



CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

February 2014 Volume 55

Number 6

SSCCPHOTOGRAPHY.ORG

JANUARY COMPETITION WINNERS

APPLYING IKEBANA TO PHOTOGRAPHY

PHOTOGRAPHING THE SEASONS

GEAR REVIEW: PEAK DESIGN STRAPS

SSCC Officers and Chairs 2013-2014

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Vice President:	Ron Freudenheim
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Field Trip Chair:	Pepe Izursa
Open Forum Moderator:	Dave Powell
Historian:	Norm Bernache
PSA Rep:	Loretta Argrett
Newsletter Editor:	Patrick Stuart
Webmaster:	Dan Sisken

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**
- 6 Member News**
- 9 Field Trips**
- 10 January Competition Results**
- 17 Member Articles**
- 24 Classes and Workshops**
- 25 Current Exhibits and 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.

**Unless noted, all SSCC meetings begin
at 7:30 p.m.**

FEBRUARY AT THE SSCC

- 5 SSCC Board Meeting (7:00 p.m.)
- 6 Speaker Night (7:30 p.m.)
- 13 Competition Night: Water (7:30 p.m.)
- 20 Education Night (7:30 p.m.)
- 22 Field Trip - National Gallery
- 27 Open Forum (7:30 p.m.)

SSCC BOARD MEETING

Open meeting - all members are invited

Wednesday, February 5 at 7:00 p.m.

Doug's and Coco's house
Directions provided upon request

Please RSVP so we know to set up enough
chairs!

Send response to Ron at
rlf@freudenheimgraves.com

COMPETITIONS 2013-2014

DOUG WOLTERS, COMPETITION CHAIR

September: Open

October: Nature

November: Open

December: Street Scenes

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.

FEBRUARY OPEN FORUM NIGHT

February 27 Open Forum. Bring a photo to talk about. This month's emphasis is "implied motion"... you decide what that means. We will place prints around the edge of the room and have time to discuss informally amongst ourselves ... a SSCC colloquium. During the formal part of the evening we will choose 10 or so prints (or digital images if someone brings a computer) for presentation to the whole group. Please bring just one image. There will be group discussion time on topics of interest and 5-10 minute presentations by several members.

EDUCATION NIGHT - FEBRUARY

February's Education Night will be an advanced-beginner session of Photoshop. We'll expand on what we learned in December, so bring your laptop ready to learn more about Photoshop. If you were not able to attend the first Photoshop lesson, that will not be a problem. Just download the pictures from the link below.

We'll all use the same images as before to learn layer masks, conversion to black and white, and a few other special effects.

<https://www.dropbox.com/sh/lydcnspzmkfjde1/ZkLrpEmBYD>

Michael Koren

**PROJECTED ENTRIES
DUE
FEBRUARY 6
BY MIDNIGHT**

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)
 - Send submissions to SSCCphotography@yahoo.com
- 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
 - o DO NOT embed commas (,) or tilde (~) in any of the File Name subfields

The **Suggestions** are:

- Image Dimensions
 - o 1024 pixels wide (max)
 - o 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"

COMPETITION COLUMN

Doug Wolters

February's competition is "water in any of its forms." To review the definition:

February: Water in any of its forms - *Entries under this topic show water in the broadest possible sense. They depict rain, mist, fog, frost, snow, ice, clouds, glaciers, waterfalls, oceans, puddles, city fountains, oases, or ice cubes in a glass, etc. Any subject and technique are acceptable as long as the principal emphasis is on the type of water (e.g., the rapids and not the kayaker, the fountain and not the children playing in it).*

For March, we will again have an open competition. But it's also time to start getting ready for April: "People."

April: People but not formal portraits - *This topic encourages the photographer to explore not only people's faces but also the hands and other symbols of the subject's essence (e.g., the hands and gloves of a construction worker, a violinist's hand holding a bow or a baseball player holding a bat, the feet of a ballet dancer, etc.). Images may portray one person or a close group of people. The primary emphasis should be on the people (e.g., on the raised hands of several basketball players, but not on the basketball). Formal portraits, indoors or outdoors, are not permissible, but a "staged candid" is acceptable.*

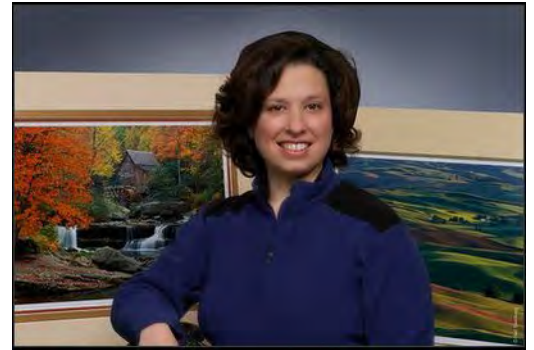
This is an exciting time for me to be competition chair! The SSCC board is in the process of revising the competition rules, and the updates will go into effect starting next season. Our main goals are to shorten the competitions, have more of you enter images, and enhance the educational experience of participating. Please send any thoughts you have about ways to improve the competitions to SSCCcompetitions@aol.com. We would love to have as much member input as possible. In fact, expect an email next month with a questionnaire about improving competition night. Looking forward to hearing your ideas!

WATER COMPETITION JUDGE: MARY LOUISE RAVESE

This month, Mary Louise Ravese makes an encore visit to SSCC to judge our competition topic, "water in any of its forms." Founder and owner of Bella Vista Photography in Waterford, VA, Mary Louise specializes in fine art nature and travel photography from

locations across the US and in Europe and Japan. Her favorite subject matter includes country

landscapes, nature close-ups, architectural details, and wildlife. She draws inspiration from a variety of visual arts to produce photographs often described as "painterly."



In fact, Mary Louise's artistic intention is to incorporate the beauty of painting in the clarity of photography. Her images are recognizable for their intriguing juxtaposition of vibrant colors, distinctive shapes, and unique textures. Specifically, she aims to capture the essence of the natural world in color. With a goal of staying true to nature, Mary Louise emphasizes producing the best "in camera" images possible, rather than depending on digital manipulation.

Mary Louise's fine art photography is in private, university, and corporate collections in over 30 states and is exhibited nationally through art shows, galleries, and shops. Her images have been used in calendars, magazines, books, and websites, including various projects with National Geographic maps.

Noted as a popular speaker and competition judge for photography clubs in the Mid Atlantic, Mary Louise excels at explaining complex topics in an easy-to-understand way. She also enjoys teaching on a wide range of topics related to nature, travel, and creative photography. She leads classes and field workshops in the Mid Atlantic region and at a variety of locations in the US and abroad.

Mary Louise studied photography through the University of California, Berkeley and Santa Cruz extension programs, the Washington School of Photography, and with such noted photographers as Barbara Brundage, Mark Citret, and Harold "Doc" Edgerton. She is a member of the North American Nature Photography Association, the American Society of Picture Professionals, the Equine Photographer's Network, and the Loudoun Arts Council.

You can view Mary Louise's images and learn more about her work and her workshops at www.BellaVistaPhotography.com.

FEBRUARY GUEST SPEAKER: AERIAL PHOTOGRAPHER CAMERON DAVIDSON

As this issue of the *Cable Release* is being prepared, our speaker, Cameron Davidson, is on assignment in Brazil. He suggested that the bio on his web site (www.camerondavidson.com) would be the best way to introduce him to SSCC, so we have reproduced it in this column. Cameron will speak principally about his adventurous life as an aerial photographer. Meanwhile, you may want to examine one of his books: *Chesapeake*, available through Amazon and featured on his own site. He describes it as a "two-decade labor-of-love shooting aerial photographs of the Chesapeake Bay Watershed from the headwaters in Cooperstown, New York to the mouth of the Chesapeake at Virginia Beach."

