



# CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950 March 2015

Volume 56 Number 7

[SSCCPHOTOGRAPHY.ORG](http://SSCCPHOTOGRAPHY.ORG)

- FEBRUARY COMPETITION WINNERS
- SPRING IN SICILY
- BIRDING IN FLORIDA

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Newsletter Editor:	Patrick Stuart
Webmaster:	Dan Sisken

E-mail addresses for officers are available on request. Please contact Ted Ringger at [tedringger@comcast.net](mailto: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](mailto: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](mailto:pstu1219@gmail.com). More information is available in the SSCC Member Handbook: [www.scccphotography.org](http://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

## **MARCH AT THE SSCC**

- 2 "Special" Meeting (7:00 p.m.)
- 5 Speaker Night (7:30 p.m.)
- 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: Cunningham Falls

## **MARCH OPEN FORUM NIGHT**

We will have a tech/equipment session where folks can bring in their own flash equipment, and we will work out specific problems with flash ambient light issues. We will be using texture to organize images for the forum. Anyone who wishes to give a 5 to 10 min presentation should get in touch with Dave Powell ([dave@davidwpowell.com](mailto:dave@davidwpowell.com)).

## **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](http://www.scccphotography.org). For further questions, please contact Doug Wolters at [SSCCcompetitions@aol.com](mailto:SSCCcompetitions@aol.com).

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## **EDUCATION NIGHT - MARCH How to prepare a portfolio**

This is part one of a two-part portfolio series. We will learn how to prepare a portfolio for review. We'll go over methods of presentation, what to expect from the review, and how to interpret the reviewer's opinion.

**PROJECTED  
ENTRIES  
DUE MARCH 5  
BY MIDNIGHT**



## COMPETITION COLUMN

### Doug Wolters, Competition Chair

March's competition is open topic. This should give us time to prepare for the last two themed competitions of the year. April will be black & white / monochrome, and May will be abstract. Each of these competitions offers interesting opportunities to expand our photographic horizons.

For the black & white / monochrome competition, it's a good idea to study photos by the masters; there's a great reason why many photographers still prefer B&W over color. Explore the best ways of converting to B&W with the software you already have; if possible, experiment with new software. Keep in mind that you get a better tonal range if you convert color images in the computer rather than shoot B&W in the camera. Of course, be sure to shoot images that you think will make good B&W photos, emphasizing texture, form, light and shadow, etc. - images that have a wide variety of grays with some true blacks and true whites. For an idea of how an image will look when converted to black and white, you can first shoot it B&W in the camera as a kind of "sketch," and then shoot the same image in color to work on the actual conversion.

For the abstract competition in May, if you submitted entries for the SSCC abstracts exhibit, you should consider submitting them for the May competition. You might also want to look at the images from Joe Miller's annual abstract show (<http://nvacc.org/home/4th-annual-joseph-miller-abstract-photography-exhibit/>). Remember, abstracts can be created (as most of these are) or found. Keep in mind: found abstracts are all around us! The SSCC definition of "abstracts" begins: "Abstracts fundamentally depend on the transformation or creation of the subject." One can be able to identify the subject of an abstract so long as abstract elements - "pattern, or even chaotic lack of pattern, line, form, tone, texture, color, blur ..." (from the SSCC definition) predominate. Start looking for such images around your house!

Happy shooting!

## KAREN MESSICK JUDGES OPEN COMPETITION

For March, we're again lucky to have Karen Messick bring us her creative perspective in judging SSCC members' work. Karen speaks and judges frequently at many clubs in the area, and we're always glad when we can get her on our schedule.



Since taking up photography seriously nearly 20 years ago, Karen has earned high praise for her sense of design, color, composition, and placement of subject elements. She is especially well known for the

striking patterns in her nature close-ups. Besides traditional photography, Karen has embraced imaging with high dynamic range software and delights in exploring artistic adaptations of her images with plug-ins. Most recently, she has gained quite a reputation for her artful and exciting creations using iPhoneography.

