

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950 December 2014 Volume 56 Number 4

SSCCPHOTOGRAPHY.ORG



- NOVEMBER
COMPETITION
WINNERS
- MEMBER PROFILE:
DAVID TERAOKA
- SHRINE/MONASTERY
FIELD TRIP REPORT

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Newsletter Editor:	Patrick Stuart
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E-mail addresses for officers are available on request. Please contact Ted Ringger at tedringger@comcast.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 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

DECEMBER AT THE SSCC

- 4 Holiday Social Hour (6:30 p.m.)
- 4 Speaker Night (7:30 p.m.)
- 6 Field Trip - Mormon Temple (7:00 p.m.)
- 11 Competition Night: Open (7:30 p.m.)
- 18 Education Night (7:30 p.m.)

DECEMBER OPEN FORUM NIGHT

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

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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EDUCATION NIGHT - DECEMBER

Learn to make adjustments to your mobile images using Snapseed, the best mobile device image editing app on the market. Snapseed is a free download for both the Apple and Android operating system. So, install the app and bring your mobile device this evening to work along with the group on sample images. Similar to the earlier Intro to Photoshop night I will post images for all to download so we can all work and learn together.

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 we have a themed competition: patterns. Here is the definition we're using:

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.

There are two things I would like to highlight in this definition. First, the distinction between a design and pattern. You could think of a pattern as a design with repeating elements. Remember: no repetition, no pattern. Second, the more the repetition is central to the impact of an image, the better. While an image with incidental repetition may qualify for this competition, it would not best reflect what this competition is about.

Next month, January, is open. Get ready for February: architectural elements.

Happy shooting!

PATTERNS COMPETITION

JUDGED BY IWAN BAGUS

This month, SSCC meetings are giving members a healthy dose of the exotic. Our speaker specializes in architecture and archaeology and has participated in excavations at legendary sites. Our judge for December hails from Jakarta, Indonesia and has a complex, unusual background.

Iwan Bagus is a professor, a fine art as well as commercial photographer, a film director - and also an engineer. Currently, he heads the Photography Concentration at the University of the District of Columbia. Iwan received a BA in Economics in Jakarta. During those studies, he also worked as a model. Soon after completing his BA, he moved to Washington, DC to pursue his education further. He earned his MS in Engineering from the School of Engineering and Applied Science at the George Washington University. After that, he completed an MA in Film, from the School of Communication of American University, with a concentration in Film Directing and Photography.

During his studies at AU, Iwan started working as a freelance photographer. His first assignment was for Teatro de la Luna, and his images were published in *The Washington Post*, *The Washington Times*, as well as other national publications, and also in *El Pais* in Paraguay. Since then, his works have been published in *The Atlantic* magazine, *DC Modern Luxury*, *International Finance Corporation's Annual Report*, *In Style* magazine, and for exclusive commercial clients in DC, New York, and Indonesia. He has also taken time for non-profit organizations in and around Washington, DC.



Iwan uses his extensive experience in front of the lens to help direct models, actors, and portrait subjects. As a film maker, he has directed many short avant-garde pieces. His film *Orfeo's Vigil* won a Prosperity award and was nominated for best short in other US film festivals. Two of his other films have screened across the US and in Italy and Jakarta.

As a fine art photographer, Iwan is represented by The Studio Gallery in DC. Moreover, his work has been shown at the National Geographic Society, the Corcoran-WPA, The Carnegie Institute-DC, The Art Museum of the Americas at the Organization of American States, Vermont Photo Place, the DC Commission on the Arts & Humanities, Atlanta Photography Group, and a number of national and international photography juried exhibitions.

LINDLEY VANN SPEAKS ON PHOTOGRAPHY AND ARCHITECTURE

This coming February, our competition theme will be "architectural elements." To help us orient our minds and our cameras toward this topic, our speaker this month comes to us from the faculty of the School of Architecture, Planning and Preservation of the University of Maryland. Our speaker, Professor Robert Lindley Vann, will talk about photography as a way to learn to analyze a structure and its components.

Professor Vann, whose background is in both architecture and archaeology, teaches two survey classes in architectural history as well as advanced lecture courses in Greek, Roman, and Pre-Columbian architecture. Recently, he's also begun offering seminars that focus on the city in the classical world, the town of Pompeii, and architecture for entertainment in the Roman world.

