

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950 February 2015 Volume 56 Number 6

SSCCPHOTOGRAPHY.ORG



- **JANUARY COMPETITION WINNERS**
- **EQUIPMENT REVIEWS**

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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

FEBRUARY AT THE SSCC

- 5 Speaker Night (7:30 p.m.)
- 5 Deadline for SSCC Abstract Competition
- 12 Competition Night: Open (7:30 p.m.)
- 19 Education Night (7:30 p.m.)
- 26 Open Forum (7:30 p.m.)
- 28 Field Trip: Rawlings Conservatory

FEBRUARY OPEN FORUM NIGHT

The topic for the February Forum will be "Post Processing." Bring before (original capture) and after pictures and be prepared to talk about what you did and why, with an emphasis artistic enhancement. We will ask the question: Is the new version really better? HDR, black and white, posterize, an "artistic plug-in." Maybe someone can use their smartphone and Snapseed.

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 - FEBRUARY Macro Photography

Learn macro photography techniques. This will be a hands on learning exercise with stations set up to try different macro techniques. Bring your camera, macro lens, tripod and flash for fun and education.

**PROJECTED
ENTRIES
DUE FEBRUARY 5
BY MIDNIGHT**

COMPETITION COLUMN

Doug Wolters, Competition Chair

February's competition topic is Architectural Details and should be a lot of fun to shoot. Here's the definition:

This competition focuses on exterior and interior components of buildings and not on the totality of a building. For example, instead of portraying the entire façade of a magnificent old bank building, focus instead on the sculptural detail of the column capitals.

Architectural elements could include doorways and windows, steeples and domes, vaults and arches, brickwork and tile, railings and door handles, stairs, carvings, decorative wood trim, paving materials, and so on. Architectural elements for this competition do not include furniture or furnishings or any removable items not integral to the building.

Clearly, the possibilities are endless. Our metro area has wonderful buildings in historic styles, like the Library of Congress, Supreme Court, or Union Station. If you prefer contemporary details, look at the new office buildings, Peace Institute, or the modern interpretations of churches. You don't have to go far! The new lab buildings in downtown Silver Spring are full of intriguing details. Or you might drive out New Hampshire Avenue to explore the great variety of church architecture. Just look around; it's hard not to see architectural details!

March will be an open competition.

SPECIAL NOTE

I've noticed that the number of novices participating in the print competition is small, especially since several novice members have moved up to advanced. Maybe it's the printing of the images that's intimidating. No need for that concern! There are many local and on-line commercial printers who would do a fine job producing your images. Seeing a photograph

printed is a valuable way to evaluate it; one gets a different perspective from seeing it on the screen. Perhaps it's the matting and mounting. No need for that concern either! If the photo is a standard size, ready-made mats are available; one can affix the image to the back of the mat. If it is not a standard size, again, many commercial companies would be quite happy to mat the image for you. In fact, Plaza Art has given SSCC discount coupons for matting and mounting. If you have further questions about printing and mounting resources, please reach out to me (SSCCcompetitions@aol.com) or one of the other members who enters print competitions.

Happy shooting!

ARCHITECTURAL ELEMENTS COMPETITION JUDGED BY FRANK VAN RIPER

For our Architectural Elements competition this month, we have selected noted photographer Frank van Riper as our judge. Frank is well known as an award-winning documentary and fine art photographer, journalist, and author whose work has been published internationally.

His photographs are in the permanent collections of the National Museum of American Art and the National Portrait Gallery, as well as in the Portland Museum of Art in Maine. His 1998 book of photography and essays, *Down East Maine / A World Apart*, was nominated for a Pulitzer Prize and won the silver award for photography from the Art Director's Club of Metropolitan Washington. His latest book, done in collaboration with his wife and professional partner, Judith Goodman, is titled *Serenissima: Venice in Winter*, a large-format collection of black and white photographs and essays, published in 2008 both in the US and in Italy.

As a native New Yorker, Frank was a member of the New York Daily News Washington Bureau for 20 years, serving as White House correspondent, national political correspondent, and Washington Bureau news editor. A 1979 Nieman Fellow at Harvard, Frank left daily journalism in 1987 to begin a new career, partnering with his wife in commercial and documentary photography.

In 1992, Frank became photography columnist of the Washington Post, where his column, "Talking Photography," appeared in the Camera Works section of washingtonpost.com and is now available worldwide at

www.TalkingPhotography.com. Talking Photography, a 10-year collection of his columns and other photography writing, was published in 2002.

In demand as a teacher and lecturer, Frank is on the faculty of PhotoWorks at Glen Echo. He has also taught in the Smithsonian Resident Associate Program, the Maine Photographic Workshops, the University of Maine at Machias, and at other colleges and universities in the mid-Atlantic. In 2009, Frank and his wife inaugurated the Lubec Photo Workshops at SummerKeys, a series of small, week-long summer classes in Lubec, Maine. In October, 2010, they also launched the Umbria Photo Workshops and in January, 2013 began "Unseen Serenissima: The Venice in Winter Photography Workshops." In fact, Frank has just returned from the latest Venice workshop.

In May, 2011, Frank was inducted into the City College of New York Communications Alumni Hall of Fame.



FEBRUARY'S SPEAKER: TUAN PHAM - A GIFT OF BEAUTY AND PEACE

Two years ago, to unprecedented acclaim by SSCC members, Tuan Pham did a presentation for us on "fotos of nothing." What he meant, he explained, was photos of the insubstantial rather than of majestic mountains, dramatic seascapes, vibrant urban views, or beautiful faces. In fact, one of Tuan' photos was the painted traffic lines in a parking lot. Abstracts, yes! But abstracts coming from a place of deep understanding inside. Though Tuan had a distinguished career in international banking, since retirement he has immersed himself in the practice of meditation. This perspective carries through in his photography.