With a strong commitment to education, Karen teaches Intro to Digital Photography and iPhone Photography at Johns Hopkins University in the Odyssey Program. She has led workshops in her home city of Baltimore, in DC, Delaware, New Mexico, Washington, Virginia, and Ireland. In addition to leading her own workshops through Karen L. Messick Photography, she has conducted workshops and given lectures for Penn Camera / Calumet, Horizon Photography Workshops, and the Capital Photography Center. She has also lectured on composition and design during FotoWeek DC and the Nature Visions Expo in Virginia.

As part of her own education, Karen has participated in workshops and excursions with professional nature photographers John and Barbara Gerlach in northern Michigan and Yellowstone, as well as workshops sponsored by The Rocky Mountain School of Photography, with Doug Johnson and Tim Cooper in Glacier National Park. She has also attended photographic

seminars by The Nikon School, Rod Plank, Brenda Tharp, Moose Peterson, Tony Sweet, Rick Sammons, and John Sexton.

Karen has written instructional articles and had portfolio pieces published in *iPhone Life Magazine* and *Nature Photographer Magazine*, for which she is currently a field contributor.

Photographs by Karen Messick are held in the photography collections of the University of Maryland / Baltimore County Campus. In the past ten years, Karen has exhibited her work in Washington State, Delaware, and Maryland, including the Baltimore Museum of Art.

## WSP CHIEF SPEAKS ON BLACK & WHITE PHOTOGRAPHY

In April, our competition covers only black & white/monochrome - no color! Since some members don't yet have a lot of experience with digital black & white, it seemed like a good idea to bring in an expert to talk to us on the subject. Missy Loewe, the executive director of the Washington School of Photography since 1999, speaks to us this month on what makes a good black & white image. And next month, she'll be back to judge our B&W competition - and see how much we learned from her presentation.



Missy is president and the CEO of Washington ArtWorks, which is home to Washington School of Photography in its new location in Rockville. She started in photography in 1997 and took the reins of WSP two years later. Her own work has appeared in books, brochures, magazines, government buildings, gallery shows, and museums.

At WSP, Missy teaches courses on such topics as figure photography and business and legal topics at both introductory and advanced levels. Artists and photographers frequently seek her expertise regarding model releases, copyright, contracts, and business issues. This makes a lot of sense, as

Missy holds a law degree and a Master's degree in business, which uniquely qualifies her to speak on these subjects.

Missy is not just sought after as a presenter and instructor. She has been writer and photographer for several books and numerous magazine articles. Her photos of historical artwork have appeared in a number of galleries and private collections. She is also the photographer for the "Virtual Pose" series of art drawing guides and has authored books on photography, art, and modeling.

## MEMBER NEWS

### BOARD CALLS "SPECIAL" MEETING

The SSCC Board of Directors will have a "special" meeting at 7 PM on Monday, March 2, 2015 at the home of Coco Simon and Doug Wolters. All SSCC Members are welcome to attend. The primary purpose of the meeting will be to address issues related to the annual awards banquet, although other topics will be covered, as well. For those who may need directions, please contact Ron Freudenheim ([rlf@freudenheimgraves.com](mailto:rlf@freudenheimgraves.com)). An agenda will be sent to Board Members prior to the meeting. If you have an item you would like to include, please let Ron know.

**Inclement Weather Policy**  
If Montgomery County schools close,  
SSCC is closed.  
For up-to-the-minute information  
go to [www.montgomeryschoolsmd.org](http://www.montgomeryschoolsmd.org)



## WINNING ENTRIES FOR ABSTRACT EXHIBIT

The judge for the SSCC abstracts exhibit had high praise for the entries submitted for his consideration. He expressed special admiration for those members who were totally new to conceiving and photographing abstract images. As the judging turned out, each of the 19 members who sent in entries will have at least one photograph in the exhibit. Guidelines for preparing your work for installation at the gallery will be emailed to all participants in the show.