But teaching in the classroom is only part of Lindley's activity. He also participates in archaeological field work - for example, at Sardis in Turkey, Carthage in Tunisia, and other sites in Jordan and Sri Lanka. He has even co-directed underwater excavations in the harbor of Herod the Great in Israel and directed a survey of ancient harbors in Turkey. One especially

interesting project in Pompeii investigated the role of food and drink in that ancient city. These days, Lindley also involves his students in this field work and research.

Lindley lectures widely, presenting research papers here and abroad. He also publishes in numerous scholarly journals. His own education prepared him perfectly for his professional life: As an undergraduate at the University of Texas at Austin, Lindley studied architecture and archaeology and then received his PhD at Cornell.



QUOTE OF THE MONTH

"The Artist's world is limitless," remarked photographer Paul Strand once. "It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep."

MEMBER NEWS

SUMMARY OF THE SSCC BOARD MEETING - OCTOBER 14, 2014

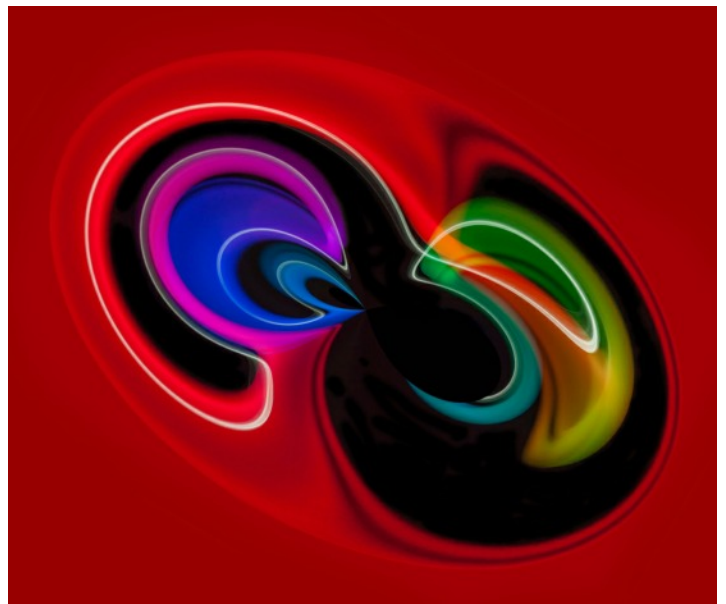
After the Treasurer reported that many existing members have been slow to renew and we may not have enough money to fund the year's activities, certain steps were initiated. Rules will be changed to require dues payment as a condition for entering competitions. Members who serve in elected positions and are delinquent will be removed from their positions. The President will correspond with members to encourage payment.

There will be greater efforts to engage new and prospective members and encourage them to join and stay with the club. We continue to look for someone to be our Exhibits Chair and discuss what will be done with the small Commemorative Fund.

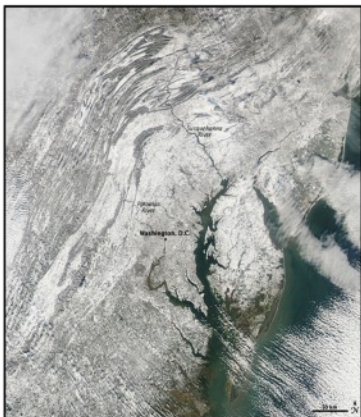
The next Social Hour will occur on December 4.

SSCC ABSTRACTS EXHIBIT: START SHOOTING!

It's not too early to work on your images for the Abstracts Exhibit in April. We hope many of you will participate - both novice as well as advanced members. Entries will be due at the beginning of February, with selection mid-February. Full details to be announced in the January *Cable Release*!



Inclement Weather Policy
If Montgomery County schools close,
SSCC is closed.
For up-to-the-minute information
go to www.montgomeryschoolsmd.org



