

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

April 2014

Volume 55

Number 8

SSCCPHOTOGRAPHY.ORG



I'M WITH THE BAND
FUTURE OF THE CAMERA
INDUSTRY

MEMBER PROFILE - SHY SHORER
FEBRUARY AND MARCH
COMPETITION WINNERS

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PSA Rep:	Loretta Argrett
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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**
- 10 Field Trips**
- 12 Member Articles**
- 18 Competition Winners**
- 32 Classes and Workshops**
- 33 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.

Note: The main parking lot is accessed from the eastbound side of University Blvd, and you cannot make a left from southbound Colesville Rd. onto University Blvd. If you are coming from College Park/Takoma Park: Go west on University Blvd. Cross the Rte. 29/Colesville Rd intersection and turn left at the loop just past McDonalds. Go back east on University Blvd., cross Rte. 29 and turn left into church parking lot A. If you are coming 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. Go east on University Blvd., cross Rte. 29, and turn left into the church parking.



APRIL AT THE SSCC

- 3 Social (6:45 p.m.)
- 3 Speaker Night (7:30 p.m.)
- 7 Board Meeting (7:00 p.m.)
- 10 Competition Night: People (7:30 p.m.)
- 24 Open Forum (7:30 p.m.)
- 26 Field Trip - Hillwood Gardens (9:45 a.m.)

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.

APRIL OPEN FORUM NIGHT

April 24 Open Forum. Bring a photo to talk about. This month's Forum will not have a theme; bring a picture that you would like to discuss or get feedback on ... 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.

CELEBRATE SPRING AT THE SSCC APRIL SOCIAL HOUR!!

Thursday, April 3 from 6:45 pm to 7:30 pm

Come talk shop, chat with your friends, make new friends, and enjoy some special refreshments.

See you there!

EDUCATION NIGHT - APRIL

Due to a scheduling conflict at the church, we will not have an Education Night in April.

**PROJECTED ENTRIES
DUE
APRIL 3
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: **Advanced~Tom Jones~Washington Landscape.jpg**
 - The tilde ~ character separates the 3 subfields of the file name
- **Class** - **Novice** or **Advanced** (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: Doug Wolters SSCCcompetitions@aol.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) Better yet, use the template provided on the SSCC website at http://www.scccphotography.org/wp-content/uploads/2014/02/SSCC_label_4.pdf.



Novice Mono
Mary Smith
"Flower in B&W"

COMPETITION COLUMN

Doug Wolters

Our competition topic for this month is "people." The formal definition states:

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.*

Remember: This competition covers far more than just faces!! Be sure the image conveys the "subject's essence."

Next month promises to be interesting, with another conceptual topic. So you can better plan your shoots, here's the definition:

May: Shadows and / or silhouettes - *Images submitted under this topic may concentrate either on shadows or on silhouettes, or, where appropriate, on both. Any subject matter and any technique are acceptable. It is permissible to show the shadow of an object without showing the object itself (e.g., the shadow of an ornate railing without showing the railing).*

The topics for this month and next month are great examples of how preparing for a competition can expand one's shooting repertoire. Enjoy shooting!

OPEN COMPETITION JUDGE: GARY LANDSMAN, IN HIS OWN WORDS

Our wry, edgy judge this month, Gary Landsman, sent in a highly personal, if not downright idiosyncratic, bio for the *Cable Release*. With only minor edits, here's Gary Landsman's take on photography and himself...

Landsman, why?

I get it, been at it over 20 years, shot everything from cockroaches to Presidents. No humor intended.

I've lit 737's for USAirways (the whole plane) and auto parts for AAA. I know what it is to solve big-hassle problems on the fly, where to put a light, how to put a light, how to talk to the cop that needs validation.

I even had a police sergeant loan me his gun and badge for a Time-Life books shoot, hope to heaven his Captain never finds out.

Solve the technical problem, see it fast, and get it done, as often is the requirement.

Location almost always has its caveats. Figuring it out is what I do. Never let the client know the issues unless they need to be involved to solve the problem. They expect me to get it done, on budget, on time and better than they expected.

PERSONALITY

My subjects run the gamut of "been photographed" experiences. Some have been abused, some ignored, some are ugly, some with high expectations. I make them all feel at ease, so I can capture great images of them. That's likely my best and unusual character as photographer.

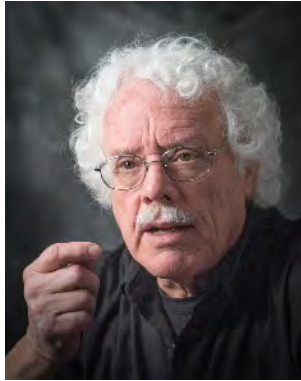
SUMMARY

Light. Comfortable subjects. Ability to get what you need done regardless of parameters and issues.



APRIL GUEST SPEAKER: DAVE POWELL “AN AUTOBIOGRAPHY IN LIGHT”

In January, our guest speaker, Dave Powell, was snowed out of his presentation when we were wrapped in a polar vortex. This month, we're pleased our "resident guru" has agreed to enlighten us on his primary area of photographic expertise. We've had a small taste of Dave's work in his competition submissions, and we found out what a superlative judge he is. Now we'll get to learn about Dave's five decades of experience, with an emphasis on his main passion - lighting and light.



In his long career as a professional photographer, Dave has used a wide range of photo gear, lighting equipment, and film and video equipment. He has shot on assignment in all 48 contiguous states and has photographed in many locations overseas. While now somewhat retired, Dave continues to do limited assignment work for clients.

Dave has used various media to tell stories that illustrate and bring to life the high impact, high visibility, high pressure, and fast moving worlds of business, schools, museums, and government. He helps his clients refine, clarify, and heighten their messages so they can increase sales, or boost fund-raising, or educate. Surprising to us perhaps is the fact that Dave is far more than a very successful commercial photographer. He's an award-winning film and documentary maker and the creator and producer of video and multi-screen slide shows. He's written and edited scripts. He's served as advisor on A/V equipment and graphic software packages. He's also a web designer and a one-on-one executive coach for public speaking and presentations.

Here's an example of a typical assignment for Dave: He created and produced two complex, multi-image, multi-screen slide shows for National Gallery exhibitions, which were used to give historical and thematic perspectives. In another

example, Dave created an anti-smoking film aimed at students and commissioned by the government - for which he won an Emmy Award.

Since 1990, Dave has been the owner of David W. Powell Communications. Earlier, he held the responsibilities of partner in several communications media firms after serving as a producer/director at WETA and Voice of America.

Dave's client list fills pages; outstanding assignments have come from the World Bank, the CIA, University of Maryland, AT&T, British Airways, GEICO, Exxon Corporation, Hillwood Museum, Georgetown University, and the Egyptian government.

In his own education, Dave received his B.A. in Radio, Television, and Film Production at the University of Maryland, with an emphasis on public speaking and music. He also plays a mean saxophone.

MEMBER NEWS

ANNUAL SSCC BANQUET THURSDAY, JUNE 12

The Silver Spring Camera Club annual awards banquet will be held on Thursday, June 12, 2014. The venue will be the same as last year, the Sheraton College Park North, located at 4095 Powder Mill Road, Beltsville, MD. The buffet dinner will begin at 7:00 p.m., but attendees are encouraged to come early to socialize. The guest speaker will be Jim Steele, who is an accomplished photographer, educator, and leader in the visual arts world. Jim was our competition judge in November 2012. His work can be viewed on his web site

<http://www.photographybysteele.com>. Jim will also be the judge for the SSCC year-end competition, the results of which we will learn at the banquet when the winners will be announced and other awards will be bestowed.

The menu for the banquet will include:

- Tossed Tuscan Salad with Mixed Greens, Artichoke Hearts, Grilled Seasonal Vegetables with an Herb Vinaigrette

- Charbroiled Orange Soy Glazed Chicken Breast with Stir Fried Vegetables and Rice Pilaf
- London Broil with Mushroom Sauce
- Tri Colored Tortellini with Peas, Mushroom, Cherry Tomatoes, Creamy Rose Sauce
- Oven Roasted Red Bliss Potatoes
- Seasonal Vegetable Medley
- Warm Rolls and Butter
- Multi Layered Cakes, Brownies and Cookies

Kosher meals will be available, also. Please let Ron Freudenheim know two weeks in advance if you would like one.

The price for the banquet this year is \$30 per person. Please make checks payable to the Silver Spring Camera Club and get them to Jerry Fath as soon as possible, but no later than June 6. As is always the case, this event is our chance to celebrate the creativity and photographic accomplishments of our fellow club members and to enjoy each other's genial company. Don't miss it!

CALUMET EXHIBIT CANCELED

Due to the closing of the Calumet chain, the exhibit originally scheduled to showcase the winners of the upcoming year-end competition has been cancelled. We are looking for another location and if anyone has a suggestion, please contact Ron Freudenheim.

PSA ANNUAL CONFERENCE

The PSA Annual Conference will be held from Saturday, September 27, through Friday, October 3, 2014, in Albuquerque, NM. There will be photo tours, workshops, programs, and many other activities. At the conclusion of the Conference, PSA is arranging to have buses available so that participants who want to attend the beginning of the spectacular Balloon Fiesta on Sat., Oct. 4, will have transportation to and from the Balloon site. You may obtain more information about the conference at www.psa-photo.org.

Registration is expected to open formally on April 1. You do not need to be a member of PSA to attend the conference, although the registration fee will be slightly higher.