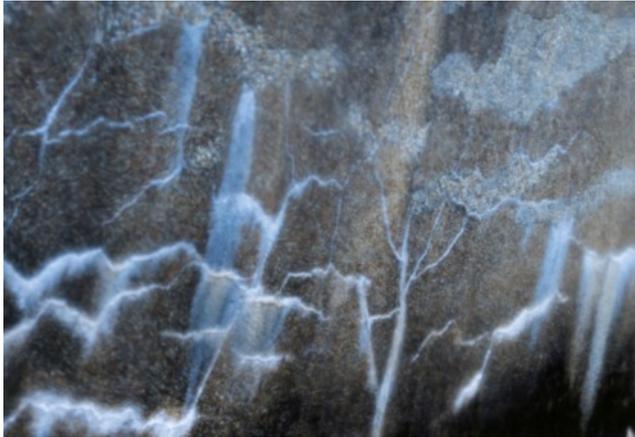
This month, Tuan comes back to us with a presentation he calls "Gift of Beauty and Peace." Here's how he describes it:

This presentation is for anyone with a camera, any cameras, and an interest in the non-technical side of photography. The goal is use the camera to enhance the quality of life by strengthening the capacity for visual discovery. You will learn:

1. True joy of photography lies in the process, in visual discovery and freedom of expression, not in tools and imitation.
2. Everything has beauty when preconceptions and "elfing" stay clear out of the way.
3. Yes, you don't have to travel long distances, climb mountains, or wake up before sunrise to bring home the bacon - photographs that make the heart sing.

The presentation is between 60-75 minutes in length and consists of two parts. Part one is a hands-on "Relaxed Awareness" exercise to foster a mind-state known as the **Zone** in sport, **Flow** in positive psychology, and **Samadhi** in meditation.

Part two, a PowerPoint presentation entitled “*The ABC of Visual Design*,” is about the pictorial space and the relationship of objects in the visual landscape to one another, to the space they are in, and to the viewer. About 30 images, abstract and representational, taken with regular cameras in



and around the Washington metropolitan area will be used to make the points.

The Presenter: Tuan Pham is a member of Northern Virginia Photographic Society and Joe Miller’s GRC (getting it right in the camera). He trains in the tradition of Freeman Patterson and Zen Master/photographer John Daido Roshi, a student of Minor White.

Tuan likes to take pictures the easy way. His stylistic hallmarks are subjects that cameras often overlook. He calls them “Beauty of Imperfection.” He had five images in the recent 2014 Nature Visions Photo Expo, including a nomination for the People’ Choice and a special award.

Retired from careers in banking and conflict resolution, Tuan now teaches *Mindfulness Meditation* and *Photography as Zen Art* at the Arlington Adult Education center and other venues. For more information, contact zenttl02@gmail.com or (703)855-8999.

QUICK! QUICK! TIME’S ALMOST UP!

February 5 is the deadline to submit your entries (up to 3) and your entry fee (\$10) for the SSCC group exhibit of ABSTRACTS!!!

Email your entries as competition-sized
JPEGs to
SSCCcompetitions@aol.com

And mail your check payable to
SSCC
c/o Doug Wolters
9218 Manchester Road
Silver Spring, MD 20901

Inclement Weather Policy

If Montgomery County schools close,
SSCC is closed.

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



MEMBER NEWS

SSCC ABSTRACTS EXHIBIT GUIDELINES - APRIL 2014

ELIGIBILITY

- All SSCC members in good standing, including novices and advanced members.

EXHIBIT PARAMETERS

- Thirty-two images will be in the exhibit.
- An outside judge will select the images.
- Selection of winners will be announced at the end of February.
- Requirements for preparing images for exhibition will be provided.
- Christ Congregational Church will host an artists' reception.
- Publicity will be sent to local media.
- Christ Congregational Church does not take a percentage on images sold; however, gifts to the church are welcome.

NUMBER OF ENTRIES

- Members may submit up to three (3) images to be considered for the exhibit.

ENTRY REQUIREMENTS

- Entries must originate as photographs (See Competition Rules for a more comprehensive definition).
- All photographic techniques are permissible with the exception of photo collages or mixed media.
- Work from any year may be entered.
- Images must be the original work of the member.
- Images may be manipulated either in camera or in post-processing.

SUBMISSION

- Entries follow the same sizing conventions used for SSCC competitions: jpgs of a maximum of 1024 pixels on the longest side (See the *Cable Release* or the *Member Handbook* for details.)
- No border, watermark, copyright, or other embedded information.
- Naming conventions as follows:
 - Abstracts ~ Your Name ~ Image Title
- Submit images by email to: SSCCcompetitions@aol.com

DEADLINE

- **All images must be emailed no later than Thursday, 5 February 2015.**

ENTRY FEE

- To cover the costs of the exhibit, entrants are required to pay a fee of \$10 to submit up to three (3) images. The fee must be paid by check. The fee may be paid at an SSCC meeting or mailed to:

SSCC Abstracts Competition
c/o Doug Wolters
9218 Manchester Road
Silver Spring, MD 20901

- The fee must be received no later than the deadline for submitting entries: **February 5, 2015**. Payment in advance of this deadline is strongly encouraged!

FOR ADDITIONAL INFORMATION

- Please contact the SSCC curator of the exhibit, Coco Simon, by email: SSCCcompetitions@aol.com.

FROM THE SSCC PRESIDENT'S "DESK"

ELECTION OF A DIRECTOR

We have a vacancy on the Board in one of the three Director positions. We are going to have an election to fill this position on Competition Night in February (February 12, 2015). Any Member in good standing is eligible to run for this position. You can nominate yourself or another Member in good standing. The responsibilities of this position are to attend meetings of the Board of Directors and to vote on the annual Service Award that is given at the end of the club year. I urge everyone to consider who they would like to nominate, and if you would like to fill this position, please nominate yourself. Please notify me by email (rlf@freudenheimgraves.com) of your nomination. Nominations can be made from the floor at the meeting on February 12, but I would prefer it if your nominations be made before the meeting.



DO YOU KNOW WE HAVE AN ON-LINE FORUM?

Did you know that the club has a Google Groups forum where Members can post messages and carry on conversations on any topic of interest? The forum operates like a listserv. When there are new messages posted there, you receive an email notification and can click through to read them and you can respond. It is really simple to use and lately there have been a number of very interesting posts regarding some shooting techniques and post-processing topics. Frequently, Members will post notices of events that may be of interest and information regarding special deals on equipment. To sign up for the forum, one must contact Dan Siskin, who is the moderator. Just drop him an email (dan.sisken@gmail.com) asking to be put on the membership list, and you will begin getting notices and can participate in the discussions.