THE BIO

First Light: Miami

Ancestry:
Father
(Scottish)
Mother
(French,
Alsace-
Lorraine)

First
photograph
published

1973: Jim Lasowski clearing the hurdles at a



Grass Lake High School track meet for the *Grass Lake News*.

Education: Corcoran School of Art + Nova

Best view in the world is from the rear cabin of a turbine helicopter.

October 2012 United States Postal Services issues an all aerial series of stamps titled, *Earthscapes*. My aerial of Blackwater Refuge is one of 15.

Seventeen NGO shoots in Haiti since 1999.

Ten day circumnavigation of the world for Heinz. All aerals.

So far: 49 states, 6 Canadian provinces, 2 Mexican states plus 23 other countries. Hawaii is still on my hit list.

Six books published.

First Camera purchased with money earned while working at a campground in the Florida Keys. It was a Kowaflex SE. I should have gone for the Rollei TLR.

Love working with a team dedicated to a vision.

MEMBER NEWS

SSCC MEMBERS EXHIBITING IN ROCKVILLE MAYOR'S OFFICE

Doug Wolters and Coco Simon have been invited to exhibit their work at the office of the Mayor of Rockville. Their photographs of various macro subjects will be on view from mid-February to Mid-April. The Mayor's office is open to the public during regular business hours. Rockville City Hall 111 Maryland Avenue, Rockville, MD.

INVITATION TO PUBLISH PHOTOGRAPHS

The Silver Spring Camera Club has been contacted by the publisher of Colesville Life, a local print and web publication, with an offer for

SSCC members to have photographs appear in the publication from time to time. Colesville Life is a community-focused magazine distributed to approximately 5,000 homes in the north Silver Spring area (Colesville) each month. The on-line version of the magazine can be found at <http://emagazines.hibu.com/COLEVL>. The photos are generally placed on page 25 of the magazine.

The potential benefits to our club are increased visibility in the community with the potential for attracting new members. The editor has offered us the opportunity to publish between six and twelve images on one or sometimes two pages on a seasonal basis. The frequency of publication depends on the response from SSCC members and the space available, which will vary from issue to issue. This opportunity has been discussed by the SSCC Board of Directors, and the concept was met with general approval, subject to working out the details. I have been in contact with the publisher, and he is agreeable to working out a written, limited publication release that each contributing photographer would agree to prior to submitting photographs for potential selection for publication. The publisher has also indicated a desire to publish an article about our club, provide an appropriate photo credit for each image that is published, and to include a mention of the club and its web site on each page where images are published. Photographers would not be compensated for publishing images. If you are interested in contributing images for publication, please contact me at rlf@freudenheimgraves.com so that I can keep you informed of progress in implementing this opportunity.

DO YOU KNOW ABOUT THE CLUB'S ON-LINE FORUM?

By Dan Sisken

What's the point? An online forum allows for regular, ongoing discussions about photography among SSCC members to complement other club activities. Possible topics are camera gear, photography techniques, classes and workshops, exhibits and other events, Photoshop how-to, photography web sites, getting your photos on-line, marketing and promotion, and using social media, to name just a few. In addition to the above, members could use the forum to share photos with each other for discussion, feedback, helpful hints, and the like (please be especially

diplomatic). But these are only some ideas. Whatever participants want to discuss is fair game.

How does it work? The forum is on Google Groups, a very simple, well-known, intuitive system. To sign up, email me, Dan Sisken, at dan.sisken@gmail.com. All I need is your name and email address. I will send you an invite by email.

There are two ways to access the Forum. One is by email. You have the option of receiving each post by email, or getting a single, digest email approximately once a day with all of the posts in it. You can respond to all posts by replying to the email.

The other method is by going to the Forum's web site, which is <http://groups.google.com/group/sscameracub>. From there, you can read discussion threads, respond to a thread, and/or start a new thread. You can also adjust your settings so that you only receive a daily digest of posts instead of getting each one separately by email. See the "Edit my membership" link on the right.

If you've never been a member of an on-line discussion group, this may sound a bit complicated. But it's actually fairly simple. If you have questions, please see me at a meeting or just email me at my Gmail account (dan.sisken@gmail.com). See you on-line!

KERNELS OF KOREN **By Michael Koren**

I learned something while listening to a podcast called The Candid Frame. The photographer being interviewed said he started using an iPhone as an artistic outlet when he felt bored with DSLR photography. I learned that I felt the same way at times and embraced the iPhone as a camera during a period of turmoil in my professional life. The company I gave 20 years of my life to was sinking faster than the Titanic during its second bankruptcy in three years. I needed an artistic outlet and the freedom of the iPhone fit the bill. I had a camera with me every waking moment and apps available that could render the image I was feeling when I snapped the picture.

SILVER SPRING CAMERA CLUB BOARD MEETINGS - SUMMARY OF MINUTES

Yes, the lens is fixed at 35mm, the aperture is always set at f/2.4 and there are no ISO adjustments to make, but this forces me to work within the constraints of the camera. I find that the restrictions of the iPhone makes me more creative and is more challenging than working with my DSLR or any other modern camera.

My big camera was too slow. It had no touch screen, and I had to download images to a computer and open Photoshop for endless clicking with a mouse to get the picture I felt. The iPhone had everything there in the palm of my hand, and I could post to the SSCC Flickr group immediately.

Recently I've taken my enthusiasm for the iPhone one step further. I started a Meetup group dedicated to mobile photography. This group is for photographers that enjoy using an iPhone, or any mobile device, as the primary camera to express your artistic vision. We'll gather to use the camera that's always with us, and go beyond taking the simple snapshot to creating a photograph that's an artistic expression unique to your vision.

- Why meet: Share techniques for iPhone image capture and use of different apps to capture, edit, and display your artistic expression.
- Who is this for: All iPhone photographers
- What will you need: iPhone, iPad or other mobile camera-phone

I hope you will take a look and join me at an upcoming Meetup with your camera phone.

Here is a link to the group:

<http://www.meetup.com/iPhone-Photography-Meetup/>

STAY IN TOUCH WITH SSCC

www.scccphotography.org

www.twitter.com/ssccphoto

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

www.flickr.com/groups/sscc_picture_a_day

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

www.magcloud.com/user/plstuart

In the interest of brevity, I am publishing short summaries of the minutes from recent Board meetings. Full copies of the minutes are available on request from the Editor or any Board member.

May 23, 2013

The Board met at the Nora School to review our season-ending expenses and committee activities.

Regarding competitions, we must resolve an ongoing issue with member's true accumulated points. The Committee Chair and club Historian records do not agree and are not accessible to the membership. With the Field Trip Chair open, new ways to organize and conduct field trips were discussed.

The Treasurer noted that banquet-related expenses and the church rent for the coming year will reduce the club balance to \$56.27. Given this thin balance and the considerable club opportunities and benefits, especially with the 4th Thursday Moderated Forum to be added to the schedule, the Board voted to raise the annual dues for the 2013-14 season to \$45.00.

The Board voted to establish a framework for a modest memorial fund in honor of club members who have passed away.

November 5, 2013

Regarding Board meetings records, it was agreed that draft minutes will be approved a week after they are distributed for review and short summaries will be prepared for publication in the *Cable Release*.

There was lengthy discussion on how to shorten or streamline the Competition Night process. Chairman Doug Wolters will research how other clubs conduct competitions. We will try to curtail announcements and other preliminary activities to stay on schedule.

New Field Trip Chairman Pepe Izursa has organized an extensive agenda of excursions for the 2013-14 season.

Ways to promote club membership and other workshop/learning experiences were discussed.