SSCC MEMBERS PARTICIPATING IN JOE MILLER ABSTRACT EXHIBIT

Several members of the SSCC have been juried into the Fourth Annual Joseph Miller Abstract Photography Exhibit. Coco Simon, Doug Wolter, Beth Koller, Nick Williams, and Patrick Stuart will have their pictures displayed as part of the show sponsored by the Northern Virginia Alliance of Camera Clubs i. The Exhibit opens on May 2, and the Reception and Awards will be on May 4 at 2 p.m. More information can be found at nvacc.org.

WHY JOIN THE SSCC ON-LINE FORUM?

If you haven't signed up for the SSCC Forum, here are some of the topics that you missed this month:

- Adventures in light painting
- The demise of Calumet Photographic
- Blue poppies at Longwood
- Discounts at merchants such as Nations Photo Lab and AdoramaPix
- Great photography from the window seat on an airplane

The SSCC forum is on Google Groups, a very simple, intuitive system. To sign up, email Dan Siskin, at dan.siskin@gmail.com. All he needs is your name and email address and will send you an invite by email.

Hope you can join us for a lively discussion.

NATURE VISIONS TRAVELING EXHIBIT

The NVPE Traveling Exhibit features the top 25 photographs from last year's expo and will be on display at several locations around the area this year. The first of those locations is at the OMI Meeting House in Columbia, MD (<http://www.themeetinghouse.org>) from March 29 to May 31. Two of our club members have photos in the show: Greg Holden and Beth Koller. An Artist's Reception for this exhibit will be held Sunday April 6th, 1:30-3:30 p.m. If you have questions about the traveling exhibit, contact Greg Holden.

SILVER SPRING CAMERA CLUB BOARD MEETING - SUMMARY OF MINUTES

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.

February 17, 2014

The Board met in another special meeting to wrap up discussions on recommendations for changing the rules for competitions.

Doug announced that Jim Rogers has resigned, effective immediately, as digital projection coordinator and that Yaakov Gridley had agreed to fill in for the February and March competitions. The Board also discussed the order of prints and projected images for future competitions and recommended publicizing the order in the Cable Release.

The group ran through a number of recommendations on additional levels of competition, the process for "graduating" to Advanced, and the judging process, rejecting most recommendations. The Board then returned to the core issues of the number of categories and entries per category. The Board voted to recommend reducing the categories from three to two - Print and Digital Projection - and reached consensus on an individual limit of two entries per category.

The Board agreed on procedures for outreach to the membership: As competition chair, Doug would send a summary of the recommendations to the general membership and accept written comments. After receiving those comments, the Board will hold a final vote on the recommendations.

The Board set the date for the next meeting, March 11, and adjourned.



Beth Koller, "Purple Drop"

STAY IN TOUCH WITH SSCC

www.scccphotography.org

[www.twitter.com/ssccphoto](https://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

SSCC FIELD TRIPS

FIELD TRIP TO HILLWOOD GARDENS - SATURDAY, APRIL 26



The field trip for April, organized by Loretta Argrett, will be an excursion to the Hillwood Museum & Gardens, nestled in the hills of Northwest Washington, D.C., one mile north of the National Zoo at 4155 Linnean Ave. It is easily accessible by foot, bike, or car; and free parking is available for visitors on the estate's grounds. Directions and a map are located at <http://www.hillwoodmuseum.org/your-visit/getting-us>. You may want to peruse the museum's website so you can get an idea of the various gardens and the landscapes.

Tripods may be used in the gardens, but not flashes or other photographic equipment. Note that photos taken may be used only for non-commercial purposes.

We will meet no later than 9:45 a.m. at the front of the Mansion, so that we can organize ourselves and purchase our entrance tickets (\$15 each, \$12 for Seniors). Timing is crucial, as it is likely to be quite crowded on a spring Saturday morning.

After our photo shoot, if you desire, we can eat a picnic lunch in designated areas on the estate grounds. You may bring your own lunch, or you may purchase sandwiches, salads, snacks, and beverages from the Express menu at the Museum Café. See Express menu at <http://www.hillwoodmuseum.org/your-visit/hillwood-café/express-dining-menu>. Lunch also is served in the Museum Café, but reservations are required.

While we will only be photographing the gardens as a group activity, you may want to extend your visit and see the interesting and lovely mansion on your own. You may photograph the mansion interior, but you may not use a tripod, flash, or any photographic equipment other than your camera.

For further information, please contact Loretta Argrett at largrett@gmail.com.



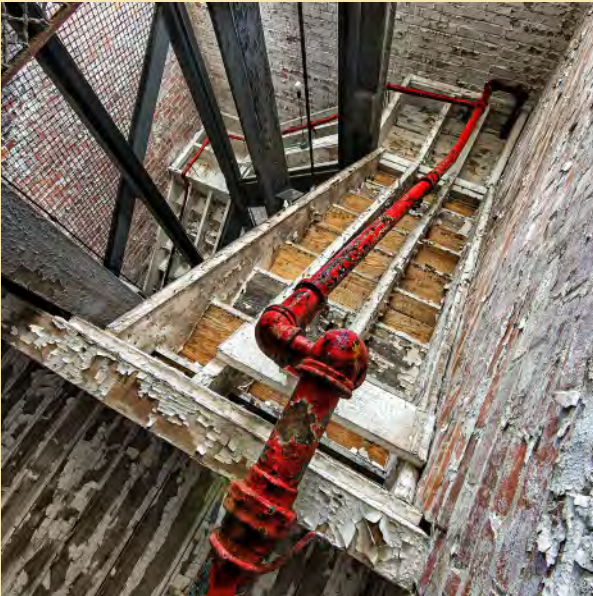
MARCH 8 - LONACONING SILK MILL

On March 8, Greg Holden organized a trip to the abandoned silk mill in Lonaconing, MD. Seven members attended for a short four hours of photographing "industrial decay." There were so many things to see in the mill that four hours was too short to explore all the photographic themes available.

Despite the cold - the factory's masonry held onto the winter chill even on a warm day - everyone had a good time shooting.



Patrick Stuart



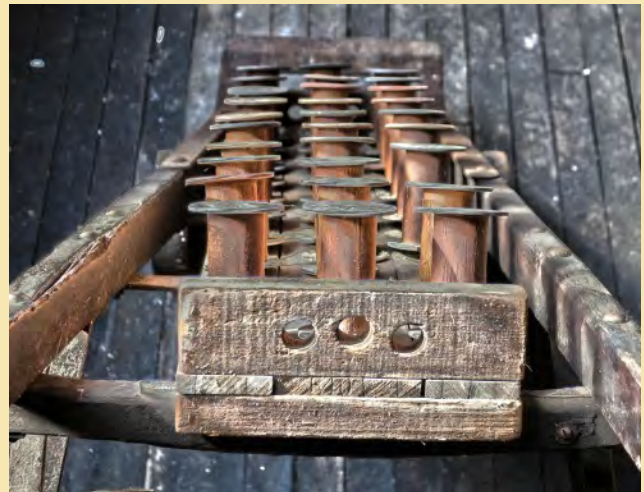
Charlie Bowers, "Thin Red Line"



Greg Holden, "Table Items"



Bob Catlett



Nick Williams, "Spools"

A DREAM CAME TRUE – I'M WITH THE BAND

By Ron Freudenheim

In late 2013 when scanning the list of upcoming musical performers at the Birchmere musical hall in Alexandria, I saw that my favorite band, Zappa Plays Zappa (ZPZ), would be appearing on March 5, 2014. Being more than slightly fanatical about the music of Frank Zappa and his son Dweezil's ensemble that tours the world performing it, I immediately purchased tickets and started counting down the days. I had had the pleasure of attending their most recent performance there in 2012, and although the Birchmere has a policy of "no cameras," I saw a photographer shooting there. I approached him and asked how he was able to photograph the performance in spite of the "no camera" rule. The answer was obvious: "I'm with the band," he said. I immediately began dreaming of what it would be like to have that kind of access, and upon learning of the upcoming concert date, I resolved that I would try and gain permission to have the chance to capture the event.

As the performance date drew closer, I did an on-line search and found the name of the band's publicist and the name of the account representative who handled the ZPZ account. I composed a very polite email asking for permission to shoot the concert and the sound check that precedes it. Within few minutes, I received a reply stating that my request was being turned over to someone named "Megan" and that

she would take it from there. Megan had been copied on the reply email, and I quickly realized that my request had been turned over to none other than Dweezil's wife. Within a few hours I fashioned a follow-up email directly to Megan reiterating my desire to shoot the performance, and I included a PDF file that I put together containing several images I had taken at an outdoor concert that ZPZ had performed in Baltimore in 2010. In my email I mentioned that I wasn't looking for free admission to the concert and that I was willing to sign over all commercial rights to the images. The response from Megan was almost immediate, and I was given unlimited permission to shoot. I later learned that photographers who are given permission to shoot musical events of this type are often limited to shooting during the first three songs of a given performance, so I was especially pleased with my unlimited permission.

After receiving permission, I still had about a week to prepare. I had never shot a live concert indoors before and wanted to be as ready as possible from a technical perspective so that I would be able to maximize my results. I read as many web site "how-to shoot rock concerts" articles as I could find on-line and practiced shooting hand held in low light conditions. The planning phase became something of an obsession. I knew that I would be contending with rapidly changing lighting, both in terms of color and intensity and that there would be little time to make camera adjustments. My plan was to use my Nikon D800E with a 70-200mm f/2.8 VR II lens and to take along my Nikon D90 as a backup with a wider lens. My testing in low light taught me that I could comfortably shoot at ISO 3200 and reduce the inevitable noise in Lightroom





to an acceptable level. As the concert date approached, I thought I had figured out most of what I would need to know, but that I would use the time during the sound check to sort out the rest of my settings.

