

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950 November 2014 Volume 56 Number 3

SSCCPHOTOGRAPHY.ORG



- OCTOBER NATURE COMPETITION WINNERS
- LOCAL RENTAL EQUIPMENT
- PHOTOGRAPHY CLASS REVIEWS

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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 nine times each year, September through May, 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 in the SSCC Member Handbook: 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.



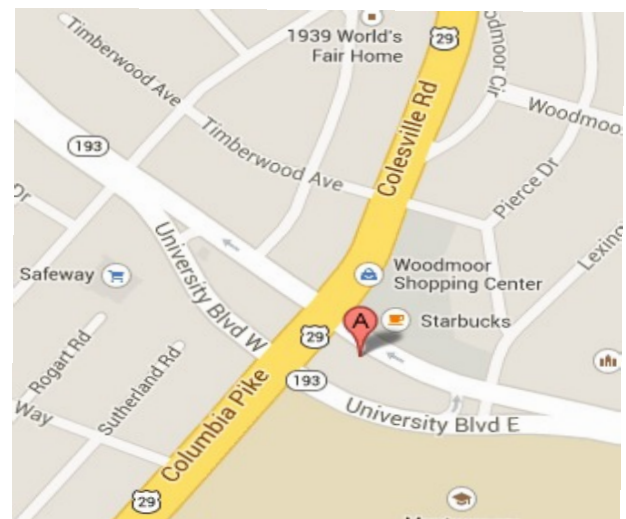
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SSCC MEETING LOCATION

All FOUR major monthly meetings of the Club Year are held at the Silver Spring 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 lot.



SSCC Meeting Location:
Silver Spring United Methodist Church

NOVEMBER AT THE SSCC

- 6 Speaker Night (7:30 p.m.)
- 13 Competition Night: Open (7:30 p.m.)
- 20 Education Night (7:30 p.m.)
- 22 Field Trip - National Shrine (10:00 a.m.)
and Franciscan Monastery (12:00 p.m.)

COMPETITIONS 2014-2015

DOUG WOLTERS, COMPETITION CHAIR

September - Open

October - Nature

November - Open

December - Patterns

January - Open

February - Architectural Elements

March - Open

April - Black and White / Monochrome

May - Abstract

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.

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NOVEMBER OPEN FORUM NIGHT

Due to the confluence of Thanksgiving and the fourth Thursday, there will not be an Open Forum in November.

EDUCATION NIGHT - NOVEMBER

This November Education Night will be our annual Gadgets and Gifts program. There's always something new and interesting introduced by the manufacturers or seen at Photo Plus Expo that is touted as the must have item to make your photography better, easier or more profitable. Additionally, if you have something that you feel is the perfect gadget or gift for a photographer; bring it to the meeting to share with us as to why you like it.

Bring notepads to the meeting to fill out your wish list to leave around the house or office as Holiday gift ideas. You don't want to be the one that receives a Yankee Candle gift card because your family or friends had no idea what to get you!

Put it on your calendar!!

THE SSCC HOLIDAY SOCIAL HOUR

Thursday, Dec. 4, from 6:30 to 7:30 p.m., before our speaker's meeting.

There will be refreshments, of course!
You're welcome to bring a little something for everyone to share.

Plan to join the cheer!

COMPETITION COLUMN

Doug Wolters, Competition Chair

This month, November, we have an open-topic competition. It's always enjoyable to see the great variety of images submitted.

The competition topic for December will be "patterns." Consider the importance of patterns! In a world (or life) without patterns, only chaos would reign. Here is the definition we will use:

The dictionary defines "pattern" as "a repeated form or design; the regular and repeated way in which something happens or is done..." Think of pattern as repetition. In a photograph, patterns made up of straight or curved lines, of colors, of repeating shapes can create structure as well as rhythm. You can find as many patterns in nature as in the man-made environment and at every scale from macro to celestial.

It is important to draw a distinction between "pattern" and "design." According to the dictionary, "design" is "the arrangement of elements or detail in a product or work of art." Thus, all patterns are designs, but not all designs are patterns. There is, however, a grey area between what constitutes a design and a pattern; when does a design have enough repeated elements to become a pattern? For this competition, the emphasis is on an exploration of the visual impact of "something that happens in a regular and repeated way," and not on trying to define limits of what can be designated a pattern.

The main thing to remember from this definition is that there's a difference between a pattern and a design, and repetition is the key element. A photo of the center of a sunflower is a pattern; a photo of a rose, however beautiful, is a design - it does not have the repeating elements that "can create structure as well as rhythm." This competition gives you a great opportunity to explore the infinite possibilities of patterns: in architecture, plant life and flowers, around the house, landscapes, sea creatures, industrial components, objects of art and industrial design...

Happy shooting!

OPEN COMPETITION

JUDGED BY COREY HILZ

Photographers live by demanding schedules, and clients must come first. Last spring, we had invited Terry Popkin to judge again for SSCC, but a client's needs prevented him from returning to Silver Spring in time for our meeting. Now, Terry's back. And we look forward to his unparalleled vision in considering the breadth of our photographs in this month's open-topic competition.



Terry Popkin has been creating elegant images - portraits, landscapes, and commercial photography - for over three decades. His photographs and articles have been published around the world. He believes that creativity is the basis for both fine art and fine photography and that the two are inseparable. As a result, his passion for both has led him to produce beautiful images that elicit feeling about people and about the environment.

In an unusual right-brain / left-brain combination, Terry Popkin is both an artist and a scientist. He earned his BS in chemistry and physics and his MS in microbiology at Pennsylvania State University. For about 25 years, he was an NIH research chemist-microbiologist and an electron microscopist. Since 1972, he has been a professional photographer.

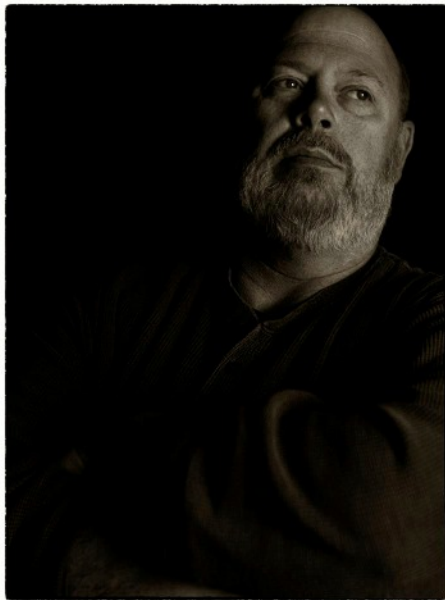
DAN SCENNA TALKS ABOUT PHOTOGRAPHING BANDS

This month's speaker offers us an inside look at performing musicians. Dan Scenna has been concentrating his efforts in a year-long study of local musicians. He is the "house photographer" at Blue Sky Tavern in New Market, Maryland. Since January 2014, Dan has photographed the open mic and bands booked at the Blue Sky every single week. His presentation to SSCC is the result of that work.

Dan is an award-winning photographer and educator, based in Frederick, Maryland. His work includes portraiture, abstract, macro/close up photography, still life studies, and fine art. On the education side of his profession, he teaches classes and conducts workshops on a variety of photography subjects. In fact, his workshops on studio and location figure fine art and portraiture have produced many contest winners for his students.

Though skilled in many aspects of the field, Dan's first photographic love is black and white. The ability to show form and texture, using directional light on the subject, is his favorite method. He enjoys being able to use the same basic techniques across different genres to produce emotional and thought-provoking responses from the viewer, regardless of subject matter.

Dan can be contacted at djs21774@gmail.com.



RECENT SPEAKER FEATURED IN TWO EXHIBITS

In October, Sasha Vasiljev spoke to us about his travels in Ecuador and showed us images of unusual and unique creatures. During this month, you can see other work of his on display at two locations.

Watergate Gallery in DC presents "Wicked Maine" as part of FotoWeek events. The exhibit lays out rugged, dramatic, and moody landscapes of Maine, reflecting both the story and the soul of the place. The show is on view November 4-29, with an opening reception on November 8 from 5:00 - 7:00 p.m. Sasha will also give a gallery talk on November 13 at 6:00 p.m.