WE NEED A VOLUNTEER TO TAKE OVER THE PROJECTED IMAGE COMPETITION

We have a vacancy in the position that involves accepting the projected images, assembling them for the monthly competitions and operating the image display software. This person works hand-in-hand with the Competition Director. This is a critical function for our club and we really need someone to step up and take this on. Please seriously consider volunteering and let me and/or Doug Wolters know as soon as possible. As some of you know, we are in the process of identifying a new software package for use in projecting the images, and we expect to have that in place in approximately one month. Of course, there will be some sort of learning curve involved, but the person who volunteers for this position won't be left to fend entirely by her/himself. Doug and I will help. The club needs YOU!

HIGHLIGHTS OF SILVER SPRING CAMERA CLUB BOARD MEETING October 14, 2014

Because current competition rules allow dues to be paid by the end of October and this permits a member to enter two monthly competitions before current year dues are submitted, we will change the rules to require competitors to be paid up.

Member retention ideas were discussed. There will be more member greetings at the door, and an e-mail package with attachments like the Member Handbook and latest issue of the Cable Release will be prepared to welcome new members.

We continue to look for a member who is willing to be the Exhibits Chair.

The Commemorative Fund was discussed. While much needs to be settled regarding the uses of the Fund, our attention for now will be on member retention and budget solvency.

SSCC FIELD TRIPS

GET READY EVERYONE AND GRAB YOUR TRIPOD! FIELD TRIP TO THE RAWLINGS CONSERVATORY, BALTIMORE, MARYLAND FEBRUARY 28, 2015



The SSCC will be visiting the Rawlings Conservatory and Botanic Gardens of Baltimore on Saturday February 28, 2015.

The Rawlings Conservatory, established by the City of Baltimore in 1888, is located in historic Druid Hill Park. The Conservatory includes five distinct environments ranging from South American rainforests to the world's deserts with an extraordinary variety of plants. The Mediterranean House replicates the dry summers and foggy winters of the Mediterranean basin and southern California. The Tropical Forest greenhouse displays the plants that originate in the tropics, including those native to parts of Africa, Asia, the Americas, Australia and some tropical islands. The Desert Greenhouse showcases plants that can endure the harsh, windy, and arid conditions of the deserts where temperatures can climb as high as 125 degrees Fahrenheit and fall as low as 10 degree at night. The Orchid Room features the largest of all the plant groups - one in 10 of the earth's plant species is an orchid. The Palm House harkens back to the

Victorian era when plant collectors showcased plants from around the world in grand structures specifically designed to accommodate their requirement for a tropical environment.

Admission to the Conservatory is free; however, a donation is recommended. The volunteer staff is very friendly and helpful. This is one of the few indoor places where tripods are permitted.

We had a fun time shooting at the Conservatory in the past, and a number of members have returned for additional opportunities to photograph in the Conservatory. After a couple of hours there, we have had an enjoyable lunch in the Hampden neighborhood nearby. The neighborhood itself offers a rich and varied visual appeal, and several of the SSCC field-trippers took advantage of the opportunity to shoot on the street with good results.

Here is a link to the web site for the Conservatory:

<http://www.rawlingsconservatory.org/>

Here is a blurb on the Hampden neighborhood:

http://en.wikipedia.org/wiki/Hampden,_Baltimore

Logistics:

Those who plan to go on this excursion can meet at the Giant parking lot off Flower Avenue and Arliss Street in Takoma Park at 9:00 a.m. The caravan of cars will leave at 9:15 a.m. Please be on time.

Directions:

From the south—From I-295 (Baltimore-Washington Parkway), drive directly into downtown Baltimore. Turn right onto Pratt Street and then left onto Gay Street. Stay to your left on Gay Street and take left lane exit onto I-83N. Take exit #7 and follow Druid Park Lake Drive until it merges into McCulloh Street. Turn right into Druid Hill Park from Gwynns Falls Parkway (5th traffic light). Turn right immediately after entering the Park. The Conservatory is on the left.



For questions, please contact this trip's coordinator, Pepe Izursa at jlizursa@gmail.com.

KERNELS OF KOREN

<http://www.icp.org/museum/exhibitions/sebastiao-salgado-genesis>.

520 pages, 8.2 lbs and 10x14 inches. This is Sebastiao Salgado's book that complimented the exhibit Genesis at the International Center of Photography in NYC. I was lucky to be in NY on January 11th, the last day of the show. I'll admit I didn't know much about Salgado, only seeing posters and signs on the outside of the ICP building on previous trips to NY. Well, this particular day in NY was very cold, like 0-10 degrees cold, with a brisk wind. Shooting street photography was painful so I decided to see the exhibit as a way of doing something to stay warm.

First of all I don't usually go to landscape photography exhibitions it's just not my photographic passion. I've seen several Ansel Adams exhibits and sometimes I feel other photographers just seem to be making copies of work that has already been done. Especially if the work is exclusively in black and white as is Genesis. Well, it was cold, I needed to get warm, and a quick search of Google on my phone indicated the show had many good reviews. So in I went.

The first of more than 200 beautifully printed photographs took my breath away. It was a landscape, actually a seascape, of an iceberg in black and white, but it was printed as a 5x3. That's five feet across and three feet high!! You felt like you were stepping into another world that has never been seen before. The lighting, composition, and exposure of this image were all perfect. The emotion conveyed by this iceberg was a sense of wonder and loss. This iceberg has been carved by ocean waves as well as the wind to a form I have never seen before in a photograph. The top was carved by the wind and appeared like a castle. A thin bridge of ice forming an arch, looking very much like a draw bridge, connected the castle to a more traditional looking piece of ice that was severely carved by the water. The lighting on the "castle" centered the eye here for a moment before moving around and across the "bridge" to the "real" iceberg. Knowing the challenges of global warming and its effects on the world's ice sheets made the "castle" appear as a last vain attempt to ward off the inevitable melting process. Here is a link to the exhibition page so you can see it for yourself:

We've all seen pictures of icebergs, mostly in color with deep blue water and a nice sky with cumulous clouds. Some pictures even include the underwater portion giving an admittedly dramatic effect but at the same time they appear as if they were constructed pictures not directly taken. Salgado's iceberg looks like he was in the right place, waited for the right light and composed thoughtfully to tell his story.