On the day of the performance I arrived early, and by that I mean very early. The performance was scheduled for 7:30 p.m. and I arrived at 2:00 p.m. Mustering up my courage, I walked through the open stage door and handed my business card to one of the technicians who was setting up the equipment on stage, explaining my email correspondence with Megan. I was told to “wait here,” and within a minute he returned saying, “You’re good to go.” Greatly relieved, I grabbed the best seat in the house, took out my cameras and began patiently waiting and watching as the technicians continued to work on the stage setup and the lighting. After a while, I was approached by the ZPZ tour manager, with whom I exchanged pleasant conversation and whom I assured that despite my enthusiasm I was determined not to get in anyone’s way.

Just prior to 4:00 p.m. the sound check began. While the band ran through several songs, the sound and lighting technicians made adjustments, and I roamed around the hall shooting from any location I liked without the interference of concert-goers. During this period I refined my initial estimated camera setting and found that I could get good sharp images at a 125 shutter speed while shooting at $f/3.5$. Although my 70-200mm lens is quite sharp wide open at $f/2.8$, I wanted to get a little more depth of field in my images. This thinking was based on my observation that my subject(s) would not really be standing completely still and that getting a precise focus point in low light might be a problem. I know that many photographers advise against using auto-ISO, but I felt that by fixing my shutter speed and aperture where I wanted and letting the camera decide on the ISO was a better choice for me. The other

options of shooting in aperture or shutter priority at a fixed ISO or a completely manual set-up would require me to change settings in response to changing light conditions more often than I could manage.

At the Birchmere, the concert-goers are allowed entry to the music hall at 6:00 p.m. for a 7:30 p.m. performance. During the interim period, food is served. At precisely 6:00 p.m., the hall began to fill to capacity, and moving around became more difficult. When the performance began, I was glad that I had had the opportunity to shoot from any location earlier in the day. As I suspected, the stage lighting changed color and intensity every few seconds during the performance. The upside was that I was able to get images that, while similarly composed, show a wide variance in



lighting conditions. What I found was that my set-up on the D800E worked quite well. The set-up on my D90 did not work as well. My wider, slower lens (the 24-85mm $f/3.5-4.5$) just wasn’t able to cope with the low light conditions, and the camera often selected ISO 6400, which resulted in images that are too noisy for my taste. Even though movement around the hall was restricted by the crowd seated at the tables, I was able to get close to the sides of the stage and to shoot from the very back of the hall. From the very back of the hall, I had just enough angle of view shooting with my 70-200 to get the entire ensemble in the frame.

Another real challenge was finding shooting angles where microphone stands and other on-stage equipment were not in the way or providing a distracting background. In post processing I was able to eliminate some but not all of these elements, and have decided that in some cases their presence adds to the shot rather than



detracts from it. All told, I shot approximately 1,600 frames and had a ball. The number of images that were sharp surprised me.

In a nutshell, here's what I learned:

1. If you ask nicely for permission and make it clear that you are not asking for free admission, your chances of gaining permission to shoot in "no camera" places is enhanced.
2. Doing on-line research and reading ahead of time pays off in many ways, including equipment selection and suggested camera settings.
3. Being familiar with the band and the music helps. Because I was familiar with who the musicians in this band are and completely familiar with the music, I had a pretty good idea of where my best shooting location might be or where I wanted to concentrate my attention during any particular song. It's the same principle that the television directors use when broadcasting symphonic performances. They take their cues from the music itself, and it's not by luck or magic that the camera focuses on the flute player during the flute solo or on the harpist during the harp solo.
4. Getting to the venue very early affords one the time to try out different camera settings and therefore increase the chances that you will have optimized them before the show begins. Getting there early takes a lot of the stress out of the situation and may enable

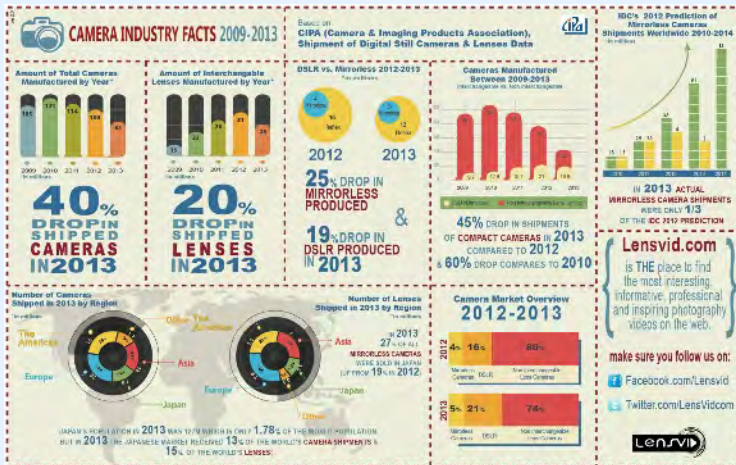
you to talk with the technical crew and/or tour management, which allows them to get comfortable with you being there. I believe that their comfort level translates into a more pleasant time for the photographer because you know that the crew recognizes your enthusiasm for the performers and has figured out that you are not going to be liability to them performing their work or to the musicians.

5. Even though I had lenses with vibration reduction, I remembered to use whatever was available to lean on or otherwise help me stabilize my camera. While seated at my table, I put my elbows on it and became something of a human tripod. When I shot from the back of the hall, I leaned against the back wall and tried my best to gain stability from it.
6. You really do need fast lenses. Although the lighting in any one venue will differ from the lighting in another, the faster your lenses the greater the chances are that you will get sharp, relatively noise-free images.
7. Even though it can be difficult, finding shooting locations during a performance that don't impede the enjoyment of others can be accomplished. If you choose a location that might be in someone's way, only stay there for a very brief period of time. Get in, get set, shoot, and get out.
8. Shoot a lot of frames. I shot at the maximum frame rate of my camera, and having multiples of what, at first glance, appear to be identical images, enabled me to pick the sharpest ones and avoid eye-blinks and other unwanted elements that are frequently in the frame even though one might not have noticed them at the time the images were shot.
9. Make sure to thank people at the end. In this case, I sought out the tour manager with whom I had spoken early in the afternoon to thank him for having had the opportunity to shoot the performance. His response was "Any time you want to shoot, just let me know." From that point on, I now figure I can legitimately use the line "I'm with the band" should the occasion arise.

In the end, I came away with about one-hundred fifty images that are very pleasing to me, and the knowledge gained by shooting this performance will be beneficial to me in future adventures of this type. It was really a dream come true for me, and I just hope ZPZ comes back again soon.

WHAT'S HAPPENING TO THE CAMERA INDUSTRY?

By Patrick Stuart



An “infographic” about the camera industry has been making the rounds on the Internet thanks to Lensvid.com (<http://lensvid.com/gear/lensvid-exclusive-what-happened-to-the-photography-industry-in-2013/>). It clearly shows the difficult market environment for camera and lens makers. Since 2010, sales of point-and-shoot (P&S) cameras have fallen 60%. DSLRs and other interchangeable-lens-cameras continued to grow for a few years after the bottom dropped out of the P&S market, but manufacturers who hoped that these high-ticket items would be the path to profitability experienced a shock in 2013, when DSLR sales dropped 19% and mirrorless ILC sales fell 25%.

The mirrorless ILC was supposed to be the savior for several camera companies, offering a combination of high performance, small size, and outsized margins due to the simplicity of manufacturing them. (<http://www.lensrentals.com/blog/2014/01/the-a7r-teardown-a-look-inside-sonys-awesome-full-frame-mirrorless-camera>) Mirrorless ILCs are doing well in Japan, which buys about 15% of the world's lenses and cameras, but how long can the industry rely on an economy that only grew 0.7% in 2013?

Sales are down, and few of the major camera manufacturers have profitable camera divisions. Canon and Nikon have lowered their profit expectations for 2014. Panasonic has returned to profitability on the back of ruthless cost-cutting and requirements that individual divisions meet common profit benchmarks, but will the imaging division survive that test? Olympus is still

recovering from a major corporate scandal, and its profits are in medical imaging, not consumer cameras. Fujifilm is bringing exciting new mirrorless ILCs to the market, but that is only a tiny part of the company. Finally, Sony has been struggling financially, with its core television division and the imaging division (which includes cameras) unprofitable as of late 2013. Can all of these manufacturers survive in a tightening market?

Lensvid puts forward a number of reasons for the dropoff in camera and lens sales, including the impact of smartphones and economic weakness in Asia. To that, I would add the possibility that the DSLR market is now saturated with technology that satisfies at least 95% of DSLR users. As Kirk Tuck recently argued, today's cameras are so good that the photographer is the limiting factor rather than the technology (<http://ripecamera.blogspot.com/2014/03/all-cameras-are-better-than-you-are.html>). I would agree that the last few models of DSLRs have not brought any significant new advances for the average consumer, meaning that there is little incentive for new purchases in saturated markets.