Details: 2552 Virginia Ave., NW, Washington, DC. Mon-Fri 10:00 a.m. - 6:00 p.m., Sat 12:00 - 5:00 p.m. Tel: 202-338-4488.

Sasha's second exhibit, titled "Spring in B&W," is being held at the Washington Studio School. It promises not only striking details but also an uncommon view of common spring flowers. This exhibit runs from November 4-29, with an opening reception on November 7 from 6:00 - 8:00 p.m. and a gallery talk on November 20 at 6:00 p.m.

Details: 2129 S Street, NW, Washington, DC. Mon-Fri 10:00 a.m. - 4:00 p.m. Tel: 202-234-3030.



© Alexander Vasiljev, 2014

MEMBER NEWS

SSCC MEMBER WINS PSA PRESIDENT'S AWARD

The President's Award of the Photographic Society of America (PSA) is given annually by the PSA President to a PSA member who provides exceptionally meritorious service to the PSA, not only during the previous year, but cumulatively over the years of service. It is given to acknowledge the big impact that the award recipient has had on the PSA because of this service. During the banquet at the end of the PSA annual conference in Albuquerque on Oct 3, 2014, John Davis, FPSA, PPSA, presented the 2014 PSA President's Award to our SSCC member Henry C. Ng, FPSA, EPSA. Below is the President's Award citation published in the 2014 October issue of the PSA Journal:

"Henry served as PSA Services Vice President from 2007 to 2011 and Image Collections Vice President from 2011 to 2013. From 2013 to the present, he has served as PSA Ambassador to Asia, and as a member of the PSA Print Collection Committee. As Ambassador to Asia, he has found liaison officers to PSA from Hong Kong, Macau, Malaysia, Singapore, Vietnam, and Indonesia. He advises on Asian matters, culture and language. He carries out the Who's Who Top 10 Certificate program, which is very popular with international exhibition photographers. He organized the PSA Cornerstone member Master Kan Hing-fook, APSA visit and exhibition and festivities at the San Francisco PSA Conference. Henry has developed many ties between PSA and Asian photographers, which has had a big impact on Asian PSA membership and relationships. In 2013 and 2014, Henry arranged the official PSA trip to Hong Kong to help the Hong Kong Photographic Salon Exhibitors Association sponsor the "Who's Who Masterpieces Exhibition," the trip to Guangzhou, China to meet the 100 plus PSA members there, and the trip to Macau to establish strong ties with the key photographers and PSA members there. Henry has also helped to arrange for major donations of very valuable prints of Asian photographers to the PSA Print Collection. This last work of 2013 and 2014 Henry C.

Ng, FPSA, EPSA has had a major impact on PSA and its Collection. He has served as an advisor to clubs and individuals, a lecturer on photographic subjects, and a judge of exhibitions in North America and Asia. He has helped with the establishment of a major PSA club in China and has provided PSA members with many guided photography tours of Asian countries. Henry has become a master photographer by many measures. He has received many major photographic honors and awards, including several PSA Who's Who International Top 10 designations. He has exhibited his work, has presented shows as a PSA Conference speaker and has been a speaker at council and club meetings. He has published photographic papers and articles, and also has published a book, in 2012, entitled 'Photographic Works of Henry Ng'. He continues to provide distance learning to photography students in Hong Kong. He is recognized internationally for his photographic work. Henry worked as an electronic engineer before his retirement, and serves as a consultant to IT companies. He lives in Silver Spring, Maryland and is devoted to his wife and family."

In addition, Henry was elected a Fellow of PSA and allowed to put the "FPSA" honor after his name as well as receiving the PSA's "2014 International Representative of the Year" Award during the Award Banquet at the PSA Conference in Albuquerque. Congratulation to Henry.



CALL FOR ENTRIES: SSCC GROUP EXHIBIT

If you've never exhibited your photographs in a gallery open to the public, here's your opportunity! SSCC is planning a group exhibit on the theme of "abstracts," and all club members may submit images to be juried in. The show will be held mid-April, 2015, and run for at least six weeks. The venue is The Tate Gallery within Christ Congregational Church - on Colesville Road, just inside the Beltway and a couple blocks south of our regular meeting location.

The theme for the exhibit parallels our May competition theme and also reflects the December theme of "patterns," which can be successful abstracts. To get you started, some 4th Thursday Open Forum discussions will explore ways to approach abstracts. And for practical inspiration, we have a terrific speaker scheduled to talk about abstracts in February.

Abstract images for the spring exhibit may be "found" or "created." That is, "found" abstracts reveal your unique view of something that already exists. With "created" abstracts, you literally create the subject, for example, swirls of smoke or light painting. Manipulation of the image in camera or in post-processing is permissible but not necessary.

Detailed information about the exhibit will be announced at SSCC meetings and will be published in subsequent issues of the *Cable Release*. Briefly, the timeline for the exhibit is planned as follows:

- Early February - deadline to enter your abstracts
- Mid-February - selection of 32 images for exhibit made by non-SSCC judge
- Late February - winning entries announced
- March - you print and frame your photograph(s)
- Mid-April - you deliver your print(s) to the gallery

FOTOWEEK NOV 8-16: DON'T MISS IT!!!

Every November for the last six years, Washington and the metro area celebrate photography in a week-long festival. You can enjoy gallery exhibits, workshops, a juried exhibition, a mega-competition, night shoots, book signings, portfolio reviews, a launch party, a "slide luck pot show" dinner, and more! (Most of the events are free, but sometimes reservations are required.) Much of the photography on display can be categorized as photojournalism - and it is often both breathtaking and gut-wrenching. Its creators include internationally known as well as local photographers. Start at FotoWeek Central (this year at the former Spanish ambassador's residence) then plan the rest of your week's activities.

So, open your eyes and open your mind during the FotoWeek DC festival! Visit <http://www.fotodc.org/> for all the information you'll need.

FotoWeekDC

DON'T MISS THIS BIG EVENT! NATURE VISIONS PHOTO EXPO

November 14-16
Hylton Performing Arts Center
Manassas, VA

Every November, an exciting weekend of workshops, lectures, and a 20-vendor trade show fill the Hylton Center out in Manassas. Thousands of photographers just like us come to improve their skills and see the latest equipment. Many attend the all-day workshop on Friday; this year, it's Rick Sammon on Exploring the Light. If the popular shorter workshops on Saturday and Sunday are sold out, you can always book a seat for the keynote presentation.

But Nature Visions offers much more than just workshops. Need your sensors cleaned? A tech

service will do so for a discounted fee. How about calibrating a lens to your particular camera body? They can do that too, for a small fee. Interested in photo tours? Tour companies can describe their itineraries. And the extensive juried competition exhibit will inspire you for seasons to come. Who knows? Your own images might be there next November!

For a really special activity, sign up for a one-hour raptor shoot! Owls, falcons, and hawks pose two at a time on tree branches in the woods only a few yards from the Hylton Center. Fees are modest, and proceeds go to the Raptor Conservancy of Virginia, who bring the birds and provide the narrative.

What about shopping? If it's a lens, a new body, or an enticing array of accessories, be sure to visit Hunt's display / sales area in the expo. Hunt's is the photo retailer in the Northeast whose super nice folks donated six gift cards of \$50 each for the SSCC banquet last June. They have special deals for camera club members, so be sure to mention SSCC.

Get ready for Nature Visions! Visit <http://naturevisions.org/> for all the info you'll need.

NEWS FROM PSA

There are several items in the October issue of the PSA Journal that may be of interest to club members. For example, our December competition topic is "Patterns." This latest issue features an article, "Pattern Photography Made Easy, by Andrey Antov. It is a short article, but it has sample images and discusses "[F]inding patterns, creating a viewer interest, mastering the light and setting up your equipment" as keys for photographing successful pattern images. He even gives you a "1,2,3...7 list" of simple tricks to help one make an interesting pattern image. For example, he suggests making the point of interest the same scale as the pattern motif and choosing a main subject that has a different color or shade than the background. All of the images shown are macro nature images, but he acknowledges that patterns may occur anywhere.