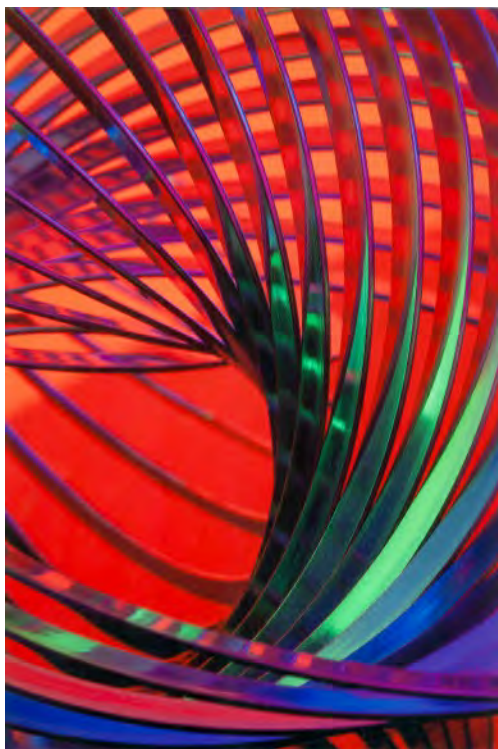
January 7, 2014

Membership is up from last year and our bank balance is adequate to get us through the club season. Program, Education and Field Trip Chairs confirmed that the remainder of the season's schedule is set.

Member and former member surveys are being planned to gauge knowledge of interest on various topics and workshop offerings as well as reasons for leaving the club.

The Board will consider an offer to publish club member images in the Colesville Life magazine. Also, the Rockville Calumet Camera store has offered to exhibit club photos. The Board will try to use the winners of our year-end competition for this purpose, once particulars are ironed out.

Competition Committee Chair Doug Wolters discussed the need to streamline our competition practices to shorten meeting times and encourage greater participation. He has compiled data on the practices of 20 other clubs. This report and proposed rule changes will be the primary agenda topic at the next Board meeting, scheduled for January 30.



Beth Koller, "Black Light Metal"

INTRODUCTION TO DIGITAL PHOTOGRAPHY

Learn how to choose a digital camera, and understand your camera's controls in order to capture great photos. Explore the use of tripods, lighting equipment and much more. Gain a working knowledge of the basic principles of photography and examine some of the techniques you can use to turn a so-so snapshot into a great picture. We will also examine methods to organize your images and ways to electronically send pictures to family and friends. In addition, we will look at image editing software, such as Picasa, to put the final touches on your pictures, with a brief look at Adobe Photoshop.

- Instructor: Jim Auerbach
- 6 classes: Thursdays, February 6-March 13, 2014
- 1:00-3:00 p.m.
- Location: Holiday Park Multiservice Senior Center,
- 3950 Ferrara Drive, Wheaton, MD 20906.
- Phone: 301-468-4448
- Cost: \$30



RL Palmer, "Spice Rack"

A trip to the thrift store, some items from the house and spending time trying arrangements, Wendee and I had a fun day setting up this still life. 24-105mm lens @ 32mm, f/16, 1s, ISO 100

SSCC FIELD TRIPS

FIELD TRIP TO THE NATIONAL GALLERY OF ART, WASHINGTON, DC FEBRUARY 22, 2014

On February 22, Gene Luttenberg will lead a field trip to learn techniques of composition and lighting from non-photographic works of art. Drawing on his fine arts background, Gene will use the world-class collection at the National Gallery of Art to prompt a discussion about how to improve your photography by studying paintings and sculptures. SSCC members will meet at the central information desk in the West Wing of the Gallery at 11:00 a.m. The National Gallery of Art is located on the National Mall, and the information desk is at the intersection of 6th Street and Constitution Ave., NW. Lunch will be at the cafe in the Gallery. Come and join the group for a fun day.

JANUARY'S RAWLINGS CONSERVATORY FIELD TRIP

The January 25 trip to Rawlings was postponed due to inclement weather. Pepe or Ron will let everyone know when it can be rescheduled.

LONACONING SILK MILL FIELD TRIP - MARCH 8TH

Greg Holden will be leading a field trip to the abandoned silk mill in Lonaconing, Md (outside of Cumberland). The mill is privately owned and protected and still contains all the machinery, tools, and personal effects from when it was shut down in 1957. There is lots to explore in this 3 story factory - check out Greg's photos from his past visits:

http://imagesunderfoot.com/Home/Collections/Pages/Lonaconing_Silk_Mill.html.

Our club will have exclusive access from 1-5 p.m. We will carpool from our usual location at the Giant Food parking lot off Flower Ave and Arliss Street in Takoma Park at 8 am and stop in Cumberland for lunch before heading to the mill. Cost is \$25/hour per person but I recommend you stay the complete 4 hours. To avoid running into each other, we will limit this trip to 12 people. Email Greg to register or if you have questions: ggholden@imagesunderfoot.com.



JANUARY 2013 COMPETITION WINNERS - OPEN

Judge: Sandi Croan

NOVICE MONO PRINTS

1st - Patrick Stuart, "Dahlia in B & W"
2nd - Douglas Wolters, "Red Line"
3rd - Greg Holden, "Convergence"

NOVICE COLOR PRINTS

1st - Greg Holden, "Blue Door"
2nd - Leon Wetrogan, "Christmas Across the Pond"
3rd - Jim Turner, "Day Lily Detail"
HM - Jim Turner, "White Cattleya"
HM - RL Palmer, "Spice Rack"

ADVANCED MONO PRINTS

1st - Dave Powell, "Lewisburg #1"
2nd - Robert Peters, "Birds, Birds, Birds"
3rd - Beth Koller, "Boxwood"
HM - Robert Catlett, "Lily Pond"

ADVANCED COLOR PRINTS

1st - David Powell, "Chicago #1"
2nd - Robert Peters, "Harbor at the Ha Long Bay"
3rd - Douglas Wolters, "Eye of the Staircase"
HM - Beth Koller, "Black Light Metal"
HM - Chuck Bress, "Penobscot Bridge"

NOVICE PROJECTED

1st - Beth Echols, "Market Girl"
2nd - Shy Shorer, "Game Over"
3rd - Jim Turner, "Virginia's Clock"
HM - Beth Echols, "La Bonne"
HM - David Blass, "Cub at Play"
HM - Loretta Argrett, "Rising to the Heavens"

ADVANCED PROJECTED

1st - Henry Ng, "Any Catch"
2nd - Robert Peters, "Vietnam Desert"
3rd - Coriolana Simon, "Still Life with Buddha's Hand"
HM - Coriolana Simon, "21st Century Gothic"
HM - Douglas Wolters, "Celebration"
HM - Norm Bernache, "Playing Mommy"



Henry Ng, "Any Catch"



Bob Catlett, "Lily Pond"

Taken with a Nikon D90 with a 18-70mm lens at 28mm, f/11, 1/40s, ISO 200. Converted to Infrared.

Cover: Greg Holden, "Convergence"

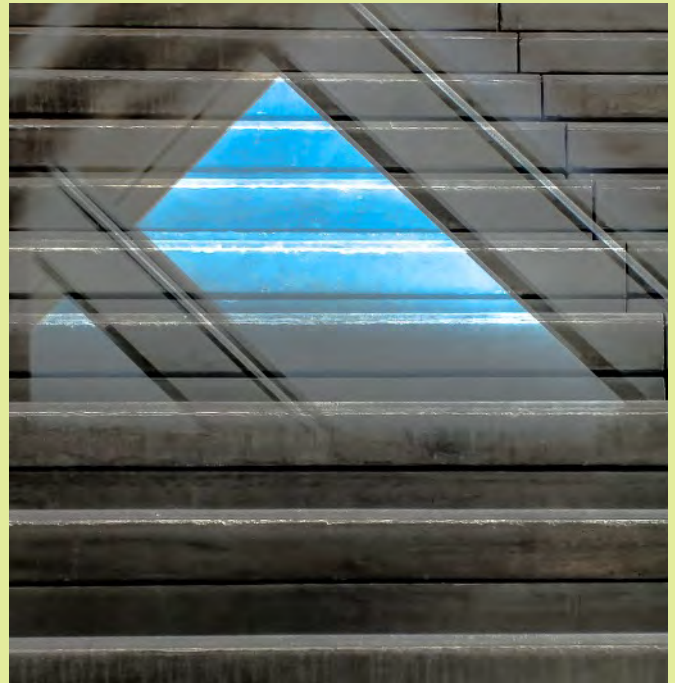
Convergence: Taken at Carrie Furnace in Pittsburgh, which is an abandoned iron furnace preserved by Rivers of Steel historical society. I enjoy seeking out cluttered views like these and finding order in chaos. 4-shot HDR. Nikon D300, 14-24mm @18mm, f/11, ISO 200

JANUARY 2014 COMPETITION WINNERS - OPEN



Greg Holden, "Blue Door"

Taken at Eastern State Penitentiary in Philadelphia in one of the non-public cell blocks. I was attracted by the colors in this room, which the sole light coming from the small cell window emphasized. 3-shot HDR. Nikon D300, 24-70mm @24mm, f/8, ISO 400.