So what will this mean for the camera enthusiast who does not own stock in a camera company and is not interested in the latest smartphone technology? The biggest threat is that one or more camera maker will go out of business. Your current camera probably has a few more years of life, but will you be able to send it in for repairs or find accessories? And when you do get around to buying a new camera, a market with two or three camera makers, like any oligopoly, is likely to see less competition on features or price.

However, we may see new, disruptive entrants into the market. In the sphere of video, Red has shaken the digital video industry with professional cameras that offer unique features, such as 18 stops of dynamic range and interchangeable mounts that allow the use of Canon, Nikon, Leica, and PL mount glass. Can you imagine the potential of switching from the legendary Nikon 14-24mm to the unique Canon 17mm tilt-shift lens to a Leica lens with beautiful bokeh? Some third-party lens makers are also providing new competition to the existing powers, with Zeiss, Sigma, Tamron, and others releasing exciting new lenses such as the the Zeiss Otus, the Sigma 18-35 f/1.8 zoom, and the Tamron 24-70 f/2.8 VC. Let's hope the competition keeps coming.

SSCC MEMBER PROFILE: SHY SHORER

Where did you grow up?

I was born in Tel-Aviv, Israel and grow up in the suburb of Tel-Aviv. I also spent several years living in Jerusalem, where my apartment overlooked the Valley of the Cross and the Israeli Parliament. Growing up in Israel gives one a different perspective on the important things in life, and how much each moment counts.

Where else have you lived?

I have been living in the Washington DC area for the past 10 years. Although this area reminds me a lot of Europe in many ways, it had its own idiosyncrasies.

What do you do for a living?

I work for the National Institutes of Health. My work involves providing oversight over the safe and ethical conduct of clinical trials in the infectious diseases area.

When did you first begin to photograph?

Like many in my generation I have grown up with point-and-shoot camera around me. However I did not begin photographing seriously until 2012, when I got my first DSLR. Since that point, I've immersed myself with trying to learn and develop the "eye" as well as the technical skills required. As opposed to most of my "hobbies," which last several months before I get tired of them, this one stuck around for a long time. I assume it is the combination of technical and artistic that attracted to me the most.

How did you find the Silver Spring Camera Club?

As I began to take my photography seriously, I was looking for an environment of sharing and learning. I have participated in several meet-up groups but found the unconstructed environment not very conducive for a continuing learning experience. A quick internet search had found many of the clubs around the area. I liked the fact that SSCC activities are well constructed, close to home and in a reasonable price and decided to give it a try.

When did you join the Silver Spring Camera Club? At the beginning of this year (September 2013).

What Club activities have you participated in?

I have been enjoying the guest lectures and the competitions. One important aspect of the club for

me is the organized photography excursions, which I enjoy and wish there were more of.

What Club activities do you most enjoy?

The guest lectures, photography excursions, and the ability to see the great work of other members in the club.



"Watching"

Where do you like to shoot?

If I have to describe my favorite topics they would be nature (both landscape (micro and macro) and, to a lesser degree, wildlife), and city-scapes. Therefore, my favorite places are places that show the landscape at its best. My love for travel helps in that regard.

What do you like to shoot?

See above.

What photographers do you most admire?

While every landscape photographer would say Ansel Adams, there are many contemporary counterpart that produces work I admire. Some of those are David duChemin and Guy Tal, whose minimalist approach is very effective. Hans Kruse and Marc Adamus come to mind as landscape photographers whose work I like.

Nikon or Canon?

Neither. When I had to make a choice of gear, once I'd decided to give it a go, considering the



"On the Bay"

prospect of short lived hobby at the time, I chose to go with Sony. The decision revolved mostly around the back compatibility to Minolta lenses. Since I started to use the Sony cameras, I have not looked back for a second. Despite the reluctance of many to use the EVF, I have found it one of the best technical aids for better photography.

What equipment do you use?

My first camera was the Sony A35. Since then I've upgraded myself to Sony A77, which is a charm to work with (despite the disappointing high ISO performance). I am upgrading soon to the full frame Sony A7R. The compact size, full frame and ability to use practically any lens ever made on the camera are a big appeal for me.

Recently I've started experimenting with fully manual cine lens (Rokinon), which on one hand are challenging and, on the other hand, expand one's technical knowledge and creativity.

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

The answer to the question changes on a regular basis, depending on the project I have in mind at a given time. Some of my favorite lenses are the Zeiss 24-70 f/2.8, the Sigma 105 Macro and the Sigma 12-24. The manual Rokinon cine series are also impressive lens with 24, 35 and 85 T1.4, and I'm experimenting with them.

What software/film do you most frequently use?

My go-to software is Lightroom and Photoshop. DXO also has a very impressive RAW development capabilities. These days I use DXO and Lightroom in tandem. Photoshop is essential to perform selective channel and layer manipulation (luminosity masking and LAB processing are my favorites).

I also like to experiment with different plug-ins for fine-tuning the final photograph in Photoshop. The most versatile are the NIK color effects, NIK black and white, NIK Denise, Topaz Clarity and Topaz Re-style. For those who like creativity I recommend looking at Filter Forge as well. I also like to create HDR photographs. I used NIK HDR in the past, but found it to be a little heavy handed. I have been using Photomatix 5.0 recently and, despite the awkward user interface, the results are better in my opinion.

What would you like to suggest to the Club?

I would have love to see some advanced photo-editing classes. In addition it would be nice to have "how did I do it" sessions where a photograph is dissected from the point of taking it through all the steps of post-processing until the final image is produced.

FEBRUARY 2014 COMPETITION WINNERS - WATER

Date: Feb. 27, 2014
Topic: Water
Judge: Mary Louise Ravese

NOVICE MONO PRINTS

1st - Coriolana Simon "Sligo Ice"
2nd - Elise Shurie "Ice Lace"

NOVICE COLOR PRINTS

1st - Patrick Stuart "Blue Ice"
2nd - Patrick Stuart "Great Falls #2"
3rd - Barbara Karpas "Droplets"
HM - Lyndon Marter "Emily Rocks"

ADVANCED MONO PRINTS

1st - Dave Powell "Paint Branch Ice #2"
2nd - Beth Koller "Frosty Lace"
3rd - Dave Powell "Clouds #10"
HM - Robert Peters "Rice Field"

ADVANCED COLOR PRINTS

1st - Dave Powell "Paint Branch #1"
2nd - Jim Auerbach "Elakala Falls"
3rd - Beth Koller "Purple"
HM - Dave Powell "Paint Branch Snow #1"
HM - Bob Catlett "Water Sprinkler"

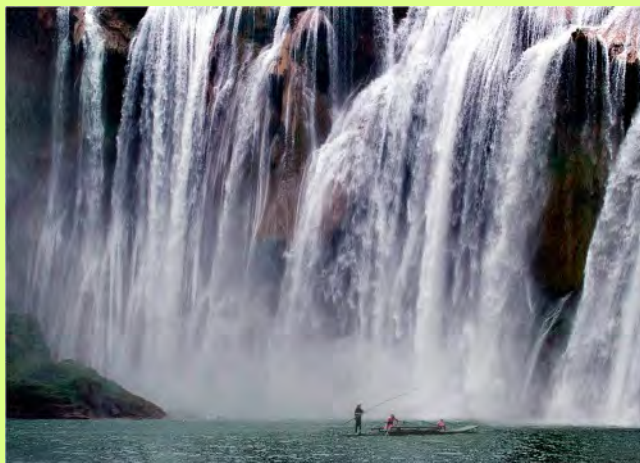
NOVICE PROJECTED

1st - David Blass "Neptune's Crown"
2nd - Yaakov Gridley "Crashing Waves"
3rd - Shy Shorer "Sydney"
HM - Patrick Stuart "Hard and Soft"
HM - Loretta Argrett "Water Form"

ADVANCED PROJECTED

1st - Henry Ng "Nine Dragon Fall"
2nd - Nick Williams "Fizz #2"
3rd - Beth Koller "Freezing River at Sunset SS"
HM - Angelique Raptakis "Autumn Reflected"
HM - Henry Ng "Stormy Wave"
HM - Michael Tran "Dews on Leaf"

Written commentary on the projected winners by Mary Louise Ravese.