Two other short articles that caught my eye were "Tips & Techniques, Lightroom — Using History and Virtual Copies" and "People Photography: To Smile or Not to Smile, That is the Question."

These are just some of the interesting and educational articles that appear monthly in the PSA Journal, as well as reviews of equipment and software, and news of PSA activities. Unfortunately, only PSA members have access to the Journal, either online or by mail, depending on the person's level of membership.

**PROJECTED
ENTRIES
DUE NOVEMBER 6
BY MIDNIGHT**

QUOTE OF THE MONTH

"Emotion or feeling is really the only thing about pictures I find interesting. Beyond that it is just a trick."

- Christopher Anderson

SSCC FIELD TRIPS

NATIONAL SHRINE AND FRANCISCAN MONASTERY - NOVEMBER 22, 2014

We will visit the Basilica of the National Shrine of the Immaculate Conception and Mount St. Sepulchre Franciscan Monastery on November 22. We will meet at the National Shrine (400 Michigan Ave NE, Washington, D.C. 20017) at 10:00 a.m.



Here are a few rules to consider at the National Shrine: The Crypt Church area is off limits Nov 22 because of an event. Tripods are permitted. We cannot photograph people. Stay in all public areas. Photos may NOT be displayed, posted online, exhibited in galleries, published, or sold unless approved by the National Shrine which, we have been assured, is not likely. Photographers will need to give way to guided tours if he/she is set up in the path of the tour. Parking is free.

We have an appointment at the Franciscan Monastery (1400 Quincy St. NE, Washington, D.C. 20017) at 12:00 - 1:00 p.m. to photograph inside. They only ask that we send some of the photos for their use - which they will credit to the photographer. They also request that we not use the images for commercial use. The gardens are also supposed to be very nice but they may not be very lovely they at the end of November. Parking is free.

We are on the calendar at both places. Contact Beth Echols (beth.echols@gmail.com) if you need additional details.



SSCC AT HARPERS' FERRY - OCTOBER 25, 2014



WANT TO TRY A SUPER-TELE LENS?

An interview with Jerry Smith of f8 Rentals

Maybe you're thinking of buying a particular lens but you want to try it before committing to the purchase. Or maybe you need a specific lighting set-up for a friend's wedding. A great way to get exactly the equipment you need without spending an arm and a leg is to rent it. Photographic equipment rental is a growing service. A number of companies such as lensrentals.com and borrowlenses.com offer rentals through their online-only services. In our area, Ritz Camera in Bethesda has also begun a rental program (www.ritzcameraandimage.com/store/1124.php), with special pricing for camera club members. To find out more about equipment rental, the Cable Release just interviewed the owner of one such service.

We spoke with Jerry Smith, the proprietor of f8 Rentals. As a photographer himself and a serious equipment connoisseur, Jerry most recently served as the manager of Calumet's rental department at their Tyson's location. We asked him first some questions about the business and his own background. Then we checked on specific ways f8 Rentals could be useful for SSCC members.

CR: Jerry, how did you get into the equipment rental business?

JS: It was about 25 years ago that I started with Penn Camera, working in the darkroom part of their business. Over time, I helped Penn develop their rental department. When Calumet took over Penn Camera, I stayed on. But when Calumet closed, I decided to start a photographic rental company - one with a strong emphasis on customer service.

CR: Where did you get your pre-retail background in photography?

JS: In the early 1980s, I was trained at the Corcoran School of Art, but I kind of inherited a penchant for photography. My father was a photojournalist in the Air Force. Over time, in fact since 1984, I've worked as a freelance photographer, covering everything from fine art to

commercial. And I mean everything! For instance, I worked for a dating service as an in-house photographer, managed a commercial photography studio, which involved all aspects of running the studio - and keeping the photographer happy. I also ran a non-profit photography organization (WCP) for several years. Besides all this, I was part of Polaroid's creative consultant program, where we taught Polaroid transfer and lift processes, and I created a derivative process of Polaroid transfer onto acetate - in spite of Polaroid's saying it was impossible.

CR: Now that f8 Rentals is a going venture, what kinds of photographers come to you as clients?

JS: Basically, two kinds. One group of clients is the working professionals, mainly folks who do weddings, sports, and event photography. The other group is the serious amateurs, people who need a lens for a vacation or a once-in-a-lifetime experience.

CR: Do you handle just lenses? Or camera bodies and lenses?

JS: Oh, no! Besides an extensive inventory of Canon and Nikon equipment, f8 also offers a wide array of lighting equipment, tripod heads, backgrounds, stands, even sandbags! I also carry GoPro equipment and am getting more into video.



CR: What equipment is most in demand by your clients?

JS: Bodies, both Nikon and Canon. Of the lenses, I get the biggest call for 70-200mm, but also for primes and for wide and telephoto. I also have clients requesting such specialty lenses as tilt-shift and fisheye. Lighting is really picking up now with the Profoto B-1 and the LED panel lights.

CR: In the current economy, how's the demand for rentals?

JS: Demand is definitely on the rise, mainly due to the cost of owning. If you only need a certain lens four or five times a year, and if the purchase price is several thousand dollars, then it really makes sense to rent. You'd be surprised: more and more photographers are turning to rental as a cost-effective means to an end.

CR: How in the world do you keep up with the fast changes in the marketplace and the stream of new models from the manufacturers?

JS: Easy! My client base tells me what they want.

CR: Now, let's ask you about aspects of your service that are directly relevant to SSCC members. First, we know your business is located in Reston. Is it web-based? Or walk-in?

JS: It's both. If you know what you want and when you want it, you can go directly to www.f8rentals.com. But if you have some questions and want to discuss your needs with me, you can call (703-382-9000) or email me (jerry@f8rentals.com).

CR: Do clients pick up the equipment directly from you? Or do you ship?

JS: Mainly, clients pick up the equipment. I can, of course, ship, but that requires more advance notice.

CR: Your web site lists prices on a per day basis. Do you also offer special price package for weekends or more extended periods?

JS: Sure! Here's how it works:

- 24 hours = 1 day rate
- Weekend rate = 1 day rate

- Friday to Friday / seven days (your start day is your finish) = 3 day rate
- One month / 30 days or 4 weeks = 9 day rate

CR: Do you also run special promotions?

JS: Around the holidays, I'll give extra time. But I'm always open to new ideas.

CR: Do you sell used equipment, too?

JS: At times, I'll sell rental gear I'm retiring. I'm not in the used equipment business; however, once the f8 web site is more developed, I'm hoping to have a buy / sell forum.

CR: In a nutshell, what advice would you give SSCC members about renting photography equipment?

JS: This is important: Make sure you're getting all your questions answered before you pick up the gear. One point to consider carefully is insurance. If you have a homeowner's policy, first be certain that your own equipment is covered not only in the home but also off-premise. Then, check that you also have coverage for rental equipment. There are some other insurance hoops to jump through, but it's not that complicated.

When exploring equipment rental, don't feel intimidated if you have lots of questions. For instance, lighting tends to be the most labor intensive, to make sure it's complete and you have everything you need. And be sure you check the condition of each item you rent - at the very beginning. Sometimes, a "too good to be true bargain" isn't. The gear may have problems that will appear when you least want them to, and always at a critical moment!

Trying out new gear before you purchase is a great idea. Just think: If a lens costs \$4,500 and you only use it 3-4 times a year, and if renting that same lens runs you \$80 for the weekend, well, that's a lot of years to get your value back if you purchase. Also, think about paying for insurance, overhead, the number of jobs it'll take to break even. More and more, photographers are renting to ease the cost constraints related to purchasing gear. So rent and enjoy photography for what it means to you.

KERNELS OF KOREN

Nature Visions Photo Expo, which is taking place in the middle of November, has no less than three presentations specific to iPhone Photography. Many of the descriptions of the other 37 presentations mention that the skills learned can be used with a smartphone camera.