Doug Wolter, "Eye of the Staircase"

When I attended the Baroque Performance Institute at Oberlin College, little did I expect it to be a photo op. I was wrong! The new Jazz Building is endlessly interesting, constantly changing with the light. Fortunately, I had my little Sony DSC-WXS with me. This image is part of the entrance - a many faceted crystal-like structure - projected on the staircase, shot at 1/16s, f/5.9, ISO 400.



Jim Turner, "Virginia's Clock"

This is a shot of an interesting clock that belonged to my mother-in-law. I converted the image to the LAB color mode in Photoshop and made a number of color adjustments to get what I thought was a pleasing picture. Nikon 105mm macro lens, 10s, f/11, ISO 100.

JANUARY 2014 COMPETITION WINNERS - OPEN



Bob Peters, "Birds Birds Birds"

Taken in Assateague National Park on a foggy morning. I had work at the nearby NOAA earth station and every morning I would go out from 6:30 a.m to 9:00 a.m. with my camera. All at once there was a flock of birds coming my way. I only adjusted the contrast and converted to mono (I almost did not have to; there was very little color).



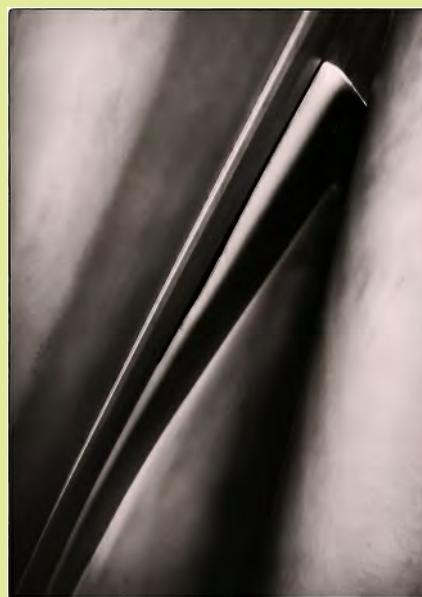
Jim Turner, "Day Lily Detail"

I found this day lily in Brookside Gardens and had to cantilever my tripod over a guard rail to shoot it. Nikon 105mm macro lens, 1/125s, f/11, ISO 400, and focus stacked.



Bob Peters, "Harbor at Ha Long Bay"

One of the islands in Ha Long Bay, Vietnam has a large cave with a one or two mile path inside. At one point the path goes outside, and there is a deck where I took this picture. It is a major tourist attraction and the boats are all tourist boats. Rather accidentally, the boats formed an S shape curve. Pure accident, I didn't realize how good the picture was till I got home.



Doug Wolters, "Red Line"

Coming home on the Red Line metro, I happened to have my little Sony point & shoot with me. I love to take pictures of this and that - pictures of nothing! I aimed the camera at the lower side of the metro seat, and, with the help of Silver Efex Pro, this is the result. The camera on auto chose ISO 800, 1/40s, f/2.4.

JANUARY 2014 COMPETITION WINNERS - OPEN



Beth Echols, "Market Girl"

I took this in Mali, West Africa with a Nikon D40. I focused on portraits. I wanted to show people as they are and beyond the 'poverty and war' theme we constantly see in the media about Africa. 18-55mm lens, ISO 400, f/8, 1/250s.



Norm Bernache, "Playing Mommy"



Beth Echols, La Bonne

Also in Mali with a Nikon D40. This is my co-worker's maid, taken after lunch. Gaining social capital is very important in Mali (as opposed to financial capital). You often see people socializing, laughing together. I remember this to be a particularly good day. 18-55 mm lens, ISO 200, f/5, 1/50s.

Bob Peters, "Vietnam Desert"

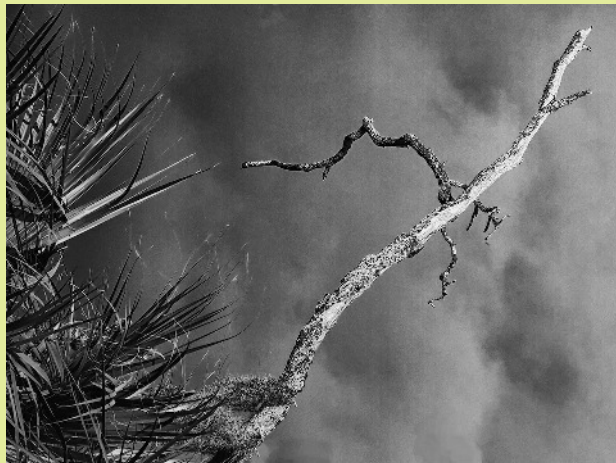
This desert overlooks the Bay of Tomkin. I loved the pattern of the dark sand, although it was frustrating as I couldn't figure out how why the dark sand formed patterns. I loved the sweep of the pattern at this section. The two woman are models.



JANUARY 2014 COMPETITION WINNERS - OPEN



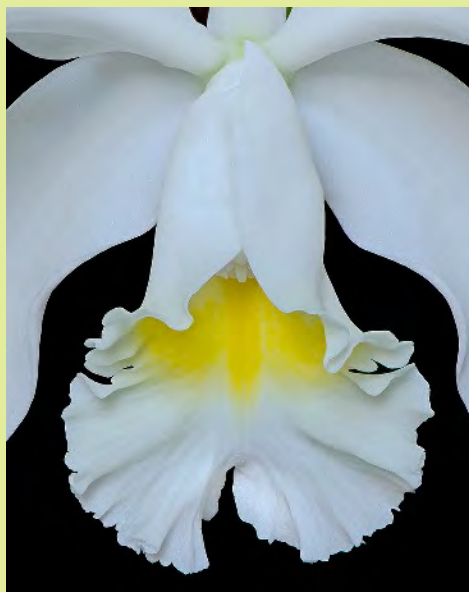
David Blass, "Cub at Play"



Loretta Argrett, "Rising to the Heavens"



Leon Wetrogan, "Christmas Across the Pond"
Longwood Gardens, 8:00 p.m. Nikon D7100 on
a tripod, Tamron 11-16mm f/2.8 lens at 16mm,
1/3s, f/7.1, ISO 2000.



Jim Turner, "Penny's Cattleya"
This beautiful orchid was growing
in my sister-in-law's back yard in
Orlando. I brought it inside so that
it was lighted through a French
door and out of the wind. Nikon
105mm macro lens, 2s, f/11, ISO
100 and focus stacked.



Beth Koller, "Boxwood"

JANUARY 2014 COMPETITION WINNERS - OPEN



Dave Powell, "Chicago #1"

Taken from an upper floor window in the Palmer House hotel in Chicago. I opened the window and hung the camera (Nikon D5100, f/8, 1/250s. 18 mm with an 18-200 zoom) and used a tilted live view screen to line things up. I used a little perspective correction in Photoshop and a mild grunge effect with single-image HDR. This is one of a series of cityscapes from that shoot using a similar effect.