Beth Koller, "Freezing River at Sunset SS"

I enjoyed how this image showed water in both liquid and frozen forms. The photographer took advantage of the reflective property of liquid water to bring in some great color in the image, the reflected golden sunset light is a perfect contrast to the blue-green tones in the frozen sections, the blue tones coming from the fact that these sections are in the shade where the light is naturally blue. The image is made even more dynamic by the oblique angle point of view and the use of the curved shapes in the frozen sections. - MLR

Henry Ng, "Nine Dragon Fall"

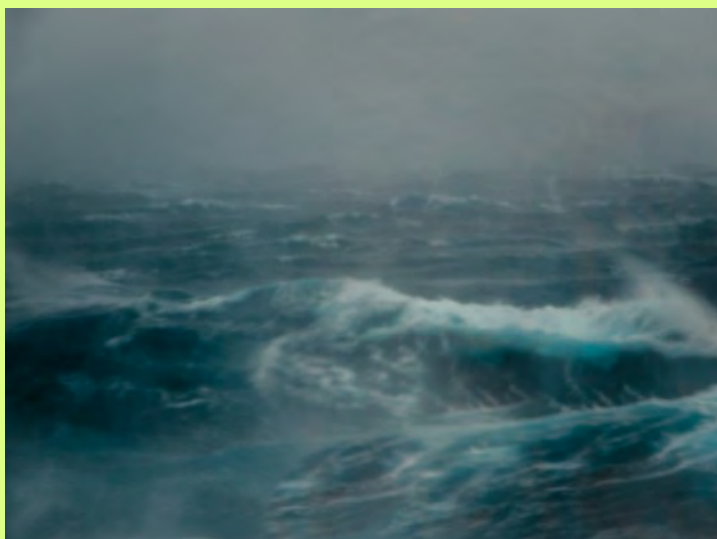
This image is a really beautiful example of the water being the key subject. The waterfall was fantastic, but the additional contextual elements of the boat and the fisherman really made this a top image. The composition is beautiful, it's appropriately exposed and best of all it really touches the viewer at an emotional level. We feel the power of the water. - MLR



FEBRUARY 2014 COMPETITION WINNERS - WATER

David Blass, "Neptune's Crown"

This image shows a unique moment in time, something that we can't see with the naked eye, but only with the aid of the camera and high speed flash. While not the most elegant coronet shape, we clearly see the "crowning" of the water. Between the color of the water, the transparent clarity of the crown and the extra droplets of water, this image fully conveys a watery feeling and a creative approach to the theme. - MLR



Yaakov Gridley, "Crashing Waves"

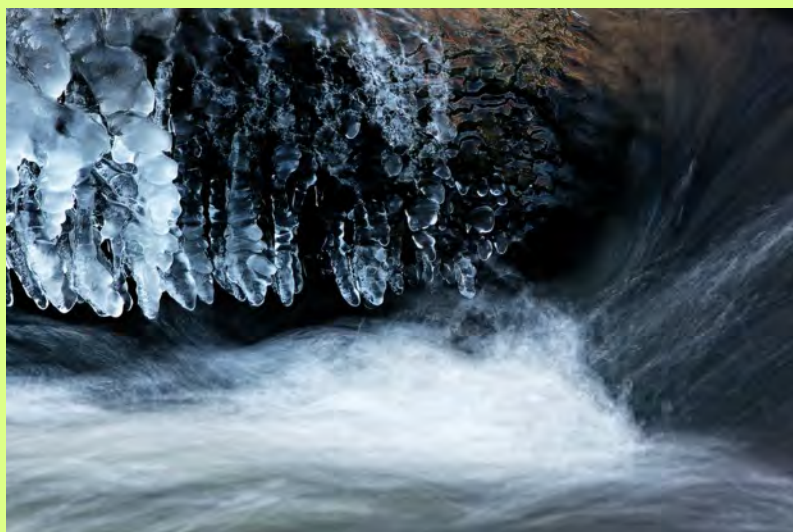
For some, this may not seem like a logical choice to be in the winner's circle, based on the fact that it is not a sharp image. However, there are times when this can be appropriate because of the emotional content of the image. This image clearly conveys the feeling of a stormy sea. We see the effect of wind on the waves, we see the sea and sky merge and we feel the roll of the waves. The image makes me think of a Turner painting. I think the lighter color of the cresting wind-swept wave is what makes this image. So it's not sharp, but it is powerful in the feelings it evokes in the viewer and ultimately that gets at the core of what we try to achieve with our photography. - MLR

Henry Ng, "Stormy Wave"

Right time, right place, right light. Lighting is so important to achieving a great image. This shot benefits from lighting at just the right angle so that it gleams off the top of the wave, and we see the beautiful translucent texture and color of the water in the wave itself. The shutter speed is perfect for capturing the moment when the wave starts to crash down, conveying a lot of energy in the image. The wave is nicely framed with elements of the landscape, which help to give context to the image and also balance between light and dark elements. The perspective from the sea (versus land) puts us right in the midst of the action. - MLR



FEBRUARY 2014 COMPETITION WINNERS - WATER



Patrick Stuart, "Hard and Soft"

I liked how the photographer chose to use both running water and frozen water in this shot. The frozen icicles on the left start to melt as we move to the right making an interesting textural transition to the moving water in the scene. I think I might have liked to see a somewhat slower shutter speed to smooth the flowing water a bit, and the use of a reflector to bounce some light into the darker, but potentially visually interesting area of rock on the right hand side of the image. - MLR

Shy Shorer, "Sydney"

This picture has the grainy quality of high speed film. In this black and white, I think that's an OK choice because of the feeling it evokes. Here we see a cityscape in the distance, but the real subject of the picture is the drama between the white capped sea and dramatic storm clouds which may be producing rain in the distance. The vantage point of the shot, being in the midst of the storm with land feeling so far away, puts us where the action is. - MLR

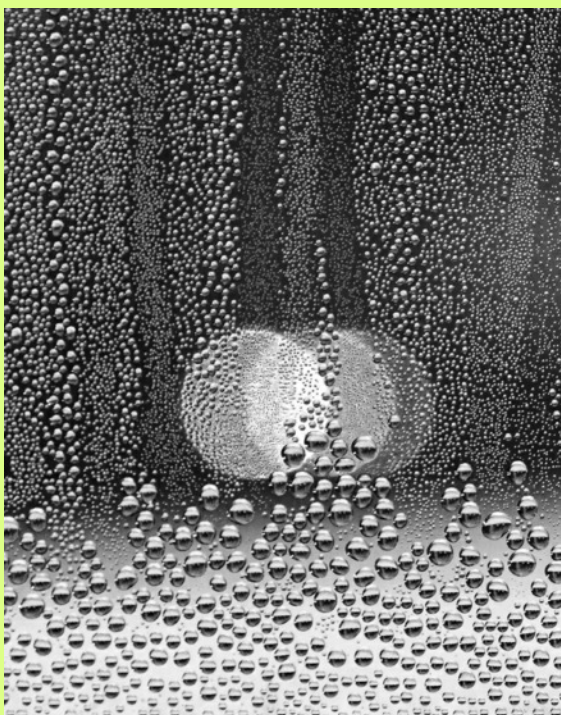


Loretta Argrett, "Water Forms"

A fine mist of water reflecting the sunlight forms a beautiful rainbow in this image, and hence it's fit with the theme. I enjoyed how the arc of the rainbow is portrayed in the image, emerging out of the lower right hand corner of the frame on one side and disappearing into a cluster of clouds on the other side. The little cloud in the lower right hand corner is a nice touch, providing some balance to the clouds on the left. It seems fitting to finish with sunshine and rainbows. - MLR



FEBRUARY 2014 COMPETITION WINNERS - WATER



Nick Williams, "Fizz #2"

This image demonstrates creativity in the approach to the theme. The black and white image gives a nod to art nouveau styling. The composition is beautifully balanced and the combination of water droplets of different sizes and intriguing vertical patterns gives a lovely sense of texture to the image. - MLR

Angelique Raptakis, "Autumn Reflected"

I liked how the photographer isolated a small section of running water in this shot. The framing of the shot from the water's perspective shows the curve and acceleration of water as it flows around a rock. The use of that curve and the choice of shutter speed help to give the sense of flowing water. Of course the colors that are reflected in the water are exquisite. The small section of rock that is shown in the picture doesn't take away from the theme, but helps to give context to the scene. The frothy areas at the top of the image also put the scene in context nicely. - MLR



Michael Tran, "Dews on Leaf"

I liked how the photographer isolated a small section of a single leaf. Cropping is key and well done here, eliminating any distracting elements and honing in on the true subject. The photographer was also very observant in noticing the background elements, picking an aperture that would blur the background and clearly emphasize the dew droplets as the subject. The angle of the shot relative to the background is well done, so that there is contrasting color, but also some visual interest with the band of lighter green coming in at an oblique angle. In this type of shot it is very difficult and potentially impossible to get all the dew droplets sharp and in the depth of field (at least without focus stacking). Luckily it's not necessary for them to all be sharp, a few well placed, sharp droplets toward the center are all that's needed to convey the idea. - MLR

FEBRUARY 2014 COMPETITION WINNERS - WATER

Jim Auerbach, "Elakala Falls (Canaan Valley, WV)
The picture was taken with my wide angle (17-40 mm) lens while standing on two rocks in the middle of the stream, with water running between my legs, on a rainy day.

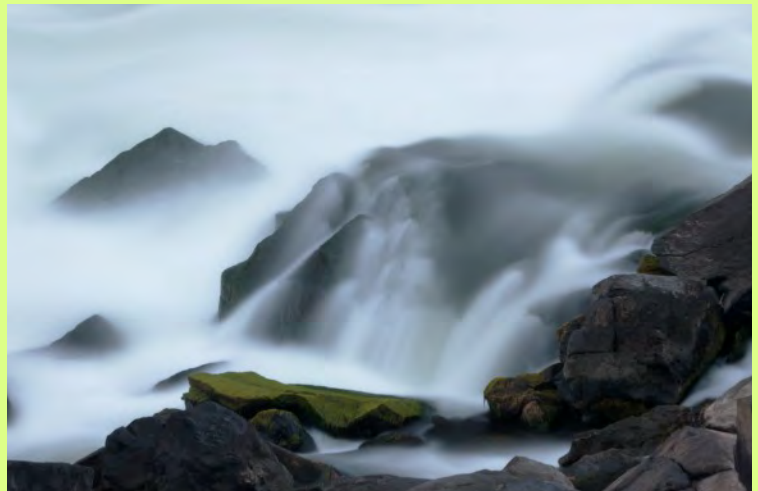


Coco Simon, "Sligo Ice"

In winter, water in a ditch alongside Sligo Creek Parkway, near my house, freezes and thaws, freezes and thaws, making intriguing patterns in the dirty, granular ice. These baroque curves stood out among the fragments of straight-line geometry. Details: Canon Rebel T4i; lens Canon EF 70-300 DO IS USM; focal length 200mm; ISO 400; exposure 1/320s, *f*/9.0.

