out of the camera, then you may want to shoot in JPEG. Cameras and memory cards are cheaper, and you also save the time and cost of software needed for post processing. One of our members said at one of our recent meetings that once you get used to photo editing software, however, it only takes about fifteen minutes to edit each one. Do you want to spend even that amount of time on each?

On the other hand, if you want more from your images - whether it is for your own use, to enter into competition, or for sale - then you should consider using the RAW format. You will have more options, but you will then have to have a camera that provides that format option, get memory cards with more GB and speed, and purchase and learn how to use post processing photo editing software, the results of which can be very rewarding. Also, remember that a bad image cannot be made into a good picture no matter how much photo editing you may attempt.

If you are interested in further exploring the differences between these two types of image formats, look at this site:

<http://photographylife.com/raw-vs-jpeg> as an example, or just Google Raw vs JPEG, or any variation of that, and you will find no end of sites with discussions on the topic, with the pros and cons of each format and where the authors sometimes or often disagree with each other on which one is "best." There are also many such sites comparing images in each format where you can see the results of a JPEG image with no post processing editing compared to those shot in RAW with post processing editing. So once you believe you have a pretty good understanding of the subject and what you want to do with your photo images, you will be better able to decide which image format you want to use and then set yourself up to proceed with that format.

THE PRACTICE OF CONTEMPLATIVE PHOTOGRAPHY: SEEING THE WORLD WITH FRESH EYES

Andy Karr and Michael Wood

Reviewed by Patrick Stuart

I bought this book when looking for something at Barnes & Noble that would give me a little guidance on the creative process. The book has an eye-catching cover, and the pictures are beautiful. If nothing else, this volume is a wonderful collection of elegantly simple photographs that capture the eye and the imagination.

Only when I got home and really started reading the book did I fully understand that this book is not your typical guide to rules of composition. Instead, the book is a guide on how to see your photography and the world in a completely different way.

The authors call their zen-like method a "contemplative" approach to photography and use concepts and practices from meditation to clear the mind from preconceptions of conventional beauty. The authors argue that the conventional

rules of photography – the golden hour, the rule of thirds, etc. – lead us on a search for scenery and situations that fit our preconceived visions of what constitutes a good photograph and cause us to miss the beauty all around us. By learning to see in a different manner, we open ourselves to all the possibilities of this world.

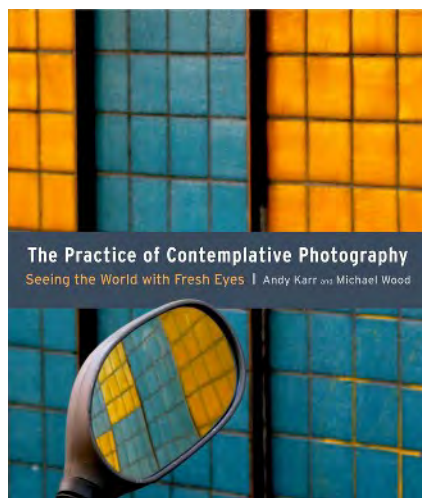
While there are many Asian influences in this zen approach to photography, and one of the authors was inspired to set out on this course by the Buddhist lama Chogyam Trungpa Rinpoche, the authors note that a number of great Western photographers have echoed these same concepts. Edward Weston wrote that, "When subject matter is forced to fit into preconceived patterns, there can be no freshness of vision. Following rules of composition can only lead to a tedious repetition of pictorial cliches." And Henri Cartier-Bresson describes this same contemplative experience of being in the moment as "putting one's head, one's eye and one's heart on the same axis."

The authors recognize that a photographer can't just say that he or she will throw off the shackles of conventional photography and start looking at the world in a new manner. This book offers a number of photographic exercises that will challenge the reader to see the world in a new way, one step at a time. The book devotes a chapter to each exercise, with a discussion of the concept that is being practiced, an assignment, and a number of pictures by the authors that illustrate what can be achieved with each exercise.

I have only had the time to try two of these exercises, and it will clearly take a lot of practice before I become a zen-master of photography. Just as it took a while for each of us to figure out our f-stops, ISOs, and shutter speeds, it takes a concerted effort to see the world in a new way.

But this new way of seeing can bring a number of benefits: Instead of being on the hunt for that next great photograph, you can learn to enjoy and see beauty in the world around you. Instead of being the slave to waking up early for the golden hour, you can venture out in the middle of the day and look for color, shape, and texture. And instead of sweating whether you've obeyed the rule-of-thirds, you can open yourself up to new, daring ways of communicating.

For more information, see the authors' website at <http://seeingfresh.com/>.



CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- The Dynamics of Light and Color, Mon. Dec. 2, 6:30-9:30 p.m.
 - Sports Photography-Hoyas Basketball, Thu. Dec. 5, 7-11 p.m., and Tue. Dec. 17, 5-9 p.m.
 - Build Your Own Photographic Website, Sat. Dec. 7, 10:30 a.m.-4:00 p.m.
 - Garden of Lights at the Mormon Temple Photo Safari, Wed. Dec. 18, 7-9:30 p.m.
 - iPhone Photography at Historic Union Station, Sat. Dec. 21, 11:30 a.m.-3:30 p.m.
 - Digital Photography Basics--3 Sessions, Thu. Jan. 16, 23 & Wed. Jan. 29, 7-9:30 p.m.
- And others at
<http://capitalphotographycenter.com/classes/>

Horizon Workshops

- Eastern Sierras & Yosemite, June 22-29, 2014
 - Ireland: Landscapes & Locals, Aug. 10-17, 2014
- And many more at
<http://www.horizonworkshops.com/>

Washington School of Photography

- Creative Exposure, Tue. Dec. 3, 10 a.m.-1 p.m.
 - Intermediate Photography, Sat. Dec. 7, 10 a.m.-1 p.m.
 - Camera Evaluation, Sun. Dec. 8, 2-8 p.m.
 - Controlling Your Light, Sat. Dec. 14, 10 a.m.-4:30 p.m.
 - Focus on Composition, Sat. Jan. 4, 11, 18, 25, 10 a.m.-1 p.m.
 - Gallery Shows, Wed. Jan. 15, 7-10 p.m.
- And many more at www.wsp-photo.com

Joseph Van Os Photo Safaris

- Bosque del Apache & White Sands, New Mexico, Dec. 7-13
- Horses & Icons of the Wild West in Winter, Jan. 26-Feb. 1, 2014
- Japan's Winter Wildlife, Feb. 19- Mar.6, 2014
- Venice at Carnevale, Feb. 22- Mar. 1, 2014
- Aurora Borealis, Fairbanks, Alaska, Mar. 3-10, 2014

- Patagonia's Mountain Landscapes, Apr. 10-26, 2014
- Essential China, May 7-22, 2014
- Yosemite in Spring, May 11-17, 2014
www.photosafaris.com

Art Wolfe

- Bali, Indonesia, Dec. 9-18
 - India, Jan. 14-25, 2014
 - Iconic East Africa, Mar. 8-23, 2014
 - Bhutan, Apr. 2-13, 2014
 - Olympic Peninsula, WA, May 2-4, 2014
- And more at
<http://www.artwolfeworkshops.com/>

Suzi Eszterhas

- Custom Photo Tours in Monterey Bay, year-round, custom dates available
- Alaska Bears and Eagles, June 23-July 1, 2014
- Orangutans of Borneo, Jan. 10-23, 2015 (2014 tour is full)
<http://www.suzieszterhas.com/toursWorkshops/>

Glen Echo Photoworks

- Get Out of Auto Mode Intermediate, 3 sessions, Sun. Dec. 1, 8 & 15, 12-3 p.m.
 - Beyond the Camera: Intermediate Digital Photography, 8 sessions, Mon. Dec. 2-Feb. 10
 - Inkjet Printing: Layout and Profiles Using Lightroom or Photoshop, Tue. Dec. 3 & 10, 6:30-9:30 p.m.
 - Darkroom Photography, 4 sessions, Sat. Jan 11-Mar. 15
 - Explore Film Photography, 6 sessions, Wed. Jan. 8-Feb. 19
- And more at
<http://www.ssreg.com/glenechopark/classes/classes.asp?catID=4403&pcatID=4379>

Smithsonian Institution

- Witness to a Dream: The Studio of James Van Der Zee, Tue. Dec. 10, 6:45-8:45 p.m.
http://smithsonianassociates.org/ticketing/tickets/search_photography.aspx?keyword=C-Photography

STAY IN TOUCH WITH SSCC

www.scccphotography.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/plstuart

QUOTE OF THE MONTH

It is one thing to photograph people. It is another to make others care about them by revealing the core of their humanness.

- Paul Strand

EXHIBITS AND EVENTS

TED RINGGER

Landscapes in Passing: Photographs by Steve Fitch, Robert Flick and Elaine Mayes - Images of the passing American landscape. Through February 23. Smithsonian American Art Museum. Eighth and F Streets, NW, Washington, D.C. 202-633-1000. www.americanart.si.edu

A Democracy of Images; Photographs from the Smithsonian American Art Museum - 113 photographs from the museum's permanent collection. Through January 5. Smithsonian American Art Museum. Eighth and F Streets, NW, Washington, D.C. 202-633-1000. www.americanart.si.edu

Meade Brothers: Pioneers in American Photography - A collection of 19th century daguerreotypes. Through June 1. National Portrait Gallery. Eighth and F Streets, NW, Washington, D.C. 202-633-1000. www.npg.si.edu

A Day Like No Other: Commemorating the 50th Anniversary of the March on Washington - Forty black and white images of the march. Through March 1. Library of Congress. 10 First Street SE, Washington, D.C. 202-707-9779. www.loc.gov

Nature's Best Photography Awards - Through June 1. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