Dave Powell, "Lewisberg #1"

Shot in a friend's yard with a Nikon D700 and 105mm macro. Focus stacking, Viveza2 to increase contrast between light yellow/green and dark green, then Silver Efex Pro2 for mono conversion. The print was made with an Epson 3800 using an advanced B&W photo with darker/cool setting.



Patrick Stuart, "Dahlia in B&W"

This is a simple shot of an orange dahlia; natural light through a window. The hardest part was getting the B&W conversion right to show off all the lovely details in the petals. Straight desaturation with a little contrast boost did the trick. Canon XSi with a Canon EF-S 60mm macro lens.

JANUARY 2014 COMPETITION WINNERS - OPEN

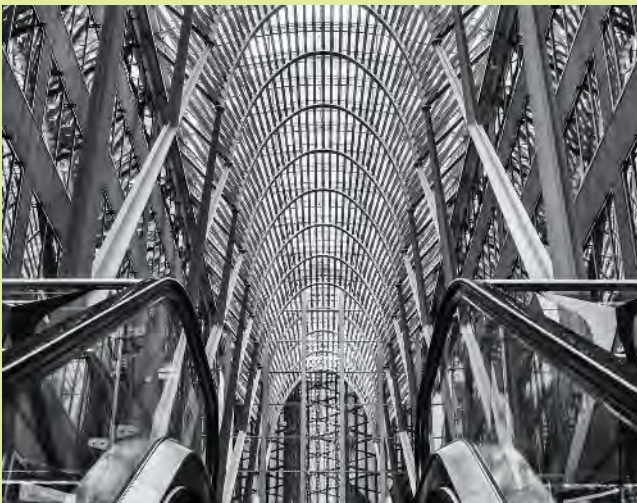


Shy Shorer, "Game Over"

The picture was taken in the Catacombs in Paris. It is a surreal experience of room after room filled with bones to the brim. The lighting is quite bad (you can see the light source flaring in the upper left side of the picture) and requires a wide aperture and long exposure. This particular image was taken with Sony A77, 24-70mm lens at 35mm, f2.8, 1/20s, ISO 800. The picture was processed in DXO Pro 9.0, Photoshop CS, NIK Color Efex Pro 4.0, and Topaz Adjust filters.

Doug Wolters, "Celebration"

This, for me, was a celebration of the multiple exposures shooting feature in my Canon 5D Mark III. During the SSCC field trip to the Mormon Temple, for most of the evening I stayed in one place, just outside the visitors' center, shooting multiple exposures. This photo combined 4 exposures: the temple, the "stars" (the lights shot at 70 mm), the radial lights (zooming), and the big circles (manually defocused lights), shot with the Canon 70 - 300mm DO at various f-stops, shutter speeds, and focal lengths, ISO 100.



Coriolana, "21st Century Gothic"

One of the newest - and most spectacular - office building complexes in Toronto's downtown financial district is Brookfield Place. Its 6-storey arcade / atrium, designed by the Spanish architect Santiago Calatrava, resembles a huge French gothic cathedral - all ribs and glass. I took this shot of the parabolic arches while riding the escalator up from the lower level food court. Olympus E-M5, 12-50mm, 27mm, 1/25s, f/10, ISO 320. Minor editing in Lightroom 4; BW conversion in Silver Efex Pro.

NON-PHOTOGRAPHIC TECHNIQUE FOR COMPOSITION

Coriolana Simon

How do you approach composing a photograph? We all know about the rule of thirds, S-curves, diagonals, leading lines, and so on, but other ideas for composition can come from unlikely sources. One source that I've found useful is *ikebana*.

WHAT IS IKEBANA IS & WHERE DID IT COME FROM?

Ikebana is the Japanese art of arranging flowers and other plant materials. It shares the same aesthetic characteristics as such Japanese arts as painting, landscape and gardening, graphic design, and architecture. All these arts are exercised according to detailed sets of rules, yet all give rise to much creativity and spontaneity.

The term "ikebana" means "to make flowers live." An ikebana arrangement does not imitate nature; instead, it's a personal artistic expression that interprets nature. As described by the Ikebana International organization, "Ikebana aims not at bringing a finite piece of nature into the house, but rather at suggesting the whole of nature, by creating a link between the indoors and the outdoors." Branches, leaves, and flowers that were removed from nature are arranged into a new form that enhances the beauty of the plant material when placed in a new environment. The most obvious aspects of ikebana that distinguish it from Western flower arranging are its asymmetry, its use of empty or negative space, and its emphasis on the use of seasonal materials (i.e., not just flowers in full bloom but also buds, seed pods, dried grasses, dead leaves, and so on). Creating a sense of harmony can make ikebana a meditative practice as well as an art form.

Looking far back in time, the original basis for ikebana was essentially the worship of nature in early Japan. Historically, ikebana developed from the floral offerings made to the Buddha after Buddhism was brought to Japan in the 6th century AD. So, for many centuries, if not millennia, the Japanese have given material form to their profound spiritual appreciation of nature. The symbolism and long tradition can still be seen in ikebana today. As with any art, the viewer doesn't have to be an expert in the discipline to feel the heart of the artist.

Ikebana is not a monolithic art form. Instead, it's divided into schools or traditions, some of which go back many centuries, though others have been founded only recently. The school of ikebana that I belong to is called "sogetsu." It takes a sculptural, contemporary approach, and its characteristics are boldness rather than prettiness, often an abstract quality, and the use of many unusual materials besides plants and flowers. For example, in a given arrangement, we might use truck springs or telephone wire, flexible duct or Styrofoam forms, or CDs and mylar sheets. Sogetsu can be practiced on a tiny scale, with arrangements that would fit in a thimble, and it can also be practiced on a monumental scale: an outdoor arrangement using tree branches and welded steel might be 12 feet long. A sogetsu walk-through sculpture of bamboo at the Kennedy Center, created by the greatest master of the school, was over 120 feet in length and about 30 feet high.

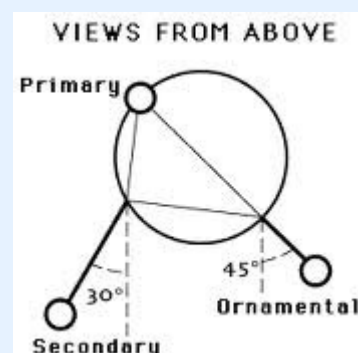
IKEBANA BASICS

Now to some technical information. Ikebana follows a set of compositional principles - flexible rules of construction - that are common to all schools, but that yield vast numbers of variations. At the core is the use of three basic lines or elements, set at certain angles and in certain proportions of height / width / depth.

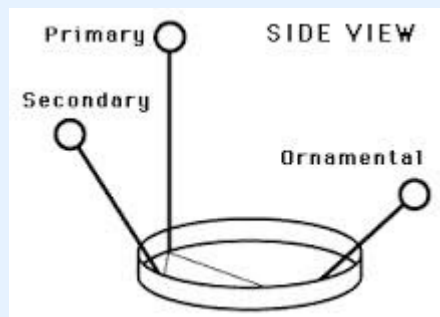
Just to give the most basic example: Ikebana delineates three main lines, which are the stems of flowers or branches. These lines are the skeleton of the composition. The tallest is the diameter of the container plus $1 \frac{1}{2}$ times the height of the container. The second line is three-quarters the height of the first line. The third line measures three-quarters or one-half of the second line. The angles at which the lines are placed in the container are determined by which traditional design variation the artist is creating - or by a free-form interpretation.

HOW IT RELATES TO PHOTOGRAPHY

The compositional rules of ikebana have direct applications in photography. They can suggest ways to arrange



or rearrange the components of an image. And they can give a quick way to judge the harmony or balance of a photograph's components. Even though a photograph is two-dimensional, it usually depicts a three-dimensional reality. The "frontal view" of an ikebana arrangement is equivalent to the "visual window" through which we photographers see our subject.