A number of special merit awards as well as a best-in-show will be announced at the artists' reception after the exhibit opens.

The list below indicates which of your images was / were chosen for the exhibit.

NAME	IMAGE TITLE
Banks, Stephanie	Lightshow
Blass, David	Diaphanous
Echols, Beth	Air & Space
Fath, Jerry	Tiny Bubbles
Freudenheim, Ron	Two to Tango
	Let's Dance
Johnson, Temp	Duct
Karpas, Barbara	Electric
Koller, Beth	Spiral
	Planetary Rings
	Candy Fantasy
Lux, Mike	In Your Face
MacDougall, Catherine	Believe in Your Capacity to Become
Riseman, Tanya	Additive
	Mist
Simon, Coriolana	Deadly Nightwaves
	Tints of Wonder
	Study in Red, Black, and White
Stuart, Patrick	AFI Silver Spring
Shurie, Elise	Color Ripples
	Maple Blossom
Terao, David	Ball-bearing Bokeh
	Eggs in Space
Turner, Jim	Color Burst
	Sunflower Spiral
Williams, Nick	Ghostly
	Whirlpool
	Green Flower
Wolters, Doug	Line to Paradise
	Jazz Dance
	Transformation 37: Cosmic Lace No. 1
Woodward, Kate	File Folders in My Study

## **PREPARING FOR THE ABSTRACTS EXHIBIT: Printing Options**

***Coco Simon, Exhibit Curator***

For our members' exhibit, which opens on April 20, you will no doubt want to present your photographs in the best way possible. That means top quality printing. You could either print at home or send the files out for printing.

If you print at home, it's best to color-calibrate your monitor. If you want guidance on this procedure, check the SSCC Resource Guide or ask about it at a club meeting. Also, be sure you have all the inks you need and fresh paper. You will need to have the printer profile designed for your own unit and for the brand and type of paper you use.

If you send your files out, you have many options. Locally, you can go to [Ritz Camera](#) in Bethesda. Or you can go to [Costco](#), which has done surprisingly fine printing for a number of members. For Costco, it's best to use the printer profile for the store that will produce your prints. SSCC member Loretta Argrett advises that you check whether Costco has updated the profiles for their printers; if so, you can upload their profile to the software you use for editing and printing. She also suggests that you use Lightroom to soft-proof the edited version of your image. That way, you can see how your photograph would look produced on the Costco printer you've selected. You can, of course, fine tune the editing after soft-proofing.

## **PREPARING FOR THE ABSTRACTS EXHIBIT: Framing Options - and a Mini-profile**

***Coco Simon, Exhibit Curator***

As with printing, you have a number of options for mounting, matting, and framing your photographs for the SSCC abstracts exhibit.

Do-it-yourself is always an option, and it's easy if you use standard sheet sizes and standard materials. But if you crop your images to non-standard sizes, then you'd better have a lot of

If you want to send your image files to a large on-line photo lab, you have many options. You could try [Mpix](#), [AdoramaPix](#), [Myphotopipe](#), or others. Check *Popular Photography* or similar magazines to see which labs advertise. [Bay Photo](#) on the West Coast does a very good job. And closer to home, [Nations Photo Lab](#) north of Baltimore has done nearly all of my printing for the last three years.

With the on-line labs, you get a choice of papers - luster, metallic, etc. You also get a choice whether to let the lab color-correct your images or not. I always choose "no color correction," and the results match what I see on my monitor. The procedure for these labs is the same: You set up a user account, download the ordering software, upload your images (tiffs, raw, or jpg) without any compression or limitation of file size, and pay on-line. With Nations Photo, I always ask them to ship flat rather than roll the prints into a tube. Nations Photo, like the other labs, periodically runs sales on prints, so if you're not in a rush, you can wait for a half-price sale on the paper of your choice.

What if you're not happy with the printing results? If it's a legitimate gripe, like folds or tears, or if you just think the colors aren't accurate, contact customer service. Again, in my experience with Nations Photo Lab, customer service has always been helpful and responsive.