Creating Camelot: The Kennedy Photography of Jacques Lowe - Intimate shots of the president's family taken by his personal photographer. Through January 5. The Newseum. 555 Pennsylvania Ave., NW, Washington, D.C. 888-639-7386. www.newseum.org

Lion and Tigers and Bears: Through the Lens with National Geographic - Through February 2. National Geographic Society. 17th and M Streets, NW, Washington, D.C. 202-857-7588. www.nationalgeographic.com/museum

Women of Vision: National Geographic Photographers on Assignment - Features work by eleven female photojournalists. Through March 9. National Geographic Society. 17th and M Streets, NW, Washington, D.C. 202-857-7588. www.nationalgeographic.com/museum

Lines, Marks and Drawings: Through the Lens of Roger Ballen - Photographs of homes and windowless rooms in rural Africa. Through July 20. National Museum of African Art. 950 Independence Ave., SW, Washington, D.C. 202-633-4600. www.africa.si.edu

Africa Re-Viewed: The Photographic Legacy of Eliot Elisofon - Showcases the photographer's images of African culture. National Museum of African Art. 950 Independence Ave., SW, Washington, D.C. 202-633-4600. www.africa.si.edu

Civil Rights at 50 - A three-year changing exhibit follows the Civil Rights Movement from 1963 to 1965 with images and front pages of newspapers and magazines from the time. The Newseum. 555 Pennsylvania Ave., NW, Washington, D.C. 888-639-7386. www.newseum.org

Front Room: An-My Le - Viet Nam War era black and white photographs. Through February 23. Baltimore Museum of Art. Art Museum Drive, Baltimore. 443-573-1700. www.artbma.org

Bodine's Industry: The Dignity of Work - Seventy photographs by A. Aubrey Bodine on the rising industries in Maryland. Through January 31. Baltimore Museum of Industry. 1415 Key Highway, Baltimore. 410-727-4808. www.thebmi.org

Palaces for the People: Guastavino and America's Great Public Spaces - Exhibition includes large-scale color photos by Michael Freeman. Through January 20. National Building Museum. 401 F Street NW, Washington, D.C. 202-272-2448. www.nbm.org

Fair Game - An exhibition of photos from the collection of famous Brazilian soccer player, Pelé, that focuses on how sport can be used to promote social change. Through January 16. IDB Cultural Center. Inter-American Development Bank. 1300 New York Ave., NW, Washington, D.C. 202-623-3558. www.iadb.org/cultural

Siberia in the Eyes of Russian Photographers - A photographic history of Siberia from the 1860's to the present day. Through December 15. American University Museum at the Katzen art Center. 4400 Massachusetts Ave., NW, Washington, D.C. 202-885-1300. www.american.edu/cas/katzen



CALLS FOR ENTRY

DAVID BLASS

Vermont Photo Workplace

Black and White, Deadline: Dec. 20
<http://www.vtphotoworkplace.com/>

Focal Press Photography Contest

Seasonal Inspiration, Deadline: Dec. 31
<http://focalpressphotographycontest.com/schedule/>

Linus Galleries (Signal Hill, CA)

Roots, Deadline: Dec. 2
 Forsaken Nature, Deadline: Dec. 18
 Constant Connection, Deadline: Jan. 6
<http://www.linusgallery.com/call-for-entries.html>

The Kiernan Gallery

The Alternative Approach, Deadline: Dec. 20
 Take Flight, Deadline: Jan. 23
<http://kiernangallery.com/>

Embracing Our Differences

Diversity, Deadline: Jan. 6
<http://embracingourdifferences.org/call-for-artists.html>

Annmarie Sculpture Garden & Arts Center (Dowell, MD)

Myths & Legends, Deadline: Dec. 6
<http://www.annmariegarden.org/annmarie2/sites/default/files/myths%20%26%20legends%20prospectus.pdf>

Center for Fine Art Photography (Ft. Collins, CO)

Portraits 2014, Deadline: Dec. 6
<http://www.c4fap.org/exhibitions/portraits-with-amy-arbus/>

Black Box Gallery (Portland, OR.)

New Color Photography, Deadline: Dec. 11
 Portraiture: Through the Lens, Deadline: Jan. 9
<http://blackboxgallery.com/CallForEntry.html>

Limner Gallery (Hudson, NY)

Small Works 2014, Deadline: Dec. 31
<http://www.slowart.com/prospectus/small.htm>

The Mitchell Gallery (Annapolis, MD)

Less is More, Deadline: Jan. 31
<http://www.themitchellgallery.org/references/prospectus.pdf>

SILVER SPRING CAMERA CLUB MEMBERSHIP APPLICATION AND RENEWAL

[illegible]

December SSCC Calendar Upcoming Events

- 5 Social Hour (7:00 p.m.)
- 5 Speaker Night
- 7 Saturday Field Trip - Mormon Temple
- 12 Competition Night: Street Scenes
- 19 Education Night

ALL MEETINGS AT 7:30 P.M.

Submissions for the Cable Release are
due by the **24th of the previous
month.**

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