This leads me to believe that this whole taking pictures with a smartphone, be it an iPhone, Samsung, or any other brand, is here to stay and not just a fad. I doubt a few years ago the organizers of an event such as Nature Visions would consider acknowledging smartphone photography even exists. The gear required for the genre of nature photography, professional and amateur alike, is usually thought of as big pro grade cameras, carbon fiber tripods, heavy long lenses, graduated ND filters and a bunch of other gear stuffed into a backpack the size of compact car.

Because of advances in technology, today's amateur nature photographer is not required to use all the traditional gear but now have smaller lighter cameras, lenses and tripods available that enable more photographers the ability to photograph nature with great results. I'm not suggesting the pro quality cameras etc. are not needed, they most certainly are! The better build quality, bigger sensors, glass quality and other quality enhancements are necessary if you're making a living as a nature photographer.

As we have seen with software such as Photoshop, transforming a decent picture to incredible is not as hard as it once was. Likewise, with the proliferations of apps available on smartphones, higher pixel count and space age lens technology, capturing a beautiful nature picture with a smartphone is not outside the realm of possibility. No wonder Nature Visions acknowledges this change and now offers seminars designed for the smartphone photographer.

I have been asked many times what my favorite camera app is while either leading my iPhone Photography Meetup or just out and about shooting pictures with the iPhone. Hands down my favorite camera app is Camera+ by tap tap tap software. The reason is simple: all it does for me is shoot pictures with an uncluttered UI that's easy to understand. I'm not the type of photographer that likes using filters BEFORE

taking the picture. I just want a full frame, not square!, capture at the highest resolution capable of the camera. The app gives me the ability to choose focus and aperture independent of each other, the native app on the iPhone, before iOS 8, did not allow this. Apple recently changed the game now that they updated the OS to allow separate focus, aperture and ISO. This now also applies to 3rd party apps, such as Camera+, as the OS updates will enable the enhanced functionality. I will continue to use Camera+ over the standard app because I like the UI. The app has a separate section for processing, including adding filters and other "enhancements". I choose to not use this and send almost every picture through my other favorite app, Snapseed.

Snapseed by Google is an image processing program that is similar to Photoshop. Originally designed and sold by Nik Software the app uses the familiar U-Point technology found in Viveza, Silver Efex Pro and all other Nik applications. The controls and rendering of images in Snapseed is unmatched in quality and refinement by any other app I have used. I use Snapseed to adjust contrast, exposure, shadows and image sharpness. Adjustments are made to either the whole image or a targeted area using control points. Also, effects such as drama, grunge, retro and a few other things can be added. Snapseed also has a camera module but I have never used it.

I like to keep it simple, Camera+ for capture then Snapseed for processing. After Snapseed there are a few other apps I like to use that offer some special effects. Again, these effects are similar to what can be found in Photoshop's filter menu. I use such effects (and apps) as oil painting (Glaze), water color (Aquarella) and sketch (Power Sketch) occasionally to process the picture to what I "saw" when the image was captured.

Similar to Photoshop's ability to handle plugins that expand functionality, there are also special effects apps that I like to use. Tangled FX creates a fractal electric appearance to an image that gives it a unique look. The effect can be tailored with multiple controls, so one size does not fit all. The resulting image is truly unique to how you process it. Percolator is another unique app that renders an image using bubbles! Multiple controls change the size of the bubble as well as the opacity, color shift and tonality. The result is VERY different than any other app out there.

WASHINGTON SCHOOL OF PHOTOGRAPHY - OUTDOOR PORTRAITURE WORKSHOP REVIEW

By Shy Shorer

There are others apps I use for the standard processing of images that Snapseed cannot do, such as HDR stitching, image overlay, adding frames and text and even using a cloning or healing brush. While there are apps out there that claim they can do it all, such apps as Filterstorm, Leonardo, Photo Wizard and Photo Forge2 to name a few, I feel they do not do everything well. I prefer to use an app that's made for one purpose as long as it does that one thing better than the "do it all" app. Those single use apps are Image Blender for layering and image overlay, Retouch for healing and cloning, In Frame Photo for multiple images in one picture such as a triptych, Pro HDR for combining two exposures into a HDR image and finally A+ Signature for text.

So there you have it, a brief picture (1000 word article!) to show you that I don't have one favorite app but a multitude of favorites that each serves a specific purpose. Rather than figuratively painting with a large brush by shooting an image cropped in square format with a pre-applied filter, I like the artistic process of processing an image from the original file to reflect what I saw in my minds eye.



(c) Shy Shorer

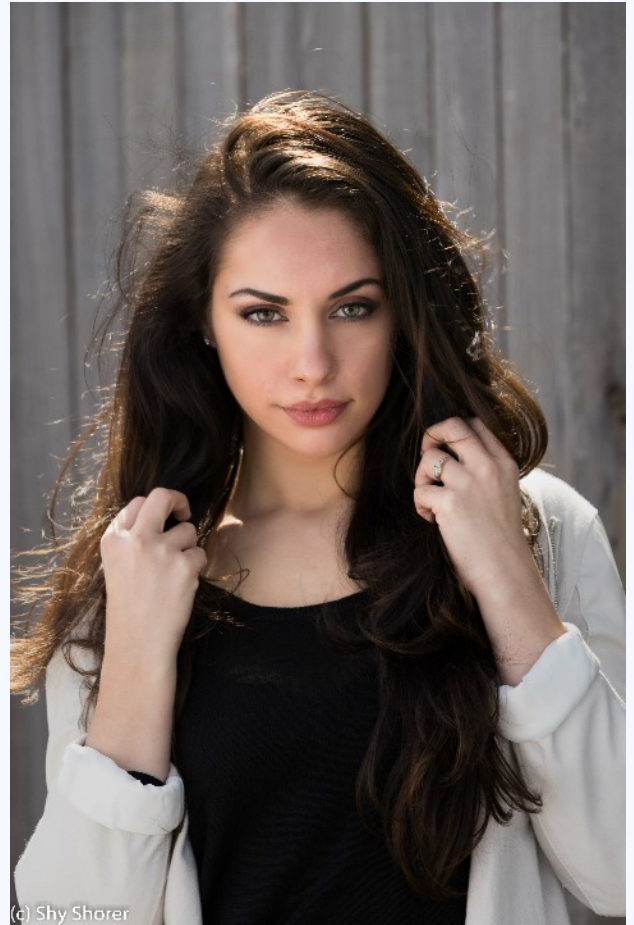
Last year I was fortunate enough to receive a certificate for a course in the Washington School of Photography as part of the banquet. The school is located in Rockville, Maryland and offers several courses and classes to the amateur and semi-professional photographer, as well as a complete professional program. There are usually discount programs going on, including special offers if you subscribe to the school's e-mail list.

It is easy enough to navigate the school's web-site and see the offerings they have. I chose to take the course on Outdoor Portraiture mostly because I wanted to get some practice in photographing people, other courses were not offered during the weekend or at times I could have attended, and it fit the timeframe I had to use the certificate.

Course registration was easy, though I had to register by phone. I had to call several times to get the written confirmation of the registration. Several days before the course, I got an e-mail remainder with a list of equipment needed for the workshop. Despite having all the necessary equipment, it would have been better to get the list earlier, in case I needed to get some missing piece of equipment.

The class had four students in it. Three from the professional program which know each other and the instructor and myself. Despite not starting on time, as the other students were late, we did receive a handout and had a brief introduction to lighting and composition.