If you have any questions on printing, check the SSCC Resource Guide and contact the members who offer help with printing.

practice at cutting mats and working with frame sections.

If you opt for commercial framing, there's a variety of options. You could take your photograph to Michael's or a similar craft store with a framing department. You need to be very specific and clear when giving them your framing order, and it may take a few weeks until your piece comes back. Another possibility is Plaza Art, with shops in Silver Spring, Bethesda, and Rockville. At the last SSCC banquet, Plaza was generous enough to give us a stack of discount vouchers. They're available at all SSCC meetings - just ask! The coupon gives 30% off custom framing on orders above \$100 and 25% off the total order of matting and drymounts (without framing).



My preference for all mounting / matting / framing services is *Art & Frame*, a one-man operation run by a Chinese gentleman whom everyone calls "Jimmy." He does a great job, has very reasonable fees, gives quick service, accommodates tight deadlines, and offers helpful advice when asked. He enjoys working with his clients, exchanging ideas to come up with the best way to handle each piece.

Jimmy has been involved with art all his life. Born in Hong Kong, he came to Silver Spring in 1974 and worked with framing / art stores and also did some architectural design and interior decoration. In fact, he designed and built his own framing studio adjacent to his house. From 1990 to 2005, Jimmy ran a framing shop in a nearby shopping center. Then in 2005, as rents went up, he moved his framing business to his own studio. Frame samples cover part of one wall. Mat board samples stand neatly arranged in storage units. Heavy-duty equipment cuts glass and mats. And a tank of goldfish keep Jimmy company by his work table. On the wall are a few paintings by Jimmy. He claims he no longer has time to paint but would love to get back to it. Like photography, he

says painting takes a lot of time and energy, but it's fun.

Jimmy already does matting and framing for a number of SSCC members. If you'd like him to take care of your photos - whether for the abstracts exhibit or just mounted for competitions - call him for an appointment. He lives off Layhill, north of Brookside Gardens. The address is:

13220 Ewood Lane  
Silver Spring, MD 20906  
Tel: 301-949-1322

To get to Jimmy's, drive east on Layhill from Georgia or Glenallan, then turn left on Hathaway at the bottom of the hill. Go one block on Hathaway to Ewood. Turn left onto Ewood and drive about  $\frac{3}{4}$  of a block. Just after a wood plot on your right, look for a small painted wooden American flag and turn right into Jimmy's driveway. His house is hidden away at the end of a curving driveway to the top of a wooded hill. Drive past the house and park near the framing studio. Be sure to call first!

## COCO IN HERNDON SHOW

Coco Simon has had two of her black and white images of deadly nightshade flowers juried in to the Herndon ArtSpace 2015 Fine Art Photography Exhibition. The show is being held in the Post Gallery of the ArtSpace community art center in downtown historic Herndon. Artists from VA, DC, MD, and WV were invited to submit entries in digital or film formats, color or monochrome. ArtSpace received about 100 entries, of which 37 were selected for the show. The exhibit runs from February 24 to March 22, with an opening reception and awards ceremony on February 28 from 7-9 p.m. ArtSpace is located at 750 Center Street, Herndon, VA 20170. SSCC members are invited to come to the opening reception and to visit the exhibit.





## SPECIAL TOURS OF CATHEDRAL OPEN TO SSCC Coco Simon

The development office of the Washington National Cathedral has initiated a series of behind-the-scenes tours, titled "Grand Spaces, Unexpected Revelations." The tours are held on an irregular schedule but, on average, one or two per month. These no-fee events for groups of about 20 visitors are by invitation only and form one part of the Cathedral's fund-raising efforts to repair damage from the earthquake. Visitors on the tours may then be inspired to make a contribution - of any size - to the Cathedral; however, it's not obligatory. Doug and I were invited to participate in the January tour "behind the altars," a one-hour visit guided by a well informed and enthusiastic docent. Afterwards, the two of us wandered all around the Cathedral for a few hours by ourselves with our cameras (no tripods, please).