The next 200 or so images were no less amazing. However, unlike Adams and other landscape photographers, the images in this exhibition included wildlife, indigenous peoples, action scenes, and portraits. Virtually the entire Earth was covered as Salgado photographed over eight years to produce this project. He calls this "my love letter to the planet" as he explores every region of the planet's landscape, people, and wildlife. The exhibition was split among many rooms, grouping the images geographically. The sections of the book mirror the show's groupings of Planet South, Sanctuaries, Africa, Northern Spaces, Amazonia and, finally, Pantanal.

Upon exiting the exhibit through the gift shop, I decided I wanted the book so I could look longer at the images and gain inspiration from many I saw but could not get that close to because of the crowd. The bookstore was sold out of the hardback format I wanted, so another quick Google search on my phone let me know a bookstore downtown in Soho had them in stock. I called to verify, jumped on the subway, and away I went. As it turns out, the bookstore was a Taschen store, the publisher of the book, so they had plenty in stock. I picked the book up off the shelf and started to page through when I noticed it was signed on the title page by Salgado himself! At checkout the person helping me confirmed the signature was real and the price was the same as the unsigned copies. So, for no extra price I bought a signed copy of Genesis to cap off a wonderful photography exhibition, all because it was so cold outside I needed someplace to get warm.

(Cont'd p. 22)

FIELD TEST: OLYMPUS OM-D E-M5 — IS MICRO 4/3 THE RIGHT GEAR FOR A NATURE SHOOTER?

By David Blass

On a wildlife shoot in Minnesota last summer I met Michael and Toni, a married couple who had just switched, somewhat reluctantly, from DSLR's to Olympus micro 4/3 cameras. The switch was reluctant because they love the versatility and image quality of DSLR's but knew that continuing to carry heavy and bulky gear was not right for them anymore. So when the rest of our group was trudging down the road or along the trail lugging our big cameras and tripods, they were rather enjoying carrying their new, compact gear. In fact, Toni kept asking "would you like to lift my bag?", and showed me a very diminutive bag that contained two bodies, several lenses and a flash and was way smaller and lighter than what I was carrying. Afterward, they told me they were very happy with the images they took, and the seed was planted with me.

So when Coco generously offered to lend me her Olympus OM-D E-M5, I was delighted try out the micro 4/3 (MFT) camera for myself. MFT is one format of the new breed of mirrorless interchangeable lens cameras (ILC's). The sensor is about 25% of the size of a full-frame sensor and about 60% of the size of an APS-C sensor. Its geometry is such that it has a "crop factor" of 2; an image taken with a 50mm lens on a MFT will show the same view as the same scene taken with a 100mm lens on a full-frame camera. Because there is no mirror, the camera can be made much more compact, and because of the crop factor of two, lenses can also be made much smaller and lighter than their equivalent for a DSLR. The image stabilization is built into the camera body, allowing the lenses to be even lighter. And MFT format is shared by Olympus and Panasonic, so each can take the other's lenses.

I also borrowed a Panasonic 100-300mm f/4.0-5.6 lens, which is a remarkable lens - 600mm equivalent in a 5", 18 oz. package. This was to be my wildlife lens for my trip to the zoo. When using the camera, the first thing you notice is obviously the size and weight; the body and lens together weighed in at 33 oz. My point of comparison was

my Nikon D7100 (APS-C) and a Nikon 80-400mm lens; together a rather hefty 80 oz. Nonetheless, the Olympus isn't a toy. It has a very complete set of controls which were straightforward enough for me to start shooting pretty quickly. The next thing that becomes apparent is that you only view your subject through an electronic viewfinder. There is a choice between the display screen on the back of the camera or an eye-level viewfinder (still electronic), and there is a sensor in the viewfinder that turns off the display screen when you hold the camera to your eye. One very cool feature is that the rear screen is touch-sensitive; touching the part of your subject's image that you want to be in focus will quickly focus the camera and take the shot. For wildlife or portraits, touch the subject's eye and you're in business.

Of course, light weight and portability are of no value if the camera doesn't produce a quality image. I went to the National Zoo on an overcast day to find out. Low-light capability is one concern when shooting with a small sensor. The image of the duck was shot indoors on a tripod at an ISO 1600, f/5.6, 1/60 sec. I made a quality 11 x 14 print of this image. I really love taking and viewing wildlife portraits, such as the peacock, which was also shot at an ISO 1600, but was handheld outside, f/5.0, 1/250 sec.



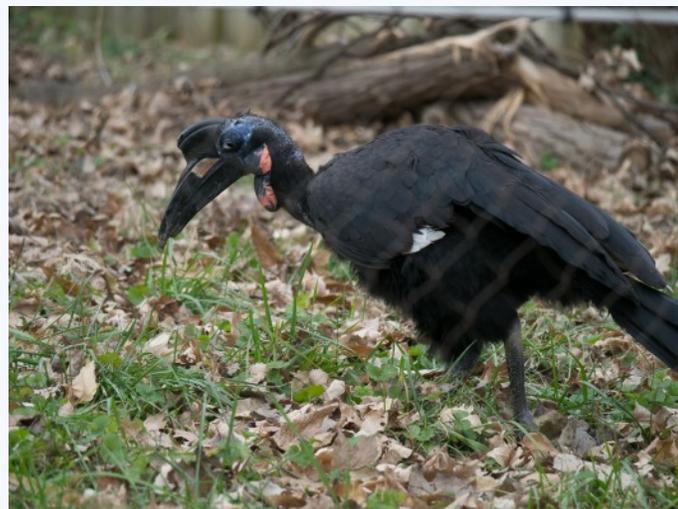
Since wildlife shots often involve moving subjects, the speed and ease of use of the camera are key qualities. The image of the prairie dog was set up and taken in less than 2 seconds because of the animal's movement. It was a handheld shot, ISO 500, f/5.6, 1/250 sec. I had a very impressive demonstration of the camera's ability to track a



moving object with the next shot, the hornbill. This was taken handheld, with the bird walking and shot through a chain-link fence! ISO800, f/4.3, 1/500 sec.



Maybe the best demonstration of the image quality that is possible with the OM-D E-M5 is the shot of the wolf. It was tripod-mounted, ISO 640, f/4.9, 1/250 sec. This image represents only 25% of the original shot, yet I made a very nice 16"x20" print showing a good catchlight in the eyes and individual hairs and whiskers, with no appreciable noise.