Patrick Stuart, "Great Falls #2"

This picture was taken at Great Falls during a SSCC field trip. I used a long exposure to turn the rushing water into a silky, cloudlike texture. Canon 450D, 55-250mm lens at 100mm, *f*/22, 15s, ISO 100.



FEBRUARY 2014 COMPETITION WINNERS - WATER



Bob Peters, "Rice Field"

Taken in northern Vietnam of a flooded rice field. It took a fair amount of post processing to give the abstract starkness I was after and I sometimes think it may be too harsh. Taken with a Nikon D700 at $f/13@ 1/350s$; ISO 400 with my favorite lens (for the D700), the 28-300mm zoom at 98 mm.



Patrick Stuart, "Blue Ice"

Taken at Pine Lake in Wheaton Park during one of the frigid "polar vortex" days. After a little tweaking with the levels, the color of the ice became a rich blue and accentuated the looping swirls in the surface. Panasonic G6, 45-175 mm lens at 99 mm, $f/5.3$, $1/60s$, ISO 160.



Elise Shurie, "Ice Lace"

This picture was taken out a 2nd-floor window into our back yard one morning in February using ISO 800, $f/6.3$, $1/100s$, 209 mm.



Bob Catlett, "Water Sprinkler"

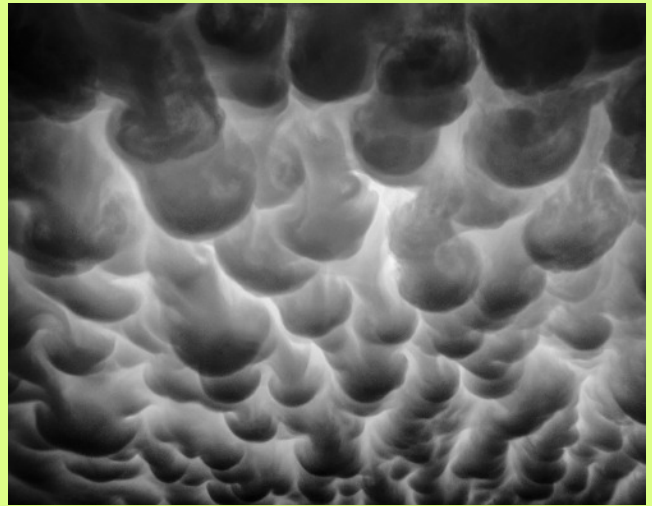
FEBRUARY 2014 COMPETITION WINNERS - WATER



Barbara Karpas "Droplets"

Dave Powell, "Clouds #10"

Hand held from my front porch. The sun was directly overhead (noon). I was cutting the front lawn and saw the formation coming up out of the west... I ran for my camera and got back just in time. I added contrast and clarity, and darkened the edges to add focus in Lightroom. Nikon D800 1/500s, f/18, ISO 800, 35mm (24-120 f/4)



Dave Powell, "Paint Branch Ice #2"

Hand held in open shade. I held the camera out over the ice for an axial (straight down) POV, being afraid a tripod would break the ice. Shot along the Paint Branch walking path between Fairland and Randolph Roads. Nikon D800, 1/500s at f/8, ISO 800, 105mm Macro Nikkor.

Dave Powell, "Paint Branch Snow #1"

Tripod mounted, back light. Shot directly into the sun for shadow and highlight texture. Shot along the Paint Branch walking path between Fairland and Randolph Roads. Nikon D5100, 1/250s, f/22 ISO 100, 200mm (Nikkor 18-200mm).



FEBRUARY 2014 COMPETITION WINNERS - WATER

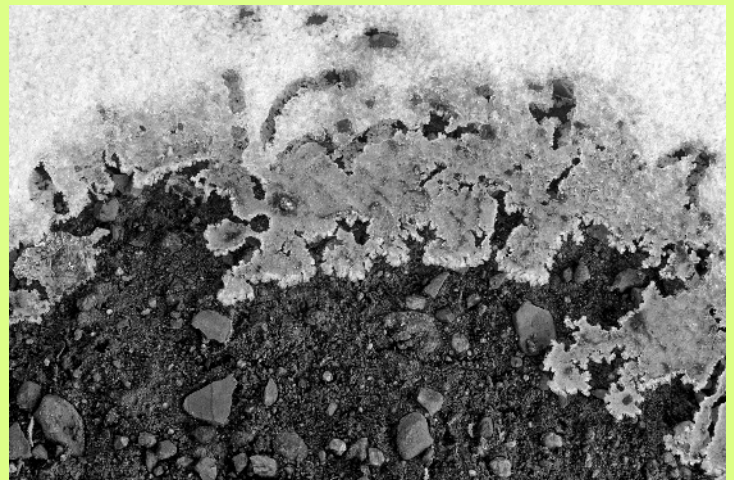
Lyndon Marter, "Emily Rocks"

This is a picture of my [late] wife's best friends daughter who was playing in our swimming pool. I just jumped in the pool with my Nikon and shot the picture.



Dave Powell, "Paint Branch #1"

Hand held. I liked the way the reflection was working... the trees, blue from the sky, and red from the bank. A cloud was blocking direct sun light. You can see the cloud in the reflection. I threw pebbles to add interest. Shot along the Paint Branch walking path between Fairland and Randolph Roads. Canon SD800, 1/125s at f/4, ISO 75, 51mm (35mm sensor equivalent).



Beth Koller, "Frosty Lace"

MARCH 2014 COMPETITION WINNERS - OPEN

Date: March 13, 2014
Topic: Open
Judge: Dave Powell

NOVICE MONO PRINTS

1st - Coco Simon, "Datura Study # 8: Toxic Night Waves"
2nd - Doug Wolters, "Cascades"
3rd - Jerry Fath, "Awaiting the Last Train"

NOVICE COLOR PRINTS

1st - Patrick Stuart, "Early Morning Frog"
2nd - Lyndon Marter, "Blackwater 1"
3rd - Barbara Karpas, "Wake Lights"
HM - Loretta Argrett, "Butterfly in Repose"

ADVANCED MONO PRINTS

1st - Nick Williams, "Ice Sculpture"
2nd - Beth Koller, "Geometric"
3rd - Gene Luttenberg, "Woman Power NYC"

ADVANCED COLOR PRINTS

1st - Coco Simon, "Soft Tulip"
2nd - Jerry Fath, "Optical Illusion"
3rd - Mark Ratner, "Blue Iris"
HM - Doug Wolters, "Bus Stop"
HM - Bob Peters, "Isle of Sky"

NOVICE PROJECTED

1st - Shy Shorer, "Watching"
2nd - Laurel Sharf, "Kids in a Box"
3rd - Patrick Stuart, "Metro Twist"
HM - Shy Shorer, "On the Bay"
HM - Patrick Stuart, "Up the Escalator"

ADVANCED PROJECTED

1st - Nick Williams, "Snowflower"
2nd - Charles Bowers, "Icelandic Fall Morning"
3rd - Doug Wolters, "Palm Textures No. 1"
HM - Michael Tran, "The Desert Body Art"
HM - Coco Simon, "Transcendent Glow"



Charles Bowers, "Icelandic Fall Morning"

Michael Tran, "The Desert Body Art"

Cover: Patrick Stuart, "Early Morning Frog"
I took this photo early in the morning at Brookside, when the bullfrogs weren't moving a lot. I still had to creep on my belly to get close enough for this photo. I borrowed this 100-300mm lens from Coco, which gives the 35mm-equivalent of 200-600mm in a lens the size of a soda can. Olympus E-M5, 300mm, f/9, 1/250s, ISO 1000.



MARCH 2014 COMPETITION WINNERS - OPEN



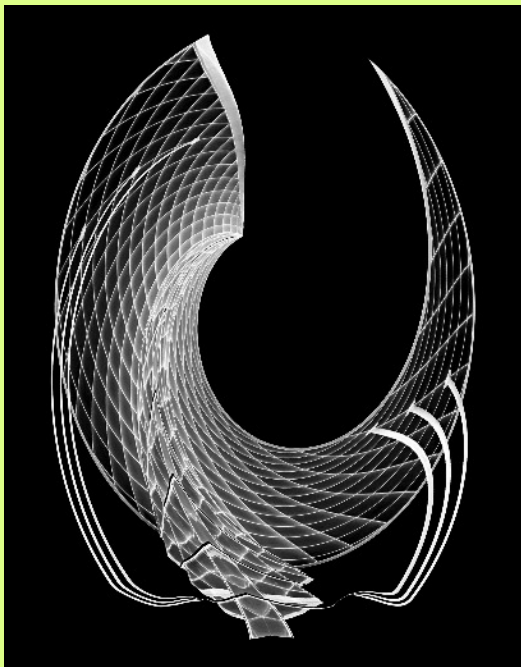
Nick Williams, "Snowflower"

While walking through Michaels one day last October, looking for objects I could photograph in the warmth of my house during the cold winter months, I came upon this artificial featherlike flower. I shot it on a black background and cloned out the wire attached to it.