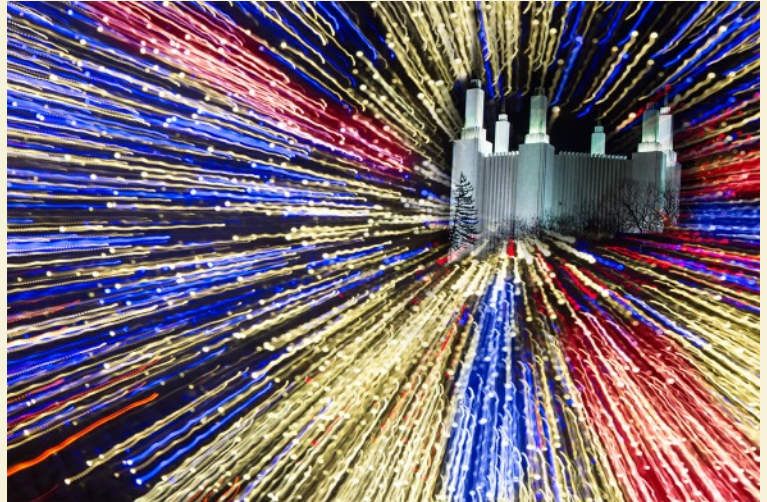
**PROJECTED
ENTRIES
DUE DECEMBER 4
BY MIDNIGHT**

SSCC FIELD TRIPS

LIGHT PAINTING AT MORMON TEMPLE - DECEMBER 6

Field trips to the Mormon Temple in Kensington are a holiday tradition at SSCC. The extraordinary display of lights gives us an ideal chance to experiment with some non-traditional photographic techniques. This year again with Doug and Coco, we'll explore different ways to do "light painting" - in this case, spinning your camera and zooming your lens to create sparkling abstract patterns.

This season, we meet on Saturday evening, December 6, at 7:00 p.m. Location: the wide terrace on the far side of the Visitors' Center, facing the front of the temple. Once we assemble, we'll talk about various techniques for capturing the magic of the lights. After we shoot for an hour and a half, we can meet again on the terrace to share our results.



Though there is a large parking lot, parking is always tight at this popular holiday venue. Therefore, you might want to carpool or arrive extra early.

Be sure to bring one or two extra batteries! You should also have a reliable tripod, a remote or cable release if possible, zoom lenses of different ranges, warm gloves and a hat. In fact, this is the time to get those gloves with the flip-back finger tips. Don't bother with a flash - the lights give all the illumination you'll need.

In case it's extra cold, we'll meet inside the Visitors' Center near the glass wall on the right as you enter. The floor-to-ceiling windows give interesting reflections and views out to the temple. If there's a steady rain or snow, no field trip - but you can go back on your own to visit the lights on a clear evening.



FIELD TRIP TO THE NATIONAL SHRINE & FRANCISCAN MONASTERY - NOVEMBER 22, 2014



Andrew Rein

out different techniques in a wide variety of lighting situations.

SSCC members met on Saturday, November 22 at 10:00 a.m. at the National Shrine. It was a chilly but beautiful clear day outside, which offered wonderful lighting in the Shrine from the stained glass windows on the statues and the extensive mosaics. It was a chance to use wide angle lenses to capture the grandeur of the expansive and vaulted spaces and a chance to do close-up work focused on the fine details of the mosaics and statuary. Although there were more than a dozen of us shooting, it was relatively easy to get a clear shot without another photographer in the frame. For some of us, it was our first visit to the Shrine, while others had shot there many times previously. Experienced shooters were very helpful to those who needed advice, and everyone had a chance to try

At noon, our troupe traveled the short distance to the Franciscan Monastery. The Monastery itself had been reserved for us for an hour (no tour groups were scheduled), so the number of visitors who might have otherwise been complicating the backgrounds of our shots was at a minimum. The lighting in the Monastery was substantially more subdued than at the Shrine, which posed some new challenges. Some of us concentrated on getting the "big wide shot" while others concentrated on the details of the bas relief depictions and other ornaments. Although the gardens were dormant (it is almost winter after all), they did afford some the opportunity to shoot the expansive grounds and to try their hands at capturing the architectural style of both the Monastery and the adjoining colonnade.



Bob Catlett

After the Monastery, several field trippers found their way to a deli and had a late lunch. We shared stories of travel, photography and the good laughs that came from a fun outing with friends.