I've been impressed with the Cathedral's outreach and their move to bring in more visitors, much like a museum. After the January tour, I spoke with a senior member of the development office and asked whether he could arrange for SSCC members to join these tours. He said yes! Here's how it works:



- Call the Cathedral's development office at 202.537.5785 or send an email to [invitation@cathedral.org](mailto:invitation@cathedral.org).
- Mention that you're a member of Silver Spring Camera Club and that Mr. Reppert has arranged for club members to be put on the list for the invitational tours.
- Find out when the next tour takes place.
- Have the development office add your name to the roster for that date.
- On the day of the tour, arrive a half-hour early to sign in.
- Bring your camera but remember that tripods aren't permitted.

The Cathedral continues its regular tours, open to the general public and for which they charge a small fee. Check the web site (<http://www.cathedral.org/visit/allTours.shtml>) for more information. But the development office's invitational tours offer a unique view of the "grand spaces and unexpected revelations" of the Cathedral.



**"COSMIC CYCLE"  
TRANSFORMATIONS AT  
ANNEMARIE MUSEUM  
By Doug Wolters**

**Cosmos: Imagining the Universe**

*"Viewing the works in this exhibition is a reminder of how we view the universe and our place in the cosmos." (Juror: Dr. Andrew K. Johnston, Center for Earth and Planetary Studies, Smithsonian National Air and Space Museum)*

If I hadn't been juried into the "Cosmos" exhibit at the Annmarie Sculpture Garden and Arts Center, I never would have discovered this delightful museum. Located in the woods at Solomon's Island, the museum has adventurous programs and an affiliation with the Smithsonian Institution. The current exhibit, on display until July 26, 2015, presents artists' views of the cosmos from many different perspectives and in many different media.



On February 13, Coco and I drove out to the museum for the artists' reception to celebrate the opening of the exhibit. The reception was very exciting for me as I was treated like a real "artiste." When Coco and I entered the gallery, we were first struck by the beauty and abundance of the reception food. Not only was it varied, artfully displayed, and of very high quality, but the food trays were inexhaustible. And there was a cash bar, with free drinks for the artists.

However tempting it was to linger at the food tables, of course I wanted to find where my three



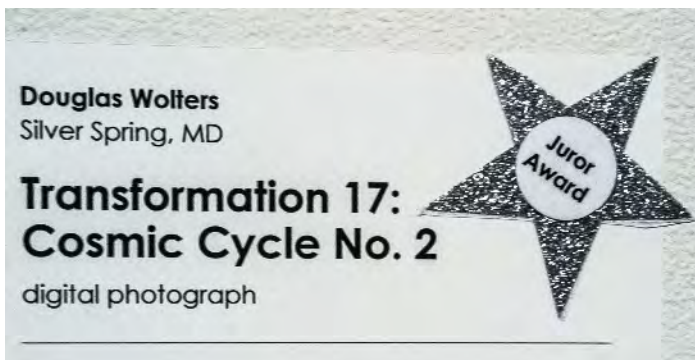
images were hanging. When I found them, I was thrilled to find a glittery silver star with them - one of only four Juror Awards given in the whole exhibit. Coco later said she had never seen such a broad smile on my face and commented that I looked like the Cheshire Cat. In chatting with the juror, he mentioned that as soon as he'd seen my entries, he was struck by them and wanted them in the show. I was positively levitating with happiness. As if I were an experienced artist, I spent the evening explaining my photographs to the guests, talking to the other artists, and, of course, visiting the food tables (I can still see the tiers of magnificent pastries).

The show has the goal of exploring "the mysteries of the universe, both scientific and fantastical, theoretical and fictional, real and imagined." It features 58 works of art, ranging in size from smaller than 11" x 14" to a huge steel spiral sculpture hoisted into place by a one-ton-capacity





winch. Prices vary from \$100 to \$56,000, with nine pieces over \$7,000. The art works are executed in many media - paper, metal, wood, many kinds of painting, alternative photography techniques, glass mosaic, beads, quilts, and other textiles. Artists from all over the country - Hawaii, California, Colorado, Vermont, Florida, and other states - participated. After looking carefully at the show, I was more amazed than ever that I had been juried in.