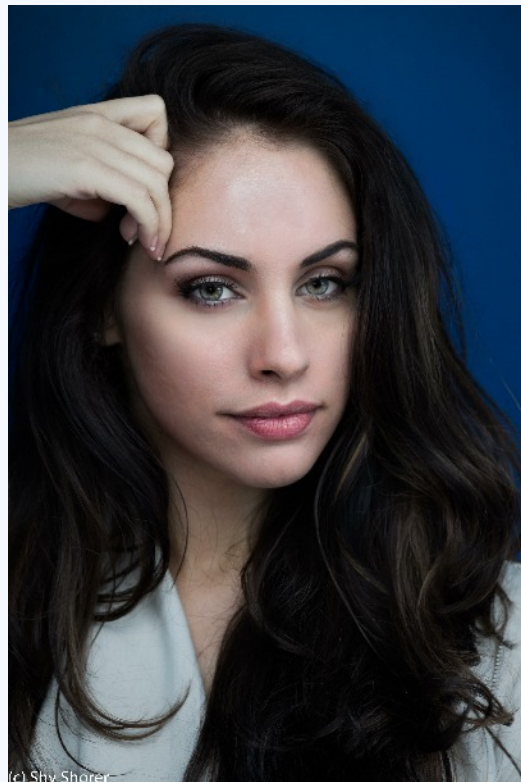
Most of the workshop time was spent actually shooting. The school provided two models, one in the morning and one in the afternoon. We spent the day photographing outside around the school parking lot and the surrounding building in the area. The instructions were mostly hands-on and situational (i.e., what works in a specific location and what does not).



During the workshop, we explored proper exposure using the histogram, and light-meter; using flash outside; using reflectors; choosing the background; and interaction with the model.

Despite variation in the models abilities (the morning one had a lot of personality and modeling experience and interacted with the group much better), we all got many good shots outside. Model releases were provided by the models.

Can I recommend the class? It depends. For the complete beginner, it might be overwhelming, as very little actual didactic learning was involved. For the intermediate photographer, it does provide access to models and immediate feedback from the instructor that can be useful.



CAPITAL AREA PHOTOGRAPHY - A REVIEW OF TWO CLASSES

By Patrick Stuart

As a Christmas present, I received gift certificates for two classes at the Capital Photography Center (CPC, <http://capitalphotographycenter.com/>). Santa had given me an idea of what would be under the Christmas tree, so I dropped hints for CPC's introduction to iPhonography and a raptor photo safari.

iPhone Photography, Getting Started - At the National Portrait Gallery

I have had an iPhone for several years now, but I have to admit that it took me some time to warm up to it as a photographic device. I was not sure which apps were the best to use and whether I was using the right apps to process my images. Let's be honest, the first generations of iPhones - and I include the iPhone 4 - were not that great except in good light, and much of the artistry comes through using the large choice of apps that allow you to experiment with post-processing in an intuitive and more user-friendly way than Photoshop.

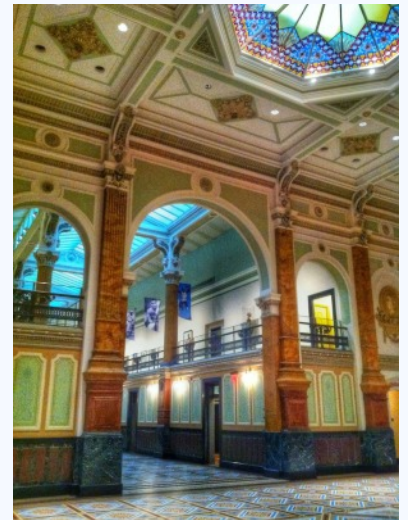


The class met Karen Messick, CPC's lead instructor on iPhone Photography, in the atrium of the National Portrait Gallery. About a dozen of us pulled together a few tables so she could give us a quick boot camp on how to use our iPhones as cameras. Karen had sent us a list of apps to have loaded up on our

cameras, including Snapseed, Pro HDR, Camera+, Bracket Mode, and Hipstamatic. These are some of the classic apps, and I already had several of them. However, Karen showed us some important things that are not intuitive for the beginner, including setting the apps up so they all save photos in the same place and setting optimal resolutions. She also showed how you can combine apps to streamline your photography experience or achieve new effects. For example, Pro HDR is one of the best in-camera HDR apps, but it is very slow in capturing photographs. Using Bracket Mode is much faster, and you can go back and build your HDR photos in Pro HDR later.



This tutorial was very informative but also the class' weak point for me. If you are already very familiar with the iPhone and quickly learn to use computer software, then you may need to consider whether your learning style will mesh with a larger group that can include people who only just bought their iPhone or are still trying to understand what an app is.



The class did not provide an in-depth discussion of post-processing and did not cover some of the apps that push the envelope with painterly or abstract effects.

Karen teaches a longer class on iPhone post-processing, and I might have been better served with that course.

After the tutorial, we all split up to explore the Gallery and use our newfound skills. Karen wandered the halls and provided supportive feedback and tips before bringing us back together for a debrief and a Q&A about what we

had learned. Karen also showed us examples from her iPhone portfolio to inspire us to create our own works of art.

Karen is a very approachable instructor, and the highpoint of the day was walking through the Gallery's Yousuf Karsh exhibit with her and getting an impromptu seminar on portrait lighting.

(This course would not be appropriate for people with Android or Windows phones, as not all the apps are available for those cameras, and they may operate differently in those systems.)

Birds of Prey Photo Safari

This class took place at the Soldiers' Delight Natural Environment Area, just outside Baltimore. The nature center has a small population of birds of prey that cannot be released back into the wild due to injuries, such as crippled wings or poor vision



About 15 people met at the nature center for a introduction by the instructor, David Muse. The briefing covered rules at the site (e.g., no wandering off in the woods) and techniques for stronger photographs, such as watching your background and making sure that the animal's eyes are in focus.



We then proceeded outside to meet the ranger and her charges, which included red-tailed and red-shouldered hawks, barred and barn owls, a kestrel, and a turkey vulture. The weather was

cooperative, with few clouds and not too much wind, and David worked with the ranger to set the birds in areas that gave photographers the best

chances for a well-lit photograph. David then split the group in two, with two birds out at a time and the groups swapping



birds after a period of time. In several cases, the birds became agitated and had to be returned to their cages. The session ended a little early when the turkey vulture snapped the thong attaching it to a tree and soared away. Fortunately, that happened during the last round of shooting, and the ranger was eventually able to entice the vulture back to the nature center.

This class was a great deal of fun. I got more close-up shots of these birds than I could get in a year of dedicated birding trips. This does not compare to someone who camps in the wild and spends hours in a blind waiting for that once-in-a-lifetime shot, but for a reasonable price I was able to spend close-up time with some of nature's most skilled hunters.

On a technical note, I loved shooting this class with my Panasonic Micro-Four-Thirds camera. I borrowed a 100-300 mm lens, which gave me a full-frame-equivalent reach of 600 mm in a lens no larger than a soda can. My camera also allows me

to use the touchscreen to set the focus point - even with my eye at the viewfinder - so I could reliably place the focus point on a bird's eye for tack-sharp photos.



OCTOBER 2014 COMPETITION WINNERS - NATURE

Date: October 9, 2014

Topic: Nature

Judge: Corey Hiltz

NOVICE PRINTS

1st - Shy Shorer, Cacti #3
2nd - Kim Akkarach, Praying Mantis and Dahlia
3rd - David Terao, Obligatory Bee on a Flower
HM - Victor Lee, Feeding Time
HM - David Blass, Minnesota Gray Wolf

ADVANCED PRINTS

1st - Coriolana Simon, Night's Triple Queen
2nd - MyPhuong Nguyen, Yellow Eyes
3rd - Jim Turner, Rocks and Blueberry Bushes at Dolly Sods
HM - MyPhuong Nguyen, Gannets Build Nest
HM - Patrick Stuart, Red-Shouldered Hawk
HM - Patrick Stuart, Angel's Trumpet

NOVICE PROJECTED

1st - Patrick Stuart, Only a Mother
2nd - David Blass, Cougar reflected
3rd - Shy Shorer, Alesund Sunset
HM - Yaakov Gridley, Toad in Grass
HM - Lenore Boulet, Autumnal Glow
HM - Loretta Argrett, New Orleans Water Lily

ADVANCED PROJECTED

1st - Michael Tran, Gannet Kissing (BEST IN SHOW)
2nd - Coriolana Simon, Night Rain
3rd - Jim Turner, Sally Lightfoot Crab
HM - David Powell, Stained Glass Wings
HM - Jim Rogers, Machu Piccu Sunrise
HM - Ron Freudenheim, Habanera Medusae

Cover: *Michael Tran, Gannets Kissing*

"Gannets Kissing" was taken in Northeast Canada this June. It was a cold, foggy, and wet day with a miles-long walk to the edge of a deep drop. The fog was very thick, and I was waiting for a moment of light to capture this series. It was mating season for Gannets and other Northern Birds. These Birds very busy building nests, kissing, mating, and preparing for the next generation. It was a huge group of Gannets that love and live in the cold weather.