So what's the bottom line? Camera gear, like any tool, serves best if it matches your needs. My wife and I frequently go to national parks on vacation and love to go hiking, frequently to remote areas many miles away and with an elevation gain of

several thousand feet. I found myself initially comparing this gear with the Nikon setup that I mentioned earlier, my usual wildlife gear. I quickly stopped doing the comparison when I recalled how many times I opted not to take my good gear hiking because of the size and weight. The best camera is the one you have with you, and the MFT system I tested is hands-down more likely to be in my bag in the back country. Image quality isn't really an issue with this camera. Look at the winning prints in our club contests and you often see a MFT-produced print among them. A brief Internet search will show the increasing number of pros who are switching to MFT.

Other plusses:

- Weather sealing makes this a good choice for hiking, also for all-day outings in a city.
- The small size makes a less imposing device, more likely to me to go unnoticed or appear less invasive in street photography.
- 5-way image stabilization makes handheld shots sharper, which is useful for shooting street scenes or animals.
- Between Olympus and Panasonic, there is a very good selection of lenses, adding to the versatility of MFT.
- Lighter gear can be supported on a lighter tripod.
- And don't forget the fun and satisfaction of going up to a photographer who is using all the traditional, heavy gear and asking "Would you like to lift my bag?"



COLD-WEATHER PHOTO GLOVE REVIEW: FREEHANDS - SOFT SHELL SKI/SNOWBOARD GLOVES

By Patrick Stuart

Winter's snow and ice bring some of the best photo opportunities, but finding those special pictures requires that the camera and the photographer can work at temperatures below freezing. I generally suffer from cold fingers in the winter and need very thick gloves to remain comfortable in the winter. That doesn't work well with most cameras, particularly the smaller Micro-43 cameras that I now use, and I've been looking for a good solution. I received a pair of Freehands Stretch gloves in 2013, and while they are great for a cool fall day, they aren't warm enough for me when the mercury dips.

I found an impressive set of glomitts (glove/mittens) from a European outfit called The Heat Company, but the mark-up for importing them was shocking, making them almost as expensive as a mid-priced set of tripod legs.



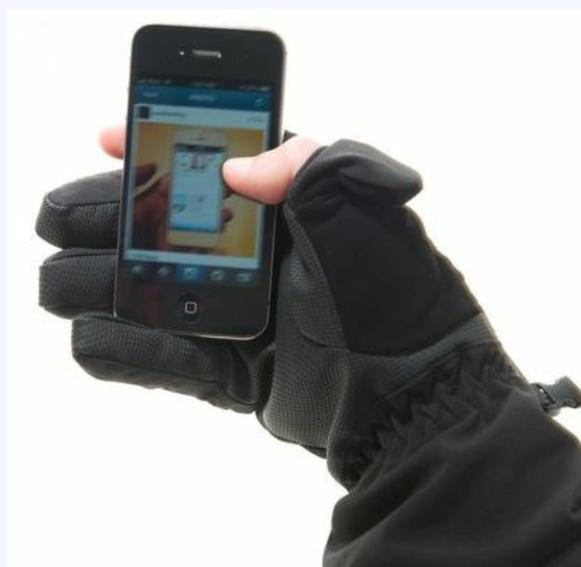
After a little more searching, I found out that Freehands makes a heavier-insulated version of their gloves called Soft Shell Ski/Snowboard gloves. They look like conventional ski gloves, but the tips of the gloves' index fingers and thumbs fold back to expose the fingers. These tips are then held back by magnets to stay out of the way while you use the gloves. In comparison to the Stretch version, they are much thicker and have a small pocket on the back that will accommodate standard handwarmer packets.

All this sounds fine in principle, but how do they work in practice?

I first tried these gloves on a cold day on the ski slopes. The gloves allowed me to pull my camera from a waist pack, take pictures, and stow the camera without ever taking the gloves off. My hands stayed warm despite temperatures in the low 20's, but I didn't know if that was due to the gloves or the physical exertion of skiing.

To really put the gloves to the test, I took advantage of January's cold weather to make an outing to Wheaton Park's small lake to find some interesting ice formations. It was a frigid 15 degrees when I arrived at the park, which I had all to myself. I was all bundled up and inserted a fresh set of handwarmers as I started out. After 90 minutes of walking and stopping for pictures I had to go get some breakfast but still felt warm enough to stay for quite a bit longer. I had feared that my finger tips, where the gloves have minimal insulation, would be cold, but they felt just as warm as the rest of my hand. I may not have come back from the park with any masterpieces, but in contrast to a trip last year, it wasn't because I was too cold to find and take the pictures.

The gloves aren't perfect, because the tips can be a bit fiddly, not always wanting to stay folded back like the Stretch version. This is probably due to the thicker insulation of the Ski/Snowboard version. But overall, I give them a warm thumbs-up.



LIGHTSCOOP: HANDY ADDITION TO YOUR GEAR

By Coco Simon



Lightscoop Deluxe is a small, efficient camera accessory that bounces the on-axis light from a camera's built-in flash, resulting in softer, more even lighting. While not intended as a substitute for an external flash unit, the pocket-sized Lightscoop could be a great tool for quick indoor shots of children, for family get-togethers, for other informal shots, and even for product photography for eBay, for example. The manufacturer states it is designed for "most" 35mm DSLRs and advanced compact cameras.

What it consists of: The Lightscoop has three parts. One is a hot shoe mount, and included are mounts for Canon and Nikon. Either mount "should" also work on other camera brands except Sony. The second part is the support arm that slides into the mount. The third part is the 3½" x 2¾" mirror that fits onto the arm and sits right in front of the on-camera flash to bounce its light. The Lightscoop can be used for horizontal or vertical images, and a small amount of play in the arm permits more accurate aiming of the bounced light toward a light-colored wall or ceiling.

Following the manufacturer's instructions exactly, we first tested the Lightscoop on a Canon crop-sensor 7D, a DSLR with a built-in flash. By adjusting the flash exposure compensation and

the ISO within the manufacturer's recommended parameters, the result was a pleasing, evenly lit image. We then tested the Lightscoop on a Canon Rebel T4i. Though we tried many different settings, we could not get the Lightscoop to have any effect. Consulting the manufacturer's web site was not helpful, as the "compatibility" page lists the Rebel T4i. User error could be the problem here, rather than the accessory itself. Testing the Lightscoop on Canon's advanced compact G1X MkII proved fruitless. After discussing the problem with Canon tech support, it appears that the Lightscoop hot-shoe mount blocks all communication between the built-in flash and the camera, to the point that the flash icon does not even appear on the LCD. It may be possible that the Lightscoop Junior would operate correctly, though the manufacturer specifically says the Deluxe model will work on "advanced compacts."