Andrew Rein



Andrew Rein

FIELD TRIP TO THE NATIONAL SHRINE & FRANCISCAN MONASTERY - NOVEMBER 22, 2014



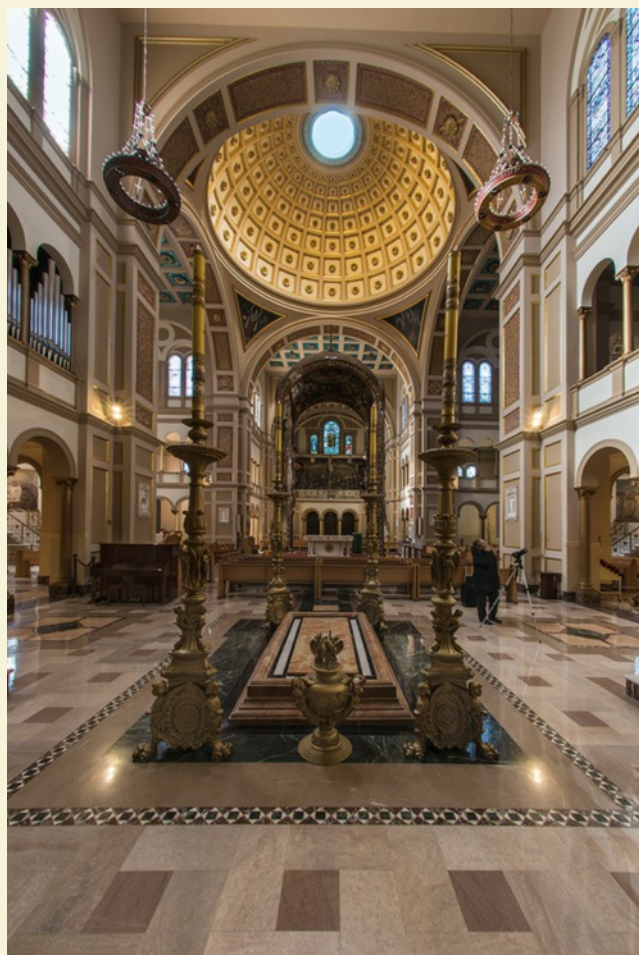
Andrew Rein



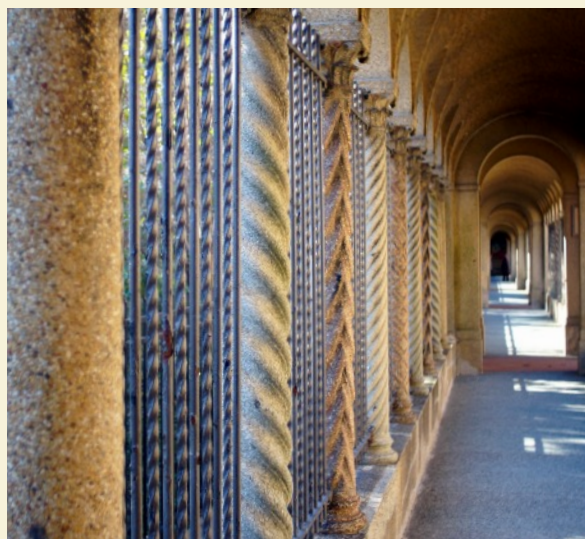
Andrew Rein



Andrew Rein



Bob Catlett



Andrew Rein

SSCC MEMBER PROFILE: DAVID TERAOKA



Photography has been my passion for about 40 years (off and on). My first "real" camera was an Olympus OM-1 that I bought in 1974. When I first got started, I was intrigued by the entire photographic process from shooting black & white film, to loading and developing the negatives, and

finally making B&W prints in a darkroom. When I married and had a son, I became the family photographer responsible for taking color snapshots of his growing up. In the late 1990's, my wife started making jewelry, and she needed decent photos of her pieces to submit for jurying and entering shows. At this time, digital cameras were just starting to become available to the consumer market, and the digital-camera evolution intrigued me. Of course, to

accommodate my wife's needs, I had to buy a state-of-the-art digital camera: a 3MP Canon Powershot G1. But, I soon discovered that almost everything I learned about the photographic process had changed. Digital was an entirely new world!

I was born and grew up on the south side of Chicago in the working-class neighborhood of Hyde Park (which has now become known as the home of President Barack Obama). As such, I admire the candid, street photography of Vivian Maier (a Chicagoan), the odd portraits by Diane Arbus, and, of course, the B&W landscapes by Ansel Adams. I lived in Chicago for 30 years before moving to the Washington, DC area to work for the U.S. Nuclear Regulatory Commission as a technical staff engineer reviewing the safety of nuclear power plants. I recently retired after more than 34 years of government service.



For the past 15 years, I've been photographing jewelry for my wife and her many metal-smith friends as a hobby (and to give the right side of my brain a rest). Shooting jewelry is a whole world in itself. So, my natural inclination also gravitates towards close-up/macro nature photography (e.g., bugs and flowers) although I've always been interested in other aspects of photography. But, while I was working, I didn't have much free time to explore photographic venues other than jewelry. When I retired in August 2014, one of the first things I decided to do was to join a camera club. I googled "camera clubs in the Wash DC area," and discovered the Silver Spring Camera Club was just a couple miles from my house. When I read the SSCC



website, I was amazed to find how often the club meets - almost weekly. Since joining the SSCC in September 2014, I regularly participate in the monthly guest speaker meetings and photo competitions. And, I have learned a lot from both those activities. I'm hoping to attend the education and open forum meetings and to participate in future field trips as well.