I owe it to SSCC that I knew about the show at all: I read about it in the Cable Release in the "Call for Entries." I managed to mail my submissions 15 minutes before the post office closed on the day of the deadline!

The Annemarie Museum definitely deserves a visit. It features a quarter-mile walking path that "meanders through the woods past permanent and loaned sculpture, including over thirty works on loan from the Smithsonian and National Gallery of Art." Throughout the year, the museum holds numerous festivals and art sales. During the Christmas season, a light show illuminates the grounds, and during the spring and summer months, there are "50 fabulous handmade fairy and gnome homes." In fact, during the April 26 festival celebrating these fairy dwellings, guests are invited to build their very own fairy homes and create magical props and crafts. Go to the website [www.annmariegarden.org](http://www.annmariegarden.org) to discover the many other programs and attractions they offer. Better yet, go to the Annmarie Sculpture Garden yourself. And, if you have grandchildren, be sure to take them there for the Fairy and Gnome Home Festival. While you're there, visit "Cosmos, Imagining the Universe!" and contemplate my "Cosmic Cycle."



# SSCC FIELD TRIPS

## FIELD TRIP TO CUNNINGHAM FALLS STATE PARK Thurmont, Maryland, March 28, 2015

The SSCC will be visiting the Cunningham Falls State Park in the Catocin Mountains on Saturday, March 28, 2015.

Cunningham Falls State Park consists of two separate locations – the William Houck Area and the Manor Area. The William Houck Area is located off of Rt. 77 on Catoctin Hollow Road and is the location of the Cunningham Falls. This park is well-known for its history, scenic beauty and various recreational facilities including campsites, hiking trails, picnic areas and fishing piers. The Cunningham Falls State Park trail system varies in terrain from short, flat hikes to steep and rocky ascents that will challenge even the experienced hiker. Trail distances vary from 0.5 mile to 7.5 miles. The Lower Trail – red blaze (one half mile) is an easy to moderate trail and is the shortest and easiest access to the Falls.

Participants may also wish to visit the nearby Historic Catoctin Iron Furnace, which is part of Cunningham Falls State Park. The furnace can be reached from the Catoctin Furnace trail which goes from the main entrance of the park to the furnace and manor area off of Route 806. In the past ten years the furnace has been reconstructed to preserve its history and to make this area safer for people to visit. The furnace was a site for iron-making for 127 years from 1776 to 1903. The history of Catoctin Furnace represents in microcosm the history of the Industrial Revolution in America. From 1776 to 1903 different iron companies mined the rich ore banks near Catoctin Mountain, smelted it in furnaces, and cast both raw pig iron and iron implements of every description.

### Location:

Frederick County  
Cunningham Falls State Park  
14039 Catoctin Hollow Road,  
Thurmont, MD 21788  
301-271-7574  
Hours of Operation:  
10 a.m. to Sunset, November-March  
Web site for Cunningham Falls State Park  
<http://dnr2.maryland.gov/publiclands/Pages/western/cunningham.aspx>



**Driving Directions:** The William Houck Area, located three miles west of Thurmont on Route 77, has the lake area, falls and camping. The Manor Area, three miles south of Thurmont off Route 15, has the Scales and Tales Aviary, camping and the historic Catoctin Iron Furnace.

From the beltway – take 495 West to I-270 North – follow signs for Frederick. Continue to US 40 West, take US 40 W to US 15 North, turn left onto Pryor Rd., stay on Pryor Rd. until you get to MD-77 W, Turn left onto Catoctin Hollow Rd.

**Logistics:** Those who plan to go on this field trip 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., so please be on time. For questions, please contact the trip's coordinator, Pepe Izursa at [jlizursa@gmail.com](mailto:jlizursa@gmail.com).