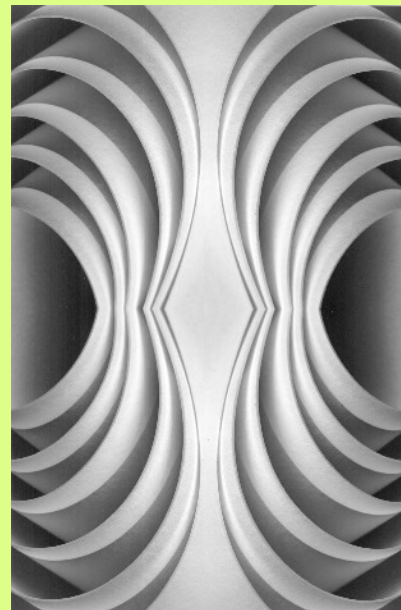
Coriolana Simon, "Datura Study #8: Toxic Night Waves"

The highly poisonous and hallucinogenic daturas (or nightshade) blossoms proved a deeply rewarding subject, with many possibilities for abstractions. Because they bloom at night, I photographed them at night, using a hand-held LED panel for illumination and modelling. Details: Canon 5D Mark II; lens Canon EF 100mm f/2.8 macro; exposure 1/13 sec at f/29; focal length 100mm; ISO 320; Really Right Stuff tripod and ball head. Minor editing in Lightroom; B&W conversion with Silver Efex Pro.



Nick Williams, "Ice Sculpture"

This is actually a photo of the wing-like canopy and struts on the US Institute of Peace building on 23rd and Constitution Ave. The original photo was converted to black and white and then "massaged" a little using Photoshop.



Beth Koller, "Geometric"

MARCH 2014 COMPETITION WINNERS - OPEN



Coco Simon, "Transcendent Glow"
Low sun around the time of the winter solstice projects magical colors through the stained glass windows onto the interior of the National Cathedral. Overhead, the glinting colors are caught in the black netting installed to catch post-earthquake debris. Details: Canon 5D Mark II; lens Canon EF 70-300mm f/4-5.6 L IS USM; exposure 0.6 sec at $f/13$; focal length 86mm; ISO 400; Really Right Stuff tripod and ball head. Minor editing in Lightroom.



Patrick Stuart, "Up the Escalator"
This photo was taken at the Chevy Chase Pavilion. I waited for the right combination of the changing background colors and the position of a figure on the escalator. Olympus E-PL2, 42mm, $f/5.6$, 1/100s, ISO 400.



Patrick Stuart, "Metro Twist"
I took this shot with my iPhone at the Gallery Place Metro station. I took it with ProHDR and processed it further with Snapseed. I gave it a final 90-degree twist to make it more abstract.

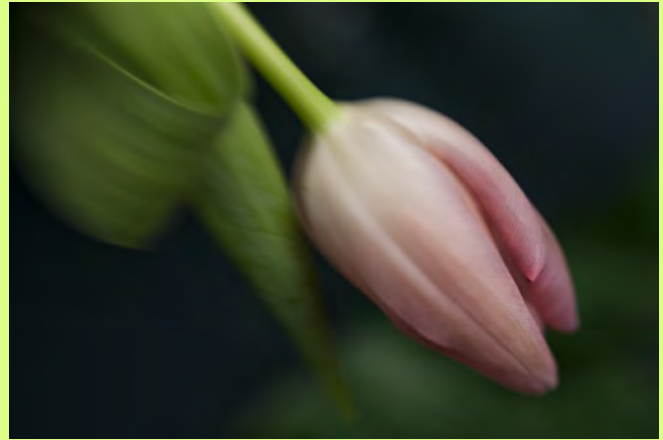


Laurel Sharf, "Kids in a Box"
My photo "Kids in a Box" was taken as my grandchildren were pressed against the glass at the Baltimore Aquarium. Looking at this photo time and again I felt like it would lend itself to one of my apps that inspire me to be artistic.

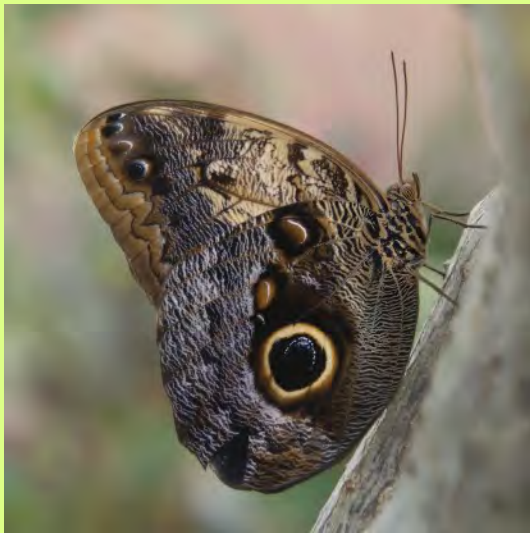
MARCH 2014 COMPETITION WINNERS - OPEN



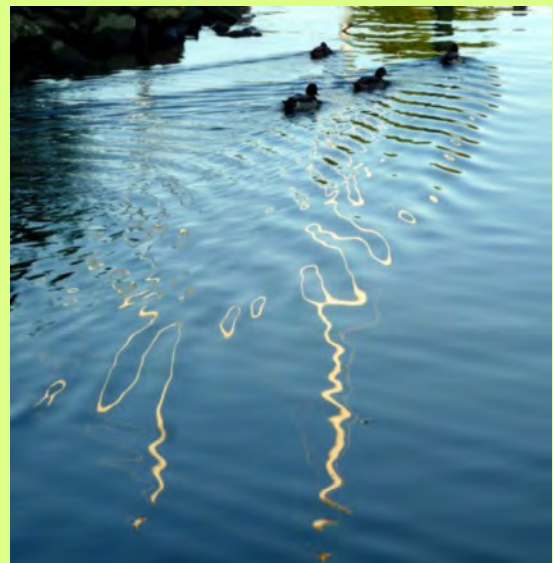
Doug Wolters, "Palm Textures No. 1"
This was shot at the Rawlings Conservatory in Baltimore. I spent a whole winter afternoon in the palm house, using a Canon EF 300 mm f/4L lens with a 1.4x teleconverter mounted on a Canon 5D Mark III. It was shot at 1.0 sec, $f/32$.



Coco Simon, "Soft Tulip"
Potted tulip bulbs yielded an early spring subject for my Lensbaby experiments. Using the Composer Pro with the Soft Focus Optic, I could get one small point on the flower sharp with a large aperture, while the entire rest of the image stayed soft. Window light on a cloudy day gave a soft glow. Details: Canon 5D Mark II; Lensbaby Composer Pro with Soft Focus Optic and Macro +4 accessory; exposure 0.6 sec at $f/4$; focal length 50mm; ISO 100; Really Right Stuff tripod and ball head. Minimal editing in Lightroom.



Loretta Argrett, "Butterfly in Repose"
Olympus E-P5 Micro 4/3 Camera w/o tripod; ISO 1600; 1/50s; $f/5.5$; 14-150 mm lens at 90mm (35mm equivalent 180mm)



Barbara Karpas, "Wake Light"
The location for the photo was on Deep Creek, just off the Magathy River. It was late afternoon, so the light was good. As the ducks swam through the reflections in the water it made this interesting pattern.

MARCH 2014 COMPETITION WINNERS - OPEN



Lyndon Marter, "Blackwater 1"

This picture was taken at Blackwater Falls State Park WV last fall. I was right on the edge of a precipice on the side of the gorge and there was a gap in the azaleas. I was therefore able to shoot down onto the top of the trees on the opposite side of the canyon.



Jerry Fath, "Optical Illusion"

Taken in the Atrium of the National Portrait Gallery, Washington, DC. January 2014.



Jerry Fath, "Awaiting the Last Train"
Late night, on a cold winter's evening. March 2014.



Doug Wolters, "Bus Stop"

Coco & I were in NYC for the weekend. I shot just about nothing but reflections. To me, this image looks like a headless lady who's just waiting for a bus. It's actually multiple reflections in a clothing store window across from the NY Public Library on 5th Avenue at 42nd St. Shot at 1/100 sec, f / 6.3 with my first Olympus Micro 4/3, the E-PM1, with an Olympus 14-42 mm lens.

MARCH 2014 COMPETITION WINNERS - OPEN



Gene Luttenberg, "Woman Power NYC"

Bob Peters, "Isle of Skye"
Picture was taken on a drizzly day on the Isle of Skye in Scotland. Fortuitously, two hikers appeared, which added a dramatic counterpoint to the foggy scene, and I ran out of the car to get this picture. Taken with a Nikon D700 with a 24-70 mm zoom at 70 mm, *f*/9, 1/320s, ISO 400.



Doug Wolters, "Cascades"
Shot at Great Falls, Maryland side, at 1/15 sec, *f*/9.0 with a Canon EF 300mm *f*/4L lens mounted on a Canon 7D, using a variable neutral density filter. I used Nik Silver Efex Pro for the B&W conversion.