(c) Shy Shorer

Shy Shorer, Cacti #3

This was taken in the US Botanical Garden in DC. It was the first time I'd taken out my new Sony A7R for a spin, and despite the operator error of using it in APS-C mode and not in full frame mode, the images were stunning. The image was captured using Sigma 105mm Macro lens, ISO 500, f/5.6 at 1/160s.

OCTOBER 2014 COMPETITION WINNERS - NATURE



MyPhuong Nguyen, Gannets Build Nest



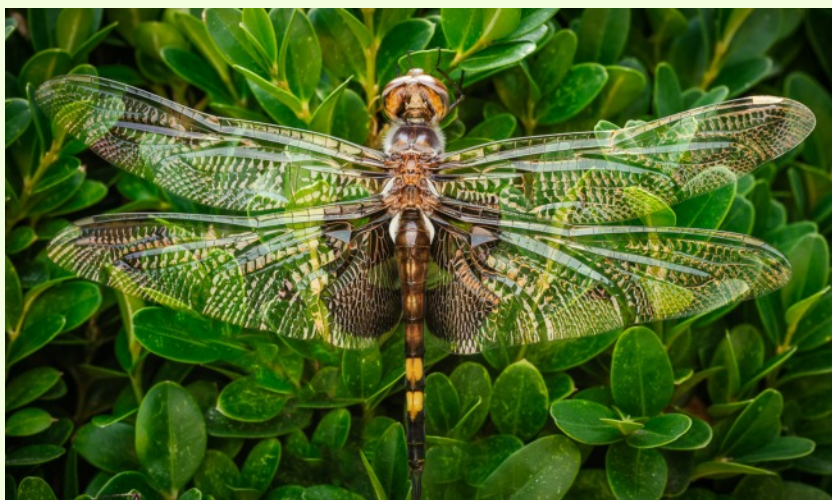
MyPhuong Nguyen, Yellow Eyes



Patrick Stuart, Red-Shouldered Hawk

I took this picture during a photo safari at the Soldier's Delight Environmental Area outside Baltimore. This injured bird had lost its eyesight in its right eye and could not be released back into the wild. I used my Panasonic G6 with a 100-300 mm lens at 300 mm, f/8, 1/500s, ISO 400, -2/3 EV.

OCTOBER 2014 COMPETITION WINNERS - NATURE



David Powell, Stained Glass Wings

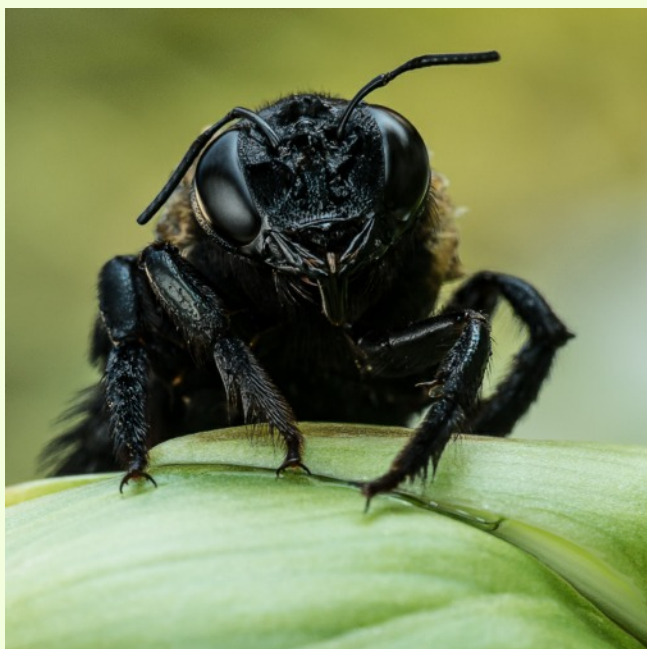
David Terao, Obligatory Bee on a Flower

This was shot in my front garden with a Panasonic Lumix GX7 camera and Panasonic/Leica 45mm macro lens (90mm equivalent) on a tripod. The exposure was 1/125 sec @ f/8.0. I also used a white diffuser to soften the harsh sunlight.



Patrick Stuart, Only a Mother

I found this bumblebee on a hosta in my yard one morning. He was slowly waking up and very patient while I grabbed a macro lens and a flash with a small softbox. I added a little clarity in Lightroom to bring out the details on this face that, as the title hints, only a mother could love. Taken with a Panasonic G6 and the Olympus 60 mm macro lens.



OCTOBER 2014 COMPETITION WINNERS - NATURE

Coco Simon, Night Rain

The single layer, white daturas convert well to black & white. Since they burst open at twilight and collapse by the following noon, I shoot them at night. In this case, in the rain. The blossom is slowly spiraling open and will soon pop into a flaring trumpet. Details: Canon 5D Mark II; Canon EF 180mm f/3.5L macro plus 1.4 x teleconverter. Exposure 1/30 sec at f/29; ISO 400; focal length 252mm; Really Right Stuff tripod and ball head; Promaster LED panel; minor editing in Lightroom; black and white conversion with Silver Efex Pro; umbrella by Totes.

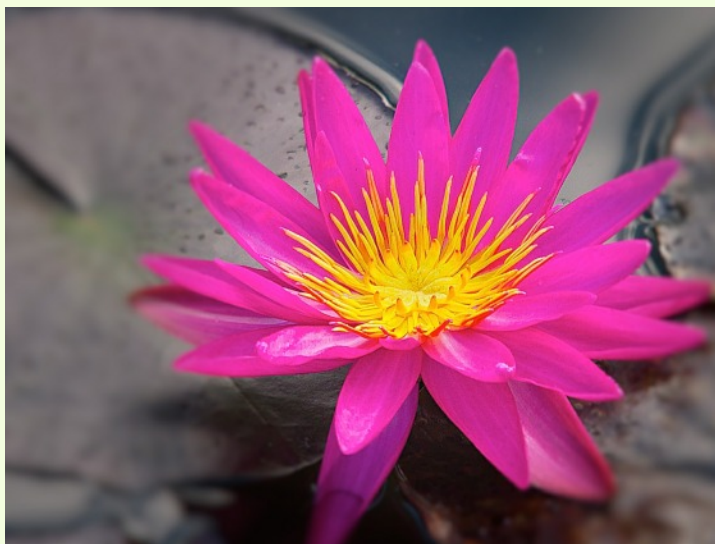


Coco Simon, Night's Triple Queen

My fascination continues with the wildly beautiful and extremely toxic datura (angel's trumpet or deadly nightshade). This summer one variety I planted was the Triple Queen, which opens bright green, turns yellow at its peak, and eventually pales to ivory. Because it is a triple-layered blossom, it shows off the greatest number of scary tendrils. Details: Camera - Canon 5D Mark II; lens - Canon EF 100mm f/2.8 macro. Exposure 1/15 sec at f/29; ISO 250; Really Right Stuff tripod and ball head; Promaster LED panel; minor editing in Lightroom and clean-up in Photoshop.



Ron Freudenheim, Habanera Medusae



Loretta Argrett, New Orleans Water Lily

OCTOBER 2014 COMPETITION WINNERS - NATURE

Yaakov Gridly, Toad in Grass

This "Toad in Grass" was on the C&O canal towpath. I tried hard to get him, but he kept hopping away from me, until he evidently felt momentarily safe hiding in the grass before hopping off into the bushes. Photo taken at ISO 4000, because it was a deeply cloudy day under the trees (exposure 1/400 second at f/5.6). My lens was 55mm, the longest the zoom would go on the lens I was carrying.