Nowadays, I use primarily a Canon DSLR when shooting locally, but I prefer to take the smaller and lighter Panasonic/Olympus (micro 4/3rds) equipment when travelling. Maybe it's throwback from my film days, but I rarely use zoom lenses; preferring prime lenses instead. For shooting jewelry, I found that the lens I use most often is a Canon 90mm tilt-shift lens with a 25mm extension tube. With this combination, I am able to get close-up shots ($\sim 0.66\times$) and can also tilt the plane of focus to match the plane of a necklace or ring to better control the depth-of-field and get more of the piece in focus. For post-processing, I use primarily Adobe Lightroom and occasionally Photoshop. Unlike some people, I actually enjoy post-processing. It's like a digital darkroom. I've also recently acquired a large-format printer to complete my involvement in the entire digital photographic process - just like the good old, B&W film days.



KERNELS OF KOREN

Time capsules have been newsworthy recently because of the discovery of two long lost capsules, one in Boston within a statue on the roof of a building and another in Baltimore's Washington Monument. Such things as letters, newspaper clippings, political buttons and PHOTOGRAPHS were in the Boston capsule. The capsule found in Baltimore is said to contain commemorative programs and clippings from the local newspaper. The newspaper clippings and commemorative programs likely contain photographs that capture the events of the time period. The common denominator of both capsules and others that have been stored a century ago is that within all there is likely a photographic record of the era on paper, not bytes of information stored in a proprietary format on obsolete hardware requiring obsolete software.

We all have time capsules in the making of our lives as we photograph events, people and places. These photographs are increasingly and likely exclusively captured digitally, that's stored and viewed using hardware and software that will be obsolete in the very near future. One temporary solution to staving off obsolescence is constantly upgrading hardware and software with the newest versions to keep digital files accessible. It's similar to running on a treadmill, as fast as you run you'll only be keeping up with your present situation, but if you stop upgrading, look out! You'll be left with digital files that possibly cannot be seen by future generations.

Of course, the permanent photographic solution is and has been available since Daguerre and Talbot's invention of "fixing" a photographic image on a solid object. Printing your important photographs is the best way of preserving the past for future generations. Luckily, today we have many archival options available. Traditional prints and photo books are the most popular and easiest to produce. Even inexpensive home ink jet printers can produce stunning prints that will last well into the next century. Or, similar to the peel and stick albums from a few years ago, software and services such as Blurb allow anyone to easily produce photo books at home that allow a cohesive story to be told of a life events such as birthdays, weddings, anniversary and graduations. No need to worry about acidic paper, glue and

plastic yellowing and destroying your images, the software lets you layout, custom design and preview your album before it's printed on archival acid free paper. Best of all, you can make multiple copies with no extra effort! Hard copy prints and albums are paper solutions that are easily handed down to the next generation with no fear of future hardware/software compatibility.

I encourage everyone to go through their digital image catalog. Take note of images that are important to you, tag them in software or use a good old pencil and paper to write the file names down. Then, look at options for producing prints, books or albums and get started printing! With printing there is no need to huddle around a small phone or tablet screen or impersonal posting to email, Facebook or Instagram. Sharing and passing around prints and books in person, together with family and friends, is easier and more rewarding as you relive the memories of an event every time you look at the pictures.

Here are some ideas to jump start your creativity as you are looking for what pictures to print.

- Print a book of the best pictures of a season, such as Spring or Fall.
- If you keep a portfolio, update it with a print of the best of the best every so often.
- Create a personal project and print that as a coffee table style book.
- Print your own competition entries monthly.
- Print images of family or friends in an album to give as gifts.

As you can see, there are many creative ways to transfer your best and most important images to archival paper for generations later to enjoy and share again. Just think of it as creating your own time capsule that can be opened tomorrow as well as decades from now.