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- Cherry Blossoms at the Tidal Basin Photo Safari, Tues. Apr. 1, 9:30a.m.-12 p.m.
- Shedding Light on the Wedding Venue, Thu. Apr. 3, 7-9:30p.m.
- SLR Photography - The Basics, Sun. Apr. 6, 10:30a.m.-2p.m. (also given on Sat. May 17)
- Historic Fells Point, Sat. Apr. 12, 7-11a.m.
- Scenic Annapolis Harbor, Sat. Apr. 19, 7-11a.m.
- Introduction to Photoshop and Photoshop Elements, Sat. Apr. 26, 9a.m.-5p.m.
- And others at

<http://capitalphotographycenter.com/classes/>

Horizon Workshops

- Creative Vision: 3 Day, May 24-26
- Abandoned Factory (Yorklyn, DE), Sat. June 7, 1:30-5p.m. (also offered in Sept. and Nov.)
- 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

- Food Photography, Tues. Apr. 1, 8, 15, 29, 7-10p.m.
- Child Portraiture, Sat. Apr. 5, 10a.m.-4:30p.m.
- The Fine Art Print, Wed. Apr. 9 & 16, 7-10pm
- Smartphone Photography, Sat. Apr. 12, 2-5pm (offered 4 more times before July)
- Gallery Shows, Exhibits and Competitions, Mon. Apr. 14, 7-10pm (also offered May 27)
- All About Color, Sun. May 4, 2-8pm

And more at

<http://www.washingtonschoolofphotography.com/index.php/calendar>

Joseph Van Os Photo Safaris

- 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
- China's Unknown Landscapes, Sep. 9-23
- Tibet--Roof of the World, Oct. 7-22
- The Falkland Islands, Nov. 6-24

And others at www.photosafaris.com

Art Wolfe

- Bhutan, Apr. 2-13
- Olympic Peninsula, WA, June 6-8
- Glacier Bay Alaska Cruise, June 18-24
- Mount jRainier Workshop, Aug. 22-24
- Denali Backcountry, Aug. 31-Sep. 7
- 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

- Large Format Photography, 7 sessions, Sat. Apr. 5-May 10, 9:30a.m.-2:30p.m.
- Portraits Unplugged, Sat. Apr. 5 & 12, 2-6p.m.
- Repair and Restore Old Photographs, (5 sessions) Fri. May 9-June 6, 11a.m.-1p.m.
- Night Shoot Workshop, Tues. May 13, 8-10:30p.m.
- Street Shoot Workshop with Frank Van Riper, Sun. May 18, 10a.m.-4p.m.
- Photographing at the US Botanic Gardens and Capitol Workshop, Wed. June 18, 9:15a.m.-12:30p.m.

And more at

<http://www.sereg.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

Nikhil Bahl

- Digital Nature Photography Workshop (Chincoteague Island, VA), Sat. Apr. 5
- Macro Workshop (Meadowlark Botanical Gardens, VA), Sat./Sun. Apr. 12-13
- Great Smoky Mountains Spring Workshop, Apr. 21-26

http://www.nikhilbahl.com/photography_workshops.html

EXHIBITS AND EVENTS

TED RINGGER

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

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

Unintended Journeys - Images and videos by Magnum Photos examine the plight of those displaced by natural disasters and global climate change. Through August 13. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

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

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

Gary Winogrand - An exhibit of 160 photographs from 25 years of work. Through June 8. National Gallery of Art, West Building. Sixth St. and Constitution Ave., NW, Washington, D.C. 202-737-4215. www.nga.gov

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

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 August 3. Arthur M. Sackler Gallery. 1050 Independence Ave., SW, Washington, D.C. 202-633-1000. www.asia.si.edu

Visions of Beauty: Arnold Genthe and the Art of Photography - Examples of the early 20th century, pioneering portrait photographer. Through April 30. German Historical Institute. 1607 New Hampshire Ave., NW, Washington, D.C. 202-387-3355. www.ghi-dc.org

Portraits of Denial and Desire - Exhibit of photography by John Halaka. Through April 25. Jerusalem Fund. 2425 Virginia Ave., NW, Washington, D.C. 202-338-1958. www.thejerusalemfund.org

Works Through Time, 1989-2014: Jason Horowitz, A Mini-Retrospective - A showcase of the local photographer's portfolio. Through April 19. Studio 1469. 1469 Harvard St., NW, Washington, D.C. 202-518-0804. www.studio1469.com

CALLS FOR ENTRY

DAVID BLASS

Vermont Photo Workplace

Finding the Light, Deadline: Apr. 7
The Human-Altered Landscape, Deadline: May 5
<http://www.vtphotoworkplace.com/>

Linus Galleries (Signal Hill, CA)

Earthly Possessions, Deadline: Apr. 7
The Feminist Agenda, Deadline: Apr. 14
Vulnerability vs. Strength, Deadline: May 5
Traditions, Deadline: May 19
<http://www.linusgallery.com/call-for-entries.html>

The Kiernan Gallery (Lexington, VA)

Shadow and Light, Deadline: Apr. 9
Fact and Fantasy, Deadline: Apr. 24
<http://kiernangallery.com/>

Black Box Gallery (Portland, OR)

Shadow and Light, Deadline: Apr. 9
Dreams: Illusion and Fantasy, Deadline: May 7
<http://blackboxgallery.com/CallForEntry.html>

New York Center for Photographic Art

Transportation, Deadline: May 18
<http://www.nyc4pa.com/#!>

Annmarie Sculpture Garden & Arts Center (Dowell, MD)

Beach Comber Art: seaside discoveries, Deadline:
Apr. 1
<http://www.annmariegarden.org/annmarie2/node/112>

Photographer's Forum Magazine

34th Annual Spring Photography Contest,
Deadline: May 12
http://pfmagazine.com/photography-contest/?idev_id=1017

Farm Credit Midatlantic

Annual Calendar Photo Contest, Deadline: Aug. 16
<http://www.mafc.com/photo-contest.php>

Maine Media Workshop

Seasons, Deadline: Apr. 15
<http://www.mainemedia.edu/contest>

Professional Women Photographers

PWP Spring International Women's Photography
Contest, Deadline: Apr. 15
http://www.pwponline.org/open-call/upcoming#openCallType_2

Photographer's Forum Magazine

34th Annual Spring Photography Contest,
Deadline: May 12
http://pfmagazine.com/photography-contest/?idev_id=1017

(e)merge art fair (Washington, DC)

Artist Platform Applications, Deadline: May 30
<http://artistapplicationc.emergeartfair.com/>

HARRISBURG CAMERA CLUB - "LIGHT AND CREATIVITY" WORKSHOP

In less than 13 days the Harrisburg Camera Club will be holding their 4th annual "Light and Creativity" workshop for photographers on Saturday, April 5, 2014. The workshop venue at Central Penn College, just outside the city of Harrisburg, is easily reached from I-81, I-83, the PA Turnpike, Routes 322, 283, and other arteries. The conference center features free parking in lots, tables for ease of note taking, and is handi-capped accessible. Included in the cost of your registration is a full continental breakfast with seating and a hot lunch catered by the Harrisburg Hilton. The keynote guest speaker is nationally known photographer and writer Lewis Kemper. Lewis, who is based in Sacramento CA, is a *Canon Explorer of Light* photographer who specializes in landscapes and software. The other speaker is photographer Leo H. Lubow from Owings Mills, MD. Both speakers are highly qualified photographers and will speak on different subjects. Speakers will be available for questions by attendees after their presentation. For complete details on the workshop, including speakers bios, presentation topics, workshop schedule, and online registration, go to <http://www.harrisburgcameraclub.org/2014lcworkshop>. (Cont'd next page)

Photographic Society of America 76th Annual Conference of Photography

Join us in Albuquerque New Mexico

**Saturday, September 27-
Friday, October 3, 2014**


The Photographic Society of America offers an exciting lineup of photo tours, workshops, programs, presenters, vendors and division meal meetings at our 76th Annual International Conference. The conference will begin on Saturday, September 27th and will run through Friday, October 3rd, 2014.



Photo © J.R. Schnelzer, APSA

SCHEDULE

- **Saturday, Sunday and Monday**—Registration and Tours
- **Sunday Evening**—Welcome Social and Workshop
- **Monday Evening**—Nature Projected, Projected Image Division, and Print International Exhibitions Begin
- **Tuesday through Friday**—Programs, guest speakers, international exhibitions, showcases, print exhibitions, workshops, division meal meetings, vendors and evening receptions following featured speakers.
- **Friday Evening**—PSA Honors and Awards Banquets
- **Saturday**—Annual Albuquerque Balloon Fiesta for those PSA members wishing to attend.



More information is available at www.psa-photo.org

Harrisburg Workshop (cont.)

The following vendors will be on-site: *Carlisle Camera*, *Perfect Image Sales*, *Rental and Repair*, *LA Camera* and *John Wright Printing*. There will be over \$2,750 (retail value) in door prizes for registered attendees. On-site representatives include Sony Cameras and also Phottix flash units/wireless remotes/Gary Fong flash accessories. In addition, Lewis Kemper will have his instructional DVD's for sale at the workshop.

Registration Deadlines: April 3, 2014, last day for discounted registration

- Check must be received by the Harrisburg Camera Club (Andrew Hoff) by Thursday, April 3rd.
- Online registration at <http://www.harrisburgcameraclub.org/2014lcworkshop>
- Seating is limited to first 175 registered attendees.

*****Note: Registration at the door in the amount of \$75.00 (no discount).*****

☐ 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:

[illegible]

April SSCC Calendar Upcoming Events

- 3 Social (6:45 p.m.)
- 3 Speaker Night (7:30 p.m.)
- 7 Board Meeting (7:00 p.m.)
- 10 Competition Night: People (7:30 p.m.)
- 24 Open Forum (7:30 p.m.)
- 26 Field Trip - Hillwood Gardens (9:45 a.m.)

Inclement Weather Policy

If Montgomery County schools close,
SSCC is closed.

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



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

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



First Class Mail

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