Jim Turner, Dolly Lightfoot Crab

This picture was taken in the Galapagos Islands where there are Sally Lightfoot crabs everywhere. It was taken on a sunny day; the crab is standing on black lava. Taken with a Nikon 70-300 mm f/4-5.6g lens at 180mm, 1/320s, f/5.6, ISO 560, hand held.



David Blass, Minnesota Gray Wolf

The gray wolf is also known as the timber wolf, western wolf or true wolf. It is found in North America, Eurasia, and North Africa.

OCTOBER 2014 COMPETITION WINNERS - NATURE



Jim Rogers, Machu Picchu Sunrise

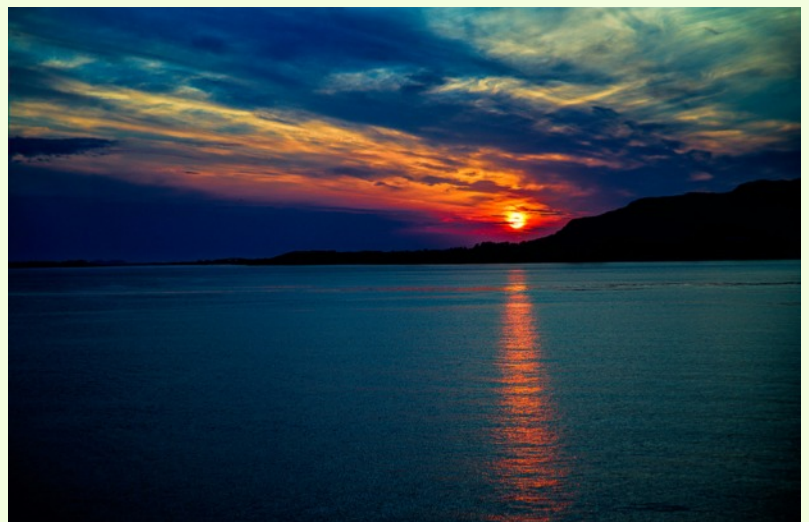
Lenore Boulet, Autumnal Glow

This plant, Blue Star Amsonia, grows in my yard, and is a large mass of feathery fronds, each turning a rich gold in the fall. It's as if the entire plant is glowing. I was drawn to its dramatic color and texture.



Shy Shorer, Alesund Sunset

Was taken on a recent trip to Norway. This actually was the view from the hotel room and was taken through the hotel window. It is an HDR-processed picture taken at ISO 100, 70mm lens at f/4.5 with exposures of 1/200s, 1/50s and 1/13s. The picture was taken around 11:00 p.m., when the sun is finally starting to set. The picture was enhanced in Photoshop and using Nik and Topaz plug-ins.



OCTOBER 2014 COMPETITION WINNERS - NATURE

Jim Turner, Rocks and Blueberry Bushes at Dolly Sods
Taken in the Fall in the Dolly Sods Wilderness in West Virginia. Shot with a Nikon 24-85 mm *f*/3.5-4.5G at 24 mm, 1/100 s, *f*/8, ISO 800.



Patrick Stuart, Angel's Trumpet
I came across this flower at Brookside Gardens, and the rising sun behind the Angel's Trumpet brought out all the details. Brookside's pine trees offered a dark, neutral background. Editing and B&W conversion in Lightroom. Panasonic G6 with the 45-175 mm lens. Used a Manfrotto tripod.

David Blass, Cougar, Reflected
The cougar is also known as the mountain lion, puma, panther, catamount, painter and mountain cat. It is found throughout North and South America.



CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- Introduction to Scanning, Sat. Nov. 1, 10 a.m. - 4 p.m.
- DC Skyline, Iwo Jima and the Full Moon Photo Safari, Fri. Nov. 7, 5:30 - 8 p.m.
- HDR at Architectural Salvage Shop--Second Chance, Sat. Nov. 8, 9 a.m. - 4 p.m.
- iPhone Photography, Getting Started--at the National Portrait Gallery, Sun. Nov. 9, 11:45 a.m. - 3:45 p.m.
- Demystifying Off-Camera Flash, Sun. Nov. 23, 10 a.m. - 4:30 p.m.
- Photography as a Second Career, Mon. Dec. 1, 7-10 p.m.

And others at

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

Horizon Workshops

- Chesapeake City thru Nat Geo Eyes, Fri. Oct. 31, 6pm-Sun. Nov. 2, 1 p.m.
- Abandoned Factory (Yorklyn, DE), Sat. Nov. 15, 1:30-5 p.m.

Check for more at

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

Joseph Van Os Photo Safaris

- The Falkland Islands, Nov. 6-24
- Horses and Icons of the Wild West in Winter, Jan. 11-17, 2015
- Japan's Winter Wildlife, Feb. 12-27, 2015
- Bolivia and Chile, Mar. 7-22, 2015
- Holland at Tulip Time, Apr. 18-29, 2015
- Turkey: Continental Crossroads, May 9-24, 2015
- Orangutans of Borneo & Sumatra, June 26-July 10, 2015
- Brown Bears of Katmai National Park, July 5-10, 2015

and many others at www.photosafaris.com

Art Wolfe

- Myanmar, Dec. 2-12
- Antarctica Expedition 1, Jan. 26-Feb. 4, 2015. Expedition 2, Jan. 31-Feb. 9, 2015
- India, Feb. 24-Mar. 7 2015
- Morocco, Apr. 23-May 7, 2015
- Vietnam, May 21-June 1, 2015
- Namibia, July 2-21, 2015
- Oregon Coast Workshop, July 10-12, 2015

and more at <http://www.artwolfeworkshops.com/>

Suzi Eszterhas

- Custom Photo Tours in Monterey Bay, year-round, custom dates available
- Wildlife of Brazil, July 31-Aug. 14, 2015

<http://www.suzieszterhas.com/toursWorkshops/>

Glen Echo Photoworks

- Digital Black and White (3 sessions), Tues. Nov. 11-25, 7-9:30 p.m.
- Great Portraits with Simple Lighting (4 sessions), Thurs. Nov. 13-Dec. 11, 7-10 p.m.
- Digital Camera Intermediate (8 sessions), Mon. Nov. 17-Jan. 26, 7-9:30 p.m.
- Digital Painting From Your Photos Workshop, Sat. Nov. 22, 10 a.m. - 4 p.m.
- Digital Collage Workshop, Sat. Dec. 6, 10 a.m. - 4 p.m.

and more at

<http://www.ssreg.com/glenechopark/classes/classess.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
- Cucinapalooza, Apr. 18-24, 2015

<http://experienceumbria.com/tours/aprilinumbria2015>

Nikhil Bahl

- 2nd Annual Delmarva Nature and Wildlife Photography Summit (VA), Nov. 13-16
- Bosque del Apache and White Sands Workshop, (NM), Jan. 10-16, 2015
- California Coast Workshop--Big Sur and Monterey Bay, Jan. 25-30, 2015
- The Best of Southwest Florida, Apr. 5-9, 2015
- Iceland Photo Tour, May 27-June 5, 2015

and others at

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

Corey Hilz

- Chincoteague National Wildlife Refuge, VA, Nov. 21-23
- Cuba, March 2015. Details coming soon.
- China, May 2015. Details coming soon.

and more at

<http://www.coreyhilz.com/instruction/workshops2.html>

Washington School of Photography

- Filming and Editing Video with DSLR Cameras (4 sessions), Thu. Nov. 13-Dec. 4, 7-10 p.m.
- Focus on Composition (4 sessions), Sat. Nov. 1-22, 2-5p m. Also offered twice in Dec.
- Introduction to Portable Flash (4 sessions), Sun. Nov. 2-23, 10 a.m. - 1 p.m. Also Wed. Nov. 19-Dec. 17, 10 a.m. - 1 p.m.

and many others at

<http://washingtonartworks.com/product-category/photographyworkshops/#.U-kmFlxbwI>