NOVEMBER 2014 COMPETITION WINNERS - OPEN

Date: November 13, 2014

Topic: Open

Judge: Terry Popkin

NOVICE PRINTS

1st - David Terao, Foggy Morning Walk
2nd - Leon Wetrogan, The Renaissance Clown
3rd - David Terao, 2014 Lunar Eclipse
HM - Yaakov Gridley, Gate to House

ADVANCED PRINTS

1st - Bob Catlett, Bull Dog
2nd - Dave Powell, Bar Wood
3rd - Jim Turner, Sepia Roses
HM - Robert Peters, Cirque du Soleil
HM - Patrick Stuart, Rusty Gears
HM - Nick Williams, Blue Fins

NOVICE PROJECTED

1st - David Blass, Waiting for a Bite
2nd - David Terao, Butterfly on a Flower
3rd - Beth Echols, Sunset at Joe's
HM - David Terao, Sunrise on the Illinois Prairie
HM - Mark Paster, Island Sunset
HM - Beth Echols, Black Bayou Sunrise

ADVANCED PROJECTED

1st - Bob Catlett, Palouse 1
2nd - Jim Turner, Wool Mill Gears
3rd - Michael Tran, Black Skimmer at Sunset
HM - Bob Catlett, Vermilion Lake
HM - Jim Turner, Three Red Roses

Cover: David Terao, 2014 Lunar Eclipse

The October 8, 2014 lunar eclipse was unusual in the East coast because, at its peak, the moon would be only 6 degrees above the western horizon and would coincide with the sun rising in the eastern horizon - hence, the bluish cast in the sky. I was running around the National Mall in the dark with a tripod trying to get a shot of the moon intersecting behind the Washington monument. Shot taken about 1/2 mile from the Washington monument with a Canon 5D Mk III w/ 100-400mm zoom lens (set at 400mm) at 1/4 sec @ f/5.6, ISO 3200; image cropped.

Bob Catlett, Bull Dog

Taken with a Nikon , D4 and a Sigma 85 MM f1.4 lens, ISO 800, at f/5.6 1/800 Rockville MD car show.



NOVEMBER 2014 COMPETITION WINNERS - OPEN



Patrick Stuart, Rusty Gears

I took this photo in the basement of the Lonaconing Silk Mill. I took the time to arrange some of the spare parts on the workbench into this still life. While not quite a macro shot, I had to use focus-stacking to get everything in focus without resorting to a small aperture and the resulting diffraction. Stacking in Photoshop and other editing in Lightroom. Panasonic G6, 58mm, f/5.6, 2s, ISO 200.



Jim Turner, Wool Mill Gears

This picture was taken at the Waterside Woolen Mill in Waterside PA. I'm not sure what sort of equipment this was a part of. I didn't like the rusty color of some of the parts so I converted the image to monochrome with a blue tone and blended it into the original image in Photoshop using soft light. This enriched the greens and masked some of the rusty bits. Shot with a Nikon 24-85mm f/3.5-4.5G lens at 38mm, 2s, f/11, ISO 200.



Nick Williams, Blue Fins

This was taken at the annual Rockville Antique and Classic Car Show. In those days the fins said it all!!!

NOVEMBER 2014 COMPETITION WINNERS - OPEN



David Blass, Waiting for a Bite



Leon Wetrogan, The Renaissance Clown

This was taken at the Maryland Renaissance Festival. It was taken with a Nikon D600, ISO 400, 1/250s, f/5.0, with a 70-300mm zoom set at 70mm. I was just getting ready to leave the festival when I saw this woman dressed as a clown with a great expression.



Bob Peters, Cirque du Soleil

Taken at Cirque de Soleil in Toronto. The stage was a large hand, palm down. The only post processing was removal of a ring on a finger of the stage that was distracting to the photo. I was in the last row about 30 rows back so I was able to stand up to photograph. Lesson: always get the last row if there are not too many rows. Taken with a Nikon D700, f/5.6 at 1/45 sec with VR and ISO 1000, 28-300mm lens at 300 mm.

NOVEMBER 2014 COMPETITION WINNERS - OPEN



Bob Catlett, Palouse #1
Nikon D600, with a Nikon 28-300 lens, $f/8$, 1/400s, ISO 1000, Steptoe, Washington from a tripod.

David Terao, Sunrise on the Illinois Prairie
Taken in Huntley, Illinois (about 50 miles west of Chicago) in a natural, undeveloped preserve area within a very developed planned community. Due to expansive agricultural land use, very little tall-grass prairie remains. This scene is likely what French explorers, Father Jacques Marquette and Louis Joliet, saw when they first explored the Midwest in the 1600's. Taken with a Panasonic GX-7 with a 15mm (30mm equivalent) lens at 1/15s, $f/10$, ISO 400.