HOW I USE IT

Ikebana influences my photography in two ways.

First is the literal way. Rather than just shooting one flower or one leaf with a macro lens, I find it more interesting to create still lifes - with or without flowers. Using a rudimentary studio set-up with predominantly natural light, I can play with objects I find in and around the house: a smooth rock, a large shell, a glass ball, an empty Japanese vase, dried leaves, maybe a flower or two and maybe a fruit or a vegetable (lemons and bell peppers for example).

The second way ikebana finds its way into my photography happens more on a subconscious level. Because its compositional rules and proportions have been part of my aesthetic thinking for a long time, I instinctively draw on them when I am capturing a scene. I ask myself, for instance, does the composition convey sufficient depth? Does the image have a well defined foreground, middle ground, and background? Is there one strong focal point and a secondary focal point as well? Do I need the lesser, third focal point? Are my primary subjects clear? Have I avoided overlaps? Do I incorporate "accessory" or "helper" elements to enhance the primary subject but not distract from it? Is my color palette cohesive? Are there elements I can eliminate to make the composition stronger?

SOME ADVICE

It takes many years to develop even a modest proficiency in ikebana. I'm not suggesting that photographers study this art and begin to apply it to their photography. However, one can spend more thought on the proportions, spacing of elements, and depth of a photographic composition. Try it! It might make a difference in your images!



"Still Life with Buddha's Hand"



"Two-lily Arrangement"

CAPTURING THE SEASONS: THE PLEASURE OF SHOOTING THE SAME SCENE IN DIFFERENT TIMES OF THE YEAR

By Ted Ringger

I moved to Maryland in 1990, after living twenty years in Wisconsin and Louisiana. Like Goldilocks after two decades in unbalanced climates, it was nice to find one that was “just right.”

What I like about Mid-Atlantic Maryland is that it has four regular seasons. The springs are glorious with the colors of many blooming trees and shrubs. The summers can be oppressive, but we’re far enough north to get cool breaks. Autumns are spectacular with sheets of color splashed on our rolling hills. And winters, though relatively mild, can occasionally blanket the area with snow.

I live on the edge of a nice little lowland hardwood forest ... thankfully, too wet to develop. Eight years ago, I shot the same locations on days that illustrated our seasons. I like to think there are five, since winter with and without snow are both visually distinctive.

Once the scenes were selected and the first shots were made, I had to make note of where the camera was positioned. This meant I had to be sure there were landscape features permanent enough to last all year so I could put them in the same place on the edges of the scenes. That information was enough to be able to return to the same spot and duplicate the picture.

Here is one of the series, taken from a bridge that crosses a stream ... along with some writers’ impressions of the seasons.



LATE WINTER

*Winter lies too long in country towns;
hangs on until it is stale and shabby, old and sullen.*
Willa Cather (1873-1947), *My Antonia*



SPRING

*A little Madness in the Spring
is wholesome even for the King.*
Emily Dickinson (1830-1886)



SUMMER

In summer, the song sings itself.
William Carlos Williams (1883-1963)



AUTUMN

Autumn is a second spring when every leaf is a flower
Albert Camus (1913-1960)



WINTER

*If we had no winter, the spring would not be so pleasant;
 If we did not sometimes taste of adversity, prosperity would not be so welcome.*
Anne Bradstreet (1612-1672), *Meditations Divine and Moral*

If you live in a place where the seasons make a favorite spot look different and special, try making a series of portraits. Your house and landscaping, a public fountain or landmark, your favorite tree can all look terrific in the right composition in the different seasons.

ON COMPETITION NIGHT

By Michael Lux

(Note: Since the club is about to discuss possible changes to competition night, the Cable Release is re-running an old column by then-president Mike Lux on the purpose of competition night.)

Competition night is so important to our Club. I would like to devote most of this month's column to share my thoughts about it. I, like so many of us, have had a love/hate relationship about our competitions ever since I joined the Club in 1992. Competitions can and should motivate us to photograph more, look more closely at the best images we have photographed in the past, print more than we otherwise might have, and most importantly, improve our photographic eye and skills. Not a bad list, huh?

But, there is also dark side to competitions, and a common version goes something like this:

You enter an image you love, your family loves, your friends love, your dog and cat loves, and maybe even the Lord loves, BUT, The Judge tears it apart with criticisms, or perhaps even worse, brushes it aside, throwing it out with ne'er a word of praise as if it was yesterday's junk mail! When this happens, it can be a real bummer. The purpose of the SSCC is to motivate you to take more images, not less. I've been there, more times than I like to admit to myself, and it is not pleasurable, but that is the way it is for everyone (or almost everyone) who enters a competition. Old timers in the Club will tell you that they have had images which one month didn't even make the first cut, but the next month win a ribbon, sometimes even a first place.

Even though we all realize that judging is subjective and that all judges have their quirky likes and dislikes about photographic subjects and techniques, nevertheless, it can be upsetting and damaging to your photographic ambitions and enthusiasm when you don't do well in a competition. This is especially so if you approach a competition only as a means for recognition and not also as a way to open your mind on how to improve your images, and to enjoy and learn from the beautiful, and often exciting, images entered that night by your fellow members.

There can be, of course, a sort of an inner conflict between maximizing your enjoyment of the images of others in a competition you've entered, and the likelihood of winning a ribbon or honorable that night, because the stronger the images entered are, the less the likelihood of your winning. It has taken me a long time to overcome this conflict, but I have.

Nowadays, I root first for a strong competition, and I'm disappointed when I think one is not as good as usual. With this hard-won attitude, I maximize my enjoyment on competition nights, win or lose. Since most of us lose far more than we win, this attitude is quite pragmatic, as well. I encourage you to try this approach if you're not there already.

It is rare that a judge picks truly weak images as winners, no matter how strong or weak you think a judge may be that night. It is far more common, of course, for a judge to throw out good images because there are too many of them. We have many outstanding photographers in the Club, and winning is a real challenge. But, learning and enjoying from competing is not a challenge, if you approach it with a healthy attitude. So, my unsolicited advice is that if you are frustrated with competitions, try to leave your ego at the door, sit back, and enjoy the lovely works of your fellow members, and maybe you'll even be lucky enough to win something, also. But, please, please, avoid judge bashing; it can be detrimental to your photographic health.

A final word about competitions: It seems that abstracts, off beat, and hard to recognize "what it really is" type images don't usually win in competitions. Don't let this stop your creativity. Look to photograph whatever moves you even if you doubt its chances of winning. Photography is about you, the photographer, and not about anyone else, and especially not about some random judge.

Here is food for thought. Photographer, Ed Feingersh writes:

"Mediocre pictures may follow a formula, good ones seldom do."

See you soon.

El Presidente

GEAR REVIEW: PEAK DESIGN LEASH™ AND CUFF™ Patrick Stuart

I recently “downsized” my main carry-around camera from a Canon Rebel DSLR to a Micro-Four-Thirds camera, the Panasonic G6. I wanted something that I could put in a small bag that wouldn't weigh me down yet offered most of the quality of a DSLR with an APS-C size sensor. There are plenty of reviews comparing image quality, but this review will focus on an accessory that makes carrying my new camera a more enjoyable experience.

Like most cameras, the G6 came with a manufacturer's strap that was serviceable but got in the way of my photography. When using a small waist pack, I had to spend extra time folding the strap up to stow the camera or untangling it when pulling the camera out. I could remove that strap, but at other times, I wanted a more conventional neck strap or even a sling strap. Finally, when I have the camera on a tripod, I do not want a strap that might dangle in front of the lens or get tangled in the tripod legs.