Bottom line: The Lightscoop Deluxe performs well and can be a useful accessory for quick indoor shots - as long as the unit is compatible with the camera you are using. Test it with your camera before buying it (\$36.95 list price), or be sure it's returnable if necessary. The manufacturer advertises a 2-week return policy.
www.lightscoop.com

JANUARY 2015 COMPETITION WINNERS - OPEN

Date: January 15, 2015

Topic: Open

Judge: Sandi Croan

NOVICE PRINTS

1st - Tanya Riseman, Romanesco Cauliflower

ADVANCED PRINTS

1st - Lyndon Marter, The Fox

2nd - Chuck Bress, Mickey and the Hoot

3rd - Charles Bowers, Bull Fighters Culling Out the Herds

HM - Douglas Wolters, Open Tulip

HM - Nick Williams, By the Sea

HM - Bob Catlett, Red Barn

NOVICE PROJECTED

1st - Tanya Riseman, Mist

2nd - Elise Shurie, Monarch Transformation

3rd - Pauline Jaffe, January

HM - Beth Echols, Lines

ADVANCED PROJECTED

1st - David Blass, Porcupine in Flowers

2nd - David Terao, A Traveler's Red Umbrella

3rd - Michael Tran, Saltwater Workers

HM - Ron Freudenheim, Bored Old Man

HM - Michael Tran, Beautiful Mammoth Yellowstone

HM - Beth Koller, Mum tips



Michael Tran, *Beautiful Mammoth Yellowstone*
Mammoth Yellowstone is the greatest place on earth. This image was captured during PSA International Conference in Yellowstone.

Cover: David Terao, *A Traveler's Red Umbrella*

I made this shot in my backyard standing on a ladder after convincing my wife to go outside while it was snowing and walk through the snow holding an umbrella. She's a good sport! Shot with an Olympus E-PL5 camera with a 25mm (50mm equivalent) lens set at 1/320 sec @ f/8.0 and ISO 400.

JANUARY 2015 COMPETITION WINNERS - OPEN



Lyndon Marter, *The Fox*
Nikon D7100, f/8, 1/1000 sec, ISO 560, Tamron 16-300mm @ 125mm, with post-processing in Photoshop. I have a birdfeeder that is molested by squirrels, hence the fox in my backyard. I shot him through my dining room window. Just a lucky shot.



Elise Shurie, *Monarch Transformation*
The migrating Monarch population is severely diminishing, especially with the introduction of GMO crops that farmers spray freely with Roundup, thereby killing all the milkweed that normally grows alongside the crops. Milkweed is the only thing Monarchs lay eggs on and the only thing Monarch caterpillars eat.



David Blass, *Porcupine in Flowers*

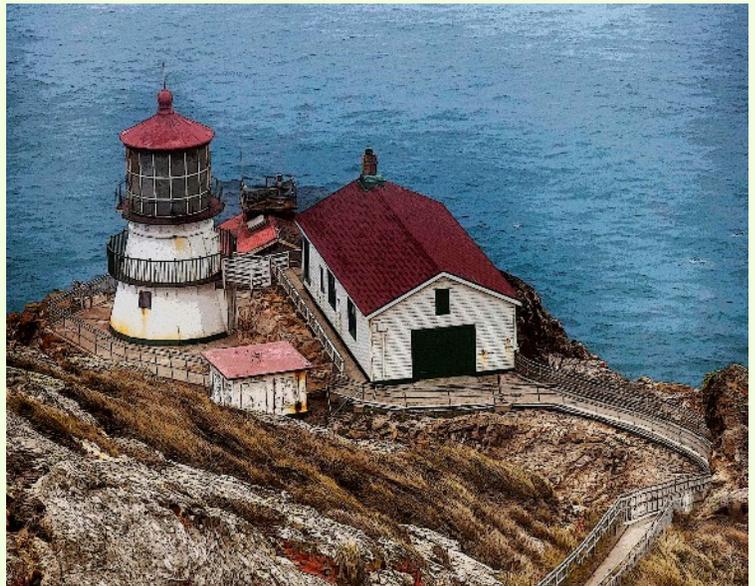
I raise the Monarch caterpillars I find indoors to keep them from harm's way until they become butterflies and are ready to fly. I use a special remote to set up time-lapse photography when I think a caterpillar is going to become a pupa overnight or emerge from its chrysalis when I'm not around. This is one of those photos, which is part of a fascinating sequence.

This was taken with a 100 mm macro lens, at f/5.6, ISO 800, with a 6/10 sec exposure, and no post-processing other than the crop.

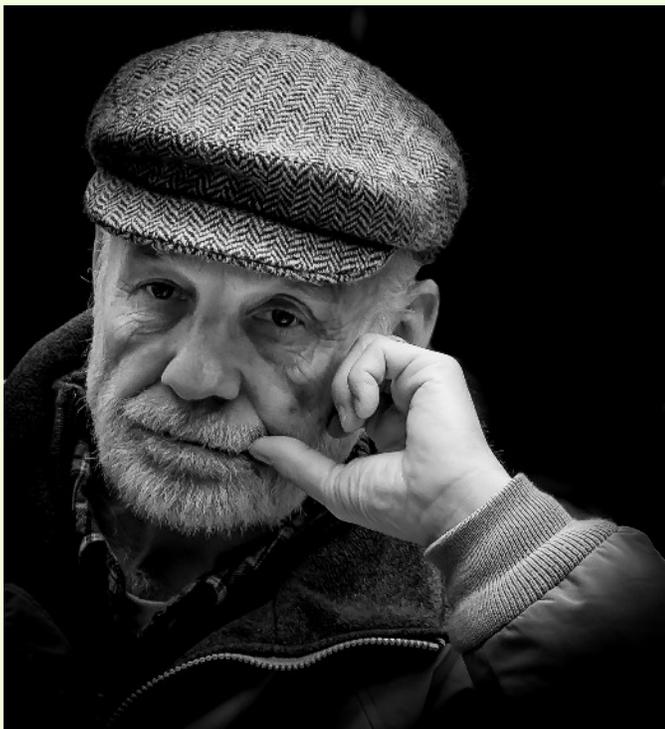
JANUARY 2015 COMPETITION WINNERS - OPEN



Michael Tran, *Saltwater Workers*
The "Saltwater Workers" image was captured in Indonesia, on a beautiful morning when the workers collected saltwater from the sea for their salt field.