Bob Catlett, Vermilion Lake
Nikon D600 with a Nikon 28-300 lens at ISO 400, $f/16$ at 1/200s on a tripod, in Banff National Park, Alberta, Canada.

NOVEMBER 2014 COMPETITION WINNERS - OPEN



Michael Tran, Black Skimmer at Sunset

David Terao, Foggy Morning Walk

Taken early in the morning on San Diego's Harbor Island overlooking the North San Diego Bay when a heavy fog came rolling through. I was intrigued by the contrast of the unusual tree against the empty foggy-bay background and waited for a walker to complement the scene. Olympus Pen EPL5 w/ 45mm (90mm equivalent) lens at 1/1000s, *f*/8, ISO 800.



David Terao, Butterfly on a Flower

Taken at the Battle Creek Cypress Swamp in Calvert County in front of the visitor's center. Although I came to shoot the cypress trees, the center had a wonderful display of butterfly-attracting flowers. Fortunately, I had a Canon 180mm macro lens with me. I spent more time with and took more pictures of butterflies than the cypress trees. Canon 5D Mk III at 1/320s, *f*/8, ISO 400.

NOVEMBER 2014 COMPETITION WINNERS - OPEN



Beth Echols, Black Bayou Sunrise

This photo was taken in Monroe, Louisiana while I was home in October. I am (slowly) working on a body of work of my hometown and surroundings and often go out to Black Bayou for a couple of sunsets and sunrises while there.

Dave Powell, Barn Wood

Shot with a Canon SD800 point and shoot. I used layer blending and vignetting to add drama.



Beth Echols, Sunset at Joe's

This was taken in Oak Ridge, Louisiana on the family farm of a family friend. His family has lived on this land for over 100 years. Now he collects antiques: farm equipment, kitchen stuff, blacksmith equipment, etc. There are even old buildings that he has moved to his property. It is a treasure trove of the past. We arrived right at sunset and the sunset was beautiful over the corn fields.



NOVEMBER 2014 COMPETITION WINNERS - OPEN

Jim Turner, Three Red Roses

I shot these roses in indirect natural light coming through a window. The reds in the original image were too saturated to my eye so I converted the image to monochrome with a copper tone and blended the original image into it in Photoshop using soft light. This gave the image a sort of a faded understated look that I like. Shot with a Nikon 60mm f/2.8G lens at 10s, f/11, ISO 160. Three images, one for each rose, were focus stacked to make the final image.



Mark Paster, Island Sunset

Jim Turner, Sepia Roses.

These yellow roses were well past their prime. They were shot against a piece of black velvet and lit by several desk lamps. The final image was converted to black and white with a sepia tone using Silver Effects Pro. Shot with a Nikon 60mm f/2.8G at 1/60s, f/11, ISO 100.



CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- Photography as a Second Career, Mon. Dec. 1, 7-10 p.m.
- Shedding Light on the Wedding Venue, Tue. Dec. 2, 7-9 p.m.
- Holidays at Longwood Gardens Field Shoot, Fri. Dec. 5, 9 a.m. - 1 p.m.
- Garden of Lights at the Mormon Temple Photo Safari, Thu. Dec. 18, 7-9 p.m.
- Monuments and Memorials, Half Day, Sat. Dec. 20, 9:40 a.m. - 1:15 p.m.

And others at

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

Nature & Photography Tours

- Ecuador-From the Andes to the Amazon Photography Expedition, March 20-28, 2015
- Trekking in Nepal. Rhododendrons, Orchids and Rhinos, Apr. 11-23, 2015
- Lighthouses and Harbors of Maine Photography Workshop, June 10-14, 2015
- Costa Rica, June 22-30, 2015

Custom Tours to these locations available

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

Joseph Van Os Photo Safaris

- 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

- Antarctica Expedition 1, Jan. 26-Feb. 4, 2015.
- Expedition 2, Jan. 31-Feb. 9, 2015
- India, Mar. 4-14, 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
- Mt. Ranier Workshop, July 24-26, 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 Collage Workshop, Sat. Dec. 6, 10 a.m. - 4 p.m.
 - Mat Cutting Made Simple Workshop, Sat. Dec. 13, 9:30 a.m. - 12:30 p.m.
 - Advanced Master Darkroom Printing (10 sessions), Tue. Jan. 13-Mar. 17, 7-11 p.m.
 - Darkroom Photography: Basic & Intermediate (8 sessions), Sat. Jan. 24-Mar. 14, 10:30 a.m. - 1 p.m.
 - In the Style of a Master Photographer (5 sessions), Thu. Jan. 22-Feb. 26, 7:30-10 p.m.
- and more at