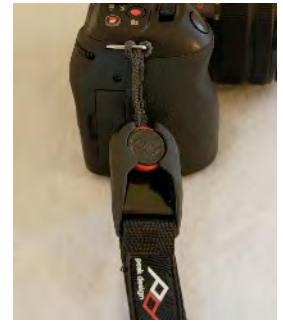
The Peak Design camera strap system (<https://peakdesignltd.com/store/?c=straps>) seemed to offer a perfect solution with a modular system that supports both neck strap/sling strap and wrist strap configurations. I ordered the combination “Strap Pack” for \$49.95, which saves a few dollars off the price of buying the straps individually. (The price at Amazon and B&H was the same as the manufacturer's own site, so I ordered directly from them.) A few days later, I received the “Strap Pack,” which included four anchor points, a neck strap, and a wrist cuff.

You can easily attach the anchor points with a simple strap hitch. The anchor points provide a solid connection to the camera and can be removed from the camera much more quickly than typical camera straps.



The anchor points lock into a strap with a positive click, and you have to work a little to unlock them. The unlocking motion is not quite as simple as the videos on Peak Design's website, but when I

looked at some of the alternative straps, such as OpTech, I wasn't sure that their quick-release buckles would stand up to a determined tug on the camera. With the Leash and Cuff, I have no fear of a strap coming undone.



So how do the straps work in action? The Cuff™ works exactly as intended, offering added peace of mind when holding the camera only by the grip.



The Cuff™ takes up almost no space and is my preferred strap when I have the camera in a waist pack, as I did on a recent ski trip. However, this strap is not for someone with large hands or wrists. I wear a small or medium men's glove, and I can just slip the Cuff™ over my hand. Even without tightening the Cuff™, I do not have to worry that the camera will fall.

The Leash™ works well as a neck strap or sling strap; I have not tried any of the more imaginative options, such as hooking it through your belt to work as a stabilizer for video. However, while the manufacturer



recommends the Leash™ for a full-size DSLR, I would not use the strap for that large a camera. I tried the Leash with my Canon, and I believe the relatively thin strap would dig into your neck. The strap is great for my G6, which weighs in at 500g with the 14-42mm lens (28-84mm equiv.), but my Canon with a 17-50 f/2.8 lens weighs 1100g. I will stick to my BosStrap for the Canon, a sling strap that is an attractive alternative to the ubiquitous BlackRapid strap.

In conclusion, the Peak Design strap system is an excellent upgrade over the factory-issued strap for carrying a smaller camera such as a mirrorless or bridge camera, especially if you want to switch between a wrist strap, neck strap, and strap-free.

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- Demystifying Off-Camera Flash, Sat. Feb. 1, 9:30a.m.-4:45p.m.
 - Business Essentials for the Wedding Photographer, Mon. Feb. 3, 7-9:30p.m.
 - Creative Flower Photography at Baltimore Conservatory, Sat. Feb. 8, 10a.m.-2p.m.
 - iPhone Photography, Getting Started-At the National Portrait Gallery, Sun. Feb. 9, 11:45a.m.-3:45p.m.
 - DC Skyline, Iwo Jima and the Full Moon Photo Safari, Fri. Feb. 14, 7:15-9:35p.m.
 - St. Matthews Cathedral Photo Safari, Sun. Feb. 23, 2:30-5p.m.
 - Fourteenth Street at Night, Fri. Mar. 7, 5:40-8p.m.
- And others at <http://capitalphotographycenter.com/classes/>

Horizon Workshops

- Creative Vision: 3 Day, May 24-26
 - Eastern Sierras & Yosemite, June 22-29, 2014
 - Ireland: Landscapes & Locals, Aug. 10-17, 2014
- And many more at <http://www.horizonworkshops.com/>

Joseph Van Os Photo Safaris

- Japan's Winter Wildlife, Feb. 19- Mar. 6
 - Venice at Carnevale, Feb. 22- Mar. 1
 - Aurora Borealis, Fairbanks, Alaska, Mar. 3-10
 - Patagonia's Mountain Landscapes, Apr. 10-26
 - Essential China, May 7-22
 - Yosemite in Spring, May 11-17
 - Ultimate Galapagos, May 17-June 3
 - Spitsbergen--the Pack Ice Voyage, June 29-July 10
 - Brown Bears of Katmai National Park (Alaska) in Summer, July 6-11
- And others at www.photosafaris.com

Art Wolfe

- Mystical Myanmar, Feb. 15-25
 - Iconic East Africa, Mar. 8-23
 - Bhutan, Apr. 2-13
 - Olympic Peninsula, WA, May 2-4
 - Antarctica, Nov. 20- Dec. 8
- 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
 - 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, Sat. Feb. 15- Mar. 1, 10a.m.-1p.m.
 - Mat Cutting Made Simple Workshop, Sun. Feb. 23, 9:30a.m.-12p.m.
 - Gum Bichromate Printing, 6 sessions, Wed. Feb. 5-Mar. 12, 7-9:30p.m.
 - Pinhole Class, 4 sessions, Sat. Feb. 8-Mar. 1, 10a.m.-3p.m.
 - The Camera and Beyond, Basic Digital Photography, 7 sessions, Mon. Feb. 24-Apr. 7, 7-9:30pm
- And more at <http://www.ssreg.com/glenechopark/classes/classes.asp?catID=4403&pcatID=4379>

Frank Van Riper and Judith Goodman

- The Umbria Photo Workshop--The October 2014 workshop is booked, contact Frank and Judy at GVR@GVRphoto.com about the 2015 workshop

Corcoran College of Art & Design

- Portraiture Workshop, 7 sessions, Sun. Feb. 2- Mar. 16, 10a.m.-1p.m.

QUOTE OF THE MONTH

When no-one else is there, the camera becomes my means...
to say to a wider audience, "Did you see that?"

-David duChemin

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

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 May 31. Library of Congress. 10 First Street, SE, Washington, D.C. 202-707-9779. www.loc.gov

Nature's Best Photography Awards - Through March 31. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

Portraits of Planet Ocean: The Photography of Brian Skerry - An underwater journey through different marine environments. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

One Cubic Foot: Portraits of Biodiversity - Photographs by David Littschwagger. Through August 17. 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

Africa Re-Viewed: The Photographic Legacy of Eliot Elisofon - Showcases the photographer's images of African culture. Through August 24. 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

Creating Camelot: The Kennedy Photography of Jacques Lowe - Intimate shots of the president's family taken by his personal photographer. Through March 16. 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

Yousuf Karsh: American Portraits - The first of two exhibitions of the famous Canadian portrait photographer. Through April 27. National Portrait Gallery. Eighth and F Street, NW, Washington, D.C. 202-633-8300. www.npg.si.edu

Eyes of the World: Ara Guler's Anatolia - Iconic snapshots of medieval Seljuk and Armenian buildings from 1965. Through May 4. Arthur M. Sackler Gallery. 1050 Independence Ave., SW, Washington, D.C. 202-633-1000. www.asia.si.edu

Alex Prager: Face in the Crowd - Elaborate crowd scenes in both photography and video. Through March 9. Corcoran Gallery of Art. 500 17th Street, NW, Washington, D.C. 202-639-1700. www.corcoran.org

FOURTH ANNUAL JOSEPH MILLER ABSTRACT PHOTOGRAPHY EXHIBIT

It's time again for the Joe Miller abstract competition. While the exhibit is sponsored by the Northern Virginia Camera Clubs (NVACC), this juried exhibit is open to all interested photographers, making it an excellent opportunity for SSCC members to show their abstract compositions to a broader audience. Contestants can submit images online or via CD, and the deadline is Wednesday, February 26. The \$25 entry fee covers three submissions, but you can submit three additional images (total of six) for another \$25. Photographers will receive notice by March 19 if their pictures are selected for the exhibit, which will run from May 2 to May 26. Photographers will need to mat and frame entries selected for the exhibit. Complete details are available at <http://nvacc.org/home/abstract-exhibit/>.