Smithsonian Associates

- Digital Camera Basics, Sun. Nov. 9, 10 a.m. - 5:30 p.m.
- Mastering Exposure, (4 sessions) Wed. Nov. 12-Dec. 10, 6:30-9:30 p.m.
- Understanding Your Digital Mirrorless or SLR Camera, Sun. Dec. 7, 10 a.m. - 5 p.m.

http://smithsonianassociates.org/ticketing/tickets/search_photography.aspx?keyword=C-Photography

CALLS FOR ENTRY

DAVID BLASS

Vermont Photo Workplace

Marvelous Things: The Art of Still Life, Deadline, Nov. 3

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

Linus Galleries (Signal Hill, CA)

Silhouettes, Deadline: Nov. 3

The Seasons, Deadline: Dec. 8

Black & White, Deadline: Dec. 22

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

ViewBug (online)

Beauty in Nature, Deadline: Nov. 5

<http://www.viewbug.com/contests/beauty-in-nature-photo-contest>

Water and Sand, Deadline: Nov. 17

<http://www.viewbug.com/contests/water-and-sand-photo-contest>

Still Life Shots, Deadline: Nov. 13

<http://www.viewbug.com/contests/still-life-shots-photo-contest>

Joy, Deadline: Dec. 14

<http://www.viewbug.com/contests/joy-photo-contest>

Federal Recreation Agencies (National Parks, Reserves, etc)

Share the Experience Photo Contest, Deadline: Dec. 31

<http://www.sharetheexperience.org/home>

Yosemite Renaissance (Yosemite, CA)

Yosemite Renaissance XXX, Deadline: Nov. 15

<http://yosemiterenaissance.org/>

1650 Gallery (Los Angeles, CA)

Windows & Doors Photography Exhibition, Deadline: Nov. 2

https://fs17.formsite.com/1650gallery/form84/secure_index.html

Black Box Gallery (Portland, OR)

Poetics of Light, Deadline: Nov. 5

<http://blackboxgallery.com/Poetics%20of%20Light%20CFE.html>

Mpls Photo Center (Minneapolis, MN)

Rock & Roll, Deadline: Nov. 8

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

Annmarie Sculpture Garden & Arts Center (Dowell, MD)

Cosmos: Imagining the Universe, Deadline: Dec. 5

<http://www.annmariegarden.org/annmarie2/sites/default/files/Space%20prospectus.pdf>

EXHIBITS AND EVENTS

TED RINGGER

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

Wilderness Forever: Celebrating 50 Years of Protecting America's Wilderness - Large format images by professional, amateur and student photographers. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.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

Matthew Brady's Photographs of Union Generals - Studio portraits by one of the most famous Civil War photographers. Through May 31. National Portrait Gallery. Eighth and F Street, NW, Washington, D.C. 202-633-8300. www.npg.si.edu

Indelible; The Platinum Photographs of Larry McNeal and Will Wilson - Challenging the idea that North American Indians are a "vanishing race." Through January 5. National Museum of the American Indian. Fourth Street and Independence Avenue, SW, Washington, D.C. 202-633-1000. www.nmai.si.edu

Chief S. O. Alonge: Photographer to the Royal Court of Benin, Nigeria - Images that document the rituals and pageantry of the royal court. National Museum of African Art. 950 Independence Avenue SW, Washington, D.C. 202-633-4600. www.africa.si.edu

Some Uses of Photography: Four Washington Artists - An exhibition of the work of Jenn De Palma, Ding Ren, Siobhan Rigg and Sandra Rottman. Through December 14. American University Museum at the Katzen Arts Center. 4400 Massachusetts Avenue NW, Washington, D.C. 202-885-1300. www.american.edu/cas/catzen

The Great Picture - A 3,375 square foot, black and white, camera obscura photograph of an abandoned Marine Corps air station in southern California. Through November 30. National Air and Space Museum, Steven F. Udvar-Hazy Center, 14390 Air and Space Museum Parkway, Chantilly, VA. 202-633-1000. www.nasm.si.edu/udvarhazy

A Subtle Beauty: Platinum Photographs from the Collection - 25 photographs by Peter Henry Emerson, Edward Steichen, Alvin Langdon Coburn and others. Through January 4. National Gallery of Art, West Building. Sixth Street and Constitution Avenue NW, Washington, D.C. 202-737-4215. www.nga.gov

Captain Linnaeus Tripe: Photographer of India and Burma, 1852-1860 - Photographs of significant cultural and geographic sites. Through January 4. National Gallery of Art, West Building. Sixth Street and Constitution Avenue NW, Washington, D.C. 202-737-4215. www.nga.gov

Lynn Silverman: Lookout - Black and white photographs of windows in the U.S, Britain, Australia and the Czech Republic. Through November 23. VisArts at Rockville, Gibbs Street Gallery. 155 Gibbs Street, Rockville, MD. 301-315-8200. www.visartsatrockville.org

DIGITAL PROJECTION SUBMISSIONS

The requirements for submitting images for digital projection are:

Submission Deadline

- Midnight 1-week before competition (SSCC's Speaker meeting night)
 - Send submissions to SSCCphotography@yahoo.com
 - Images (per member per competition): maximum of 2
- File Format: JPEG
- File Size: 500 KB (max)
- File Name: **Level ~Maker's Name~Image Title.jpg**
 - Example: Advanced~Tom Jones~Washington Landscape.jpg
 - The tilde "~" character separates the 3 sub-fields of the file name
 - **Level** - "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 sub-fields.

The "**File Name**" requirements are very important for running the competition. Please be careful when entering this information. Nonconforming filenames make it very difficult to track your entry. Use a tilde (~), NOT a dash (-) to separate the subfields (**Level~Maker's Name~Image Title**) of the filename. The Competition Chair will not make changes to the filenames after submission, so please check them carefully before submitting.

The computer and software will automatically rescale your image for projection, but if you want to exert full control over how the image is displayed, you should consider resizing and sharpening the image (maximum of 1024 pixels wide and 768 pixels high) yourself. Please see the *Member Handbook* (<http://www.scccphotography.org/wp-content/uploads/2014/08/SSCC-Member-Handbook2014.pdf>) for tutorials on how to resize images in Lightroom or Photoshop.

The maximum file size of **500KB** is to limit the demands on computer memory and speed the presentation.

The computer we use for competition night will automatically add black bars at the side of the photo based on the photo's aspect ratio. If for artistic reasons you wish your image to be presented at a size smaller than screen's full height or width, 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).

Questions: Doug Wolters at SSCCcompetitions@aol.com

PRINT IMAGE ENTRY GUIDELINES

More info on the back of prints is required starting this year. In addition to the old requirement (name, title, and an arrow indicating the top of the print), you must also include your level and the date of the competition. the template provided on the SSCC website at http://www.scccphotography.org/wp-content/uploads/2014/08/SSCC_competition-label-8-14b.pdf.

☐ 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](#)

MOBILE 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

Refreshments

☐ I am willing to lead a field trip

☐ I am interested in presenting a talk on:

I suggest the following club field trips:

I would like to have the following additional training or coaching and / or club programs:

MEMBERSHIP RATES

Individual: \$45

Student: \$35

Family: \$65

☐ Optional contribution to Commemorative Fund: \$

Total: \$

Dues cover the club year from September through May. Dues must be paid no later than October 31 and for new members before entering any SSCC competition. After January 31, only for new members dues for the remainder of the club year are \$35; dues for spouses and 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 this completed form with your check before the September competition or mail to:

Silver Spring Camera Club

c/o Bruce Schaefer, 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

NOVEMBER AT THE SSCC

- 6 Speaker Night (7:30 p.m.)
- 13 Competition Night: Open (7:30 p.m.)
- 20 Education Night (7:30 p.m.)
- 22 Field Trip - National Shrine (10:00 a.m.)
and Franciscan Monastery (12:00 p.m.)

STAY IN TOUCH WITH SSCC

www.scccphotography.org

www.twitter.com/ssccphoto

<http://groups.google.com/group/ssccameraclub>
www.flickr.com/groups/sscc_picture_a_day

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

www.magcloud.com/user/plstuart

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

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