<http://www.ssreg.com/glenechopark/classes/classes.asp?catID=4403&pcatID=4379>

Frank Van Riper and Judith Goodman

- The Umbria Photo Workshop--Contact Frank and Judy at GVR@GVRphoto.com about the 2015 workshop

- Cucinapalooza, Apr. 18-24, 2015

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

Nikhil Bahl

- 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
- Great Smoky Mountains, Apr. 26-May 1 2015
- Springtime at Chincoteague Island, May 15-17, 2015

- Iceland Photo Tour, May 27-June 5, 2015

and others at

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

Corey Hilz

- Cuba, March 2015. Details coming soon.
- China, May 2015. Details coming soon.
- Personalized instruction available, including online instruction

and more at

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

Washington School of Photography

- Smartphone Photography, Thu. Dec. 4 10 a.m. - 1 p.m.
- Focus on Composition (4 sessions), Sat. Dec. 6-27, 2-5 p.m.
- Photographing Artwork 3D, Tue. Dec. 9, 6-9 p.m.

and many others at

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

Smithsonian Associates

- 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

Tony Sweet Visual Artistry Photo Workshops

- Charleston, SC, Mar. 29-Apr. 2
 - Portugal Tour, May 4-14
- and others, see
<http://tonysweet.com/workshops/location-workshops/>

Horizon Workshops (Chesapeake City, MD)

- Horizon Photography Summit, Feb. 27-Mar. 1, 2015
 - Great Landscapes of the Southern Rockies (Utah & Arizona), Apr 26 - May 3
 - Eastern Sierras & Yosemite, Jun. 7-14, 2015
 - Portugal: European Jewel, Aug 9-16, 2015
- <http://www.horizonworkshops.com/>

CALLS FOR ENTRY

DAVID BLASS

Linus Galleries (Signal Hill, CA)

The Seasons, Deadline: Dec. 8

Black & White, Deadline: Dec. 22

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

ViewBug (online)

Joy, Deadline: Dec. 14

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

The Art of Wildlife Photography, Deadline: Dec. 15
<http://www.viewbug.com/contests/the-art-of-wildlife-photography-photo-contest>

Awesome Destinations, Deadline: Jan. 15

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

Beautiful Eyes, Deadline: Dec. 18

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

Federal Recreation Agencies (National Parks, Reserves, etc)

Share the Experience Photo Contest, Deadline: Dec. 31

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

Washington School of Photography

Hang the Halls (put your photos on the wall at WSP)
- ongoing

<http://washingtonartworks.com/gallery/open-call-for-the-halls/>

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>

Outdoor Photographer magazine

Weekly assignment (contest)--ongoing

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

Popular Photography magazine

Monthly and specialty contests--ongoing

<http://www.popphoto.com/contests>

Black Box Gallery (Portland, OR)

Field Work: Nature and Landscape, Deadline: Dec. 8

<http://blackboxgallery.com/Field%20Work-Nature%20and%20Landscape%20CFE.html>

New York Center for Photographic Arts (New York, NY)

Portraits, Deadline: Dec. 14

<http://www.nyc4pa.com/#!portraits-2014>

ArtCompetition.net (online)

Animals--Wild, Domestic, Land, Air or Sea, Deadline: Dec. 15

http://www.art-competition.net/Animals_Wild-Domestic.cfm

American Juried Art Salon (online)

Variations on a Theme: The color of Autumn, The feel of Winter, Deadline: Dec. 31

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

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

The Boomer List: Photographs by Timothy Greenfield-Sanders - Nineteen large-format portraits of influential baby boomers. Through July 5. 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. Through September 13. 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

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

En Pie de Foto: Terrorism, a Crime Against Humanity - Artists use photography and the written word to honor victims of terrorism. Through February 8. Art Museum of the Americas. 201 18th Street NW, Washington, D.C. 202-370-0147. www.museum.oas.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

- 4 Holiday Social Hour (6:30 p.m.)
- 4 Speaker Night (7:30 p.m.)
- 6 Field Trip - Mormon Temple (7:00 p.m.)
- 11 Competition Night: Open (7:30 p.m.)
- 18 Education Night (7:30 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