Nick Williams, *By the Sea*
This is a photo of the Point Reyes Lighthouse in the Point Reyes National Seashore, located about 30 miles north of San Francisco. We got there too late in the season to do any whale watching, but the rest of the seashore was very impressive. Shot with a Canon 5D MKII, ISO 100, *f*/5, 70-200mm lens.



Ron Freudenheim, *Bored Old Man*

JANUARY 2015 COMPETITION WINNERS - OPEN



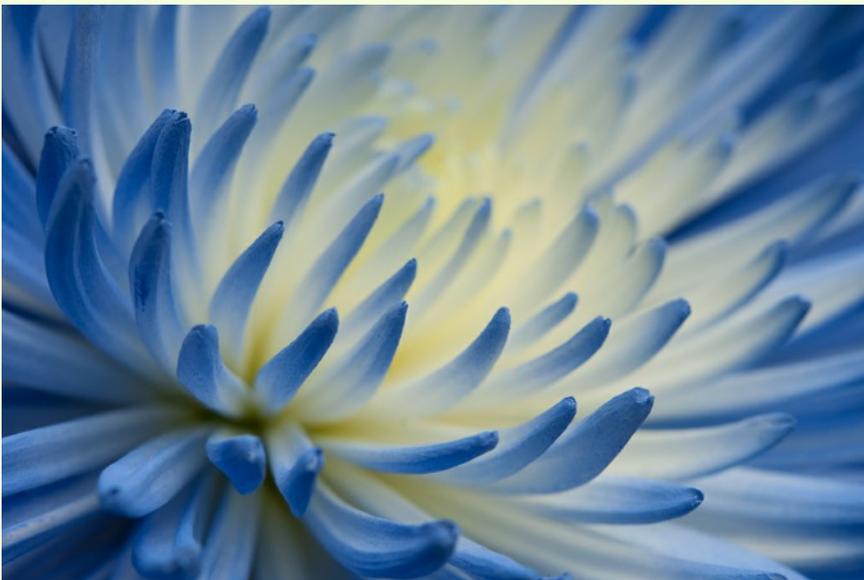
Douglas Wolters, *Open Tulip*

I was particularly attracted to the open shape of this tulip. It was shot with natural light with a Tamron 180mm macro lens mounted on a Canon 5D Mark III, 5 sec at $f/40$, ISO 200.



Tanya Riseman, *Romanesco Cauliflower*

In this photo, I used the color slides in Lightroom to selectively draw the eye to the romensco cauliflower, with its delicate coloring and interesting structure. ISO200, 18mm, $f/7.1$, 1/50 sec.



Beth Koller, *Mum tips*

Taken using a flower in a vase on the kitchen shelf. 1) There was careful attention to the background because a different color palette or black shadow would be jarring. 2) Lighting was from above and behind. Careful placement of a Gobo/reflector enhanced the differential lighting-with the focal points being darker, but without deep shadows. The depth of field was shallow despite a relatively high f-stop because of the limited distance to the subject ~7 inches. The backlighting and the limited depth of field provided an ethereal feel to a flower with very interesting tubular petals.

JANUARY 2015 COMPETITION WINNERS - OPEN



Tanya Riseman, *Mist*

This tomato was sitting in its clear plastic box, which was reflecting stripes from the venetian blinds. What I found strange was that adjusting the manual focus changed the thickness and spacing of the stripes rather than the sharpness of those reflections.



Pauline Jaffe, *January*

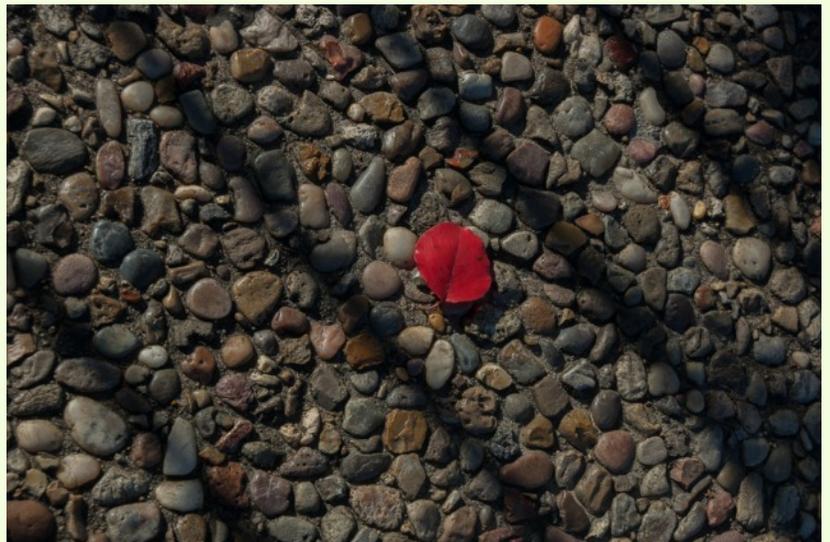
The photo was taken in the Gaylord Hotel at the National Harbor. I was focusing on shapes within a picture space.



Bob Catlett, *Red Barn*

Beth Echols, *Lines*

Lines was an Open Forum topic so I was looking for images that would capture this. I liked the texture of the stones, the red of the solitary leaf, and the lines from the shadows of the iron fence. I was down in Louisiana when I took this image.



CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- Photography Basics (3 sessions), Wed., Feb. 4, 11, 18, 7-9:30pm
- Backup Strategies for Today' Digital Photographer, Feb. 8, 2:30-5:30pm
- Demystifying Off-Camera Flash, Feb. 14, 10am-4:30pm
- Shedding Light on the Wedding Venue, Thu. Feb. 19, 7-9:30pm
- Creating the Realistic HDR Image, Feb. 25, 7-9:30pm
- NEW & IMPROVED Introduction to Photoshop, Mar. 8, 9:30am-5:30pm

And others at

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

Nature & Photography Tours

- Ecuador-From the Andes to the Amazon Photography Expedition, March 20-28, also Aug. 3-11
- Trekking in Nepal. Rhododendrons, Orchids and Rhinos, Apr. 11-23, also Sep. 23-Oct. 2
- Lighthouses and Harbors of Maine Photography Workshop, June 10-14
- Costa Rica, June 22-30
- Custom Tours to these locations available

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

Joseph Van Os Photo Safaris

- Japan's Winter Wildlife, Feb. 12-27
- Bolivia and Chile, Mar. 7-22
- Holland at Tulip Time, Apr. 18-29
- Turkey: Continental Crossroads, May 9-24
- Orangutans of Borneo & Sumatra, June 26-July 10
- Brown Bears of Katmai National Park, July 5-10
- Jaguars & Wildlife of Brazil's Pantanal, Aug. 3-15, Aug. 15-27 or Aug. 27-Sep.8

And many others at www.photosafaris.com

Art Wolfe

- Mystical Myanmar, Feb. 14-25
- Morocco, Apr. 23-May 7
- Vietnam, May 21-June 1
- Olympic Peninsula, May 21-24
- Namibia, July 4-23
- Astoria, Oregon Workshop, July 9-12
- Palouse Workshop, July 16-19

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

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

Glen Echo Photoworks

- Photoshop or Elements Basics (4 sessions), Wed., Feb. 4-25, 9:30am-12:30pm
- Portrait Portfolio-Put it Together! (4 sessions), Thu., Feb. 12-Mar. 5, 7:30-9:30pm
- The Evolution of a Digital Image (2 sessions), Mon., Feb. 9 & 23, 7-10pm

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 workshop
- Cucinapalooza, Apr. 18-24

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

Nikhil Bahl

- Wintering Ducks, Shorebirds and More! (Barnegat Light, NJ), Feb. 27-Mar.2
- The Best of Southwest Florida, Apr. 5-9
- Rookeries by Boat and Fort Desoto Park (Sarasota and St. Pete, FL), Apr. 11-15
- Great Smoky Mountains, Apr. 26-May 1
- Springtime at Chincoteague Island, May 15-17
- Iceland Photo Tour, May 27-June 5

And others at

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

Washington School of Photography

- Introduction to Portable Flash (4 sessions), Wed., Feb. 11-25, 10am-1pm. Offered every month.
- Filming and Editing Video with DSLR Cameras (4 sessions), Mon., Feb. 2-23, 7-10pm
- Focus on Composition (4 sessions), Mon. Feb. 2, 9, 21 (Sat. field trip), 23, 7-10pm
- Adobe Lightroom-in Detail, Mon., Feb. 2-23, 7-10pm
- Gallery Shows, Exhibits & Competitions, Mar. 2, 7-10pm

And many others at
<http://washingtonartworks.com/product-category/photographyworkshops/#.U-kmFlxbwI>

Smithsonian Associates

- Mastering Exposure (4 sessions), Thu., Feb. 19-Mar. 12, 6:30-9:30pm
- Understanding Your Digital Mirrorless or SLR Camera, Feb. 22, 10am-5pm, also on Mar. 22
- Lightroom + Vision (6 evening sessions and two afternoon workshops), Tue., Mar. 10-Apr. 14, 6:30-9:30pm
- Landscape Photography on the Potomac (8 sessions), Fri., Mar. 13-May 1, 10:15am-1:15pm

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

Tony Sweet Visual Artistry Photo Workshops

- Charleston, SC, Mar. 29-Apr. 2, also Apr. 5-9
- Cape May Shoot Out, May 11-15
- Iceland-through Focus on Nature in Iceland, June 18-28
- Palouse, WA, Aug. 16-20
- Badlands, SD, Sep. 13-17

And others, see

<http://tonysweet.com/workshops/location-workshops/>

Horizon Workshops (Chesapeake City, MD)

- Horizon Photography Summit, Feb. 27-Mar. 1, Wilmington, DE
- Great Landscapes of the Southern Rockies (Utah & Arizona), Apr 26 - May 3
- Eastern Sierras & Yosemite, Jun. 7-14
- Portugal: European Jewel, Aug 9-16

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

CALLS FOR ENTRY

DAVID BLASS

Linus Galleries (Signal Hill, CA)

Curves & Lines, Deadline: Feb. 2

The Blue Show, Deadline: Feb. 16

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

ViewBug (online)

Off the Grid, Deadline: Feb. 10

<http://www.viewbug.com/contests/off-the-grid-photo-contest>

Concrete Jungle, Deadline: Feb. 10

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

Tiny People Massive Landscapes, Deadline: Feb. 14

<http://www.viewbug.com/contests/tiny-people-massive-landscapes-photo-contest>

Magical Light, Deadline: Feb. 26

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

Spicy Lifestyle, Deadline: Mar. 15

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

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/>

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)

Focus: The Portrait, Deadline: Feb. 10

<http://blackboxgallery.com/Focus-The%20Portrait%20CFE.html>

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

Landscapes, Deadline: Feb. 11

http://www.c4fap.org/exhibitions/landscapes_chantel-paul/

Limner Gallery (Hudson, NY)

Art Biologic, Deadline: Feb. 28

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

Brooklyn Waterfront Artists Coalition (NY)

Wide Open 6, Deadline: March 24

<http://wideopenartshow.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' 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

Nature's Best 2013 Photography Awards: Windland Smith Rice International Awards - sixty large-format images highlight the beauty, power and humor of nature. Through April 20. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

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

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

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

QUOTE OF THE MONTH

"Photography can strip from the world that spiritual dust and grime with which our eyes have covered it."

- Alfred Bazin

(Cont'd from p. 10)

This exhibition has been traveling the world since 2013. Although it's closed at ICP it's currently on exhibit in Barcelona, Spain and Curitiba, Brazil; then later in Palma, Spain; Lisbon, Portugal; and Berlin, Germany. The book is still in the Taschen bookstore at 107 Greene Street New York, NY, or an unsigned version can be found on Amazon.

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.

FEBRUARY AT THE SSCC

- 5 Speaker Night (7:30 p.m.)
- 5 Deadline for SSCC Abstract Competition
- 12 Competition Night: Open (7:30 p.m.)
- 19 Education Night (7:30 p.m.)
- 26 Open Forum (7:30 p.m.)
- 28 Field Trip: Rawlings Conservatory

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

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20915-2375