INTRODUCTION TO PHOTOSHOP ELEMENTS

Dave Mullen will be teaching a four-session 12-hour course in Photoshop Elements at the Washington School of Photography on Monday nights from April 28 through May 19. For more information go to:

<http://washingtonschoolofphotography.com/index.php/workshops/save-local-new-workshops/photoshop-elements-detail>

CALLS FOR ENTRY DAVID BLASS

Vermont Photo Workplace

The Art of Travel, Deadline: Mar. 3

<http://www.vtphotoworkplace.com/>

Linus Galleries (Signal Hill, CA)

71 Percent, Deadline: Feb. 3

The Senses, Deadline: Feb. 24

Figurative, Deadline: Mar. 3

Earthly Possessions, Deadline: Mar. 17

<http://www.linusgallery.com/call-for-entries.html>

The Kiernan Gallery

Expressions: Contemporary Portraiture, Deadline: Feb. 21

In the Abstract, Deadline: Mar. 21

<http://kiernangallery.com/>

Black Box Gallery (Portland, OR.)

Landscape: Looking at Photography, Deadline: Feb. 6

Grayscale, Deadline: Mar. 10

<http://blackboxgallery.com/CallForEntry.html>

Mpls Photo Center (Minneapolis, MN)

Mobile Photo, Deadline: March 2

<http://www.mplsphotocenter.com/exhibits/exhibit-competitions.php>

Center for Documentary Studies (Duke University)

CDS Documentary Essay Prize in Photography, Deadline: Feb. 15

<http://documentarystudies.duke.edu/awards>

1650 Gallery (Los Angeles, CA)

My Life as a Dog, Deadline: Feb. 15

<http://1650gallery.com/index.php>

SlowArt Productions/Limner Gallery (Hudson, NY)

Art Biologic, Deadline: Feb. 28

<http://www.slowart.com/prospectus/bio.htm>

New York Center for Photographic Art

Same But Different, Deadline: Feb. 2

<http://www.nyc4pa.com/#!same-but-different>

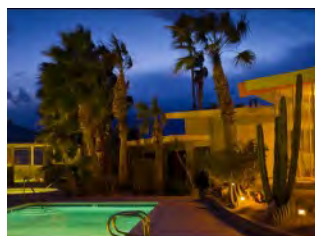
**HORIZON
PHOTOGRAPHY
SUMMIT**



March 1 - 2
Wilmington, DE
Arsht Hall, Univ. of Delaware

- ◆ PRESENTATIONS BY 14 GREAT PHOTOGRAPHERS
- ◆ REGISTER FOR ONE OR TWO DAYS (SAT/SUN)
- ◆ SATURDAY KEYNOTE: NIKON LEGEND LOU JONES
- ◆ PORTFOLIO REVIEWS WITH INSTRUCTORS
- ◆ VIEW WILMINGTON INT'L PHOTO EXHIBIT

www.horizonworkshops.com/summit
info@horizonworkshops.com • 410 885-2433

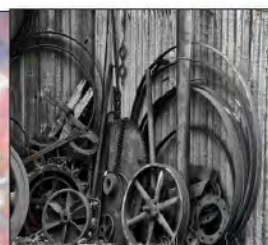


February 8 —
March 22, 2014
with artist
reception on
Sunday, Feb. 9th,
1:30—3:30 p.m.



Artists' Choice

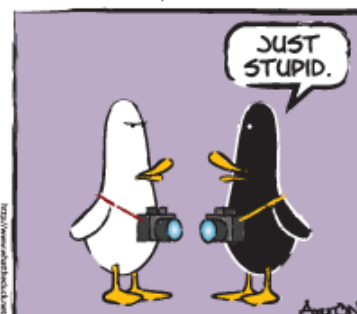
Featuring the work of Oakland Mills Gallery committee members



What The Duck



<http://www.whattheduck.net/>



Dear Rules Guy,

I'm a new member of the club and really enjoy the speakers and competitions. I can't resist commenting aloud (sometimes, to no one in particular) in reaction to funny, unusual or particularly outstanding images. To me, that seems like a normal/natural reaction. Long-time members, even club officers, comment sometimes. What can we do to stop whoever the "old grouch" is who frequently tries to "shhh" everyone? He/she even does that after the judge asks a question. Why can't we simply enjoy the photography without being hassled to keep quiet?



Rowdy

Dear Rowdy,

That is an understandable question from someone unfamiliar with the etiquette of photo contests. Even the most conscientious judges are human and, therefore, vulnerable to outside influences, no matter how subtle. The club's goal is to eliminate as many "outside" stimuli, both physical (sight and sound) and psychological, as possible. That's why we aren't allowed to even answer a judge's questions.

That even means that a competitor should refrain from discussing ALL his/her entries with the judge until ALL CATEGORIES of judging are completed. Experienced photographers (i.e. judges) can often see subtle similarities/traits in other photographers' work; sometimes in very different images. That subtle, subconscious influence might tilt the "level playing field."

Sometimes, even "old grouches" have valid intentions!

The Rules Guy

SILVER SPRING CAMERA CLUB MEMBERSHIP APPLICATION AND RENEWAL

☐ RENEWAL
 ☐ NEW MEMBERSHIP

☐ My membership contact info remains the same (if renewal)
NAME

New members / updated current members:
NAME

SPOUSE /PARTNER or STUDENT NAME

STREET

CITY

STATE
ZIP

TEL. HOME

CELL or WORK TEL.

EMAIL

☐ I am a member of other camera club(s):

☐ I am a member of Photographic Society of America

☐ I am willing to serve on a committee

☐ Field trips
☐ Competitions
☐ Membership

☐ I am willing to lead a field trip

☐ I am interested in presenting a program on:

I suggest the following club field trips:

I would like to have the following additional training, workshops, and / or programs:

MEMBERSHIP RATES

☐ Individual: \$45
☐ Student: \$35
☐ Family: \$65
☐ Contribution to Commemorative Fund

\$
(Please indicate amount)

Dues cover the club year from September through May. After January 31, *only for new members* dues for the remainder of the club year are \$35; dues for students are \$30; and families are \$55. We welcome your additional contribution to the SSCC Commemorative Fund.

MAKE CHECKS PAYABLE TO:
Silver Spring Camera Club

Please bring the completed form with your check to one of our meetings or mail to:

Silver Spring Camera Club
c/o Jerry Fath, Treasurer
PO Box 2375
Silver Spring, MD 20915-2375

I hold SSCC and each member of SSCC, individually and collectively, blameless for any injury that may occur to me or my guests or my property while participating in any SSCC activity or event.

Applicant's signature
Date of application

February SSCC Calendar Upcoming Events

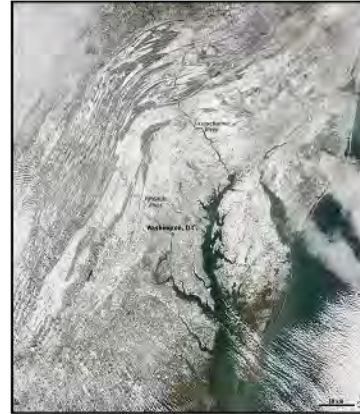
- 5 SSCC Board Meeting (7:00 p.m.)
 - 6 Speaker Night (7:30 p.m.)
 - 13 Competition Night: Water (7:30 p.m.)
 - 20 Education Night (7:30 p.m.)
 - 22 Field Trip – National Gallery (11:00 a.m.)
 - 27 Open Forum (7:30 p.m.)
- UNLESS NOTED, ALL MEETINGS AT 7:30 P.M.

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

Inclement Weather Policy

If Montgomery County schools close,
SSCC is closed.

For up-to-the-minute information
go to www.montgomeryschoolsmd.org



PRINT COPIES OF THIS ISSUE ARE AVAILABLE
FOR PURCHASE AT www.magcloud.com/user/plstuart



First Class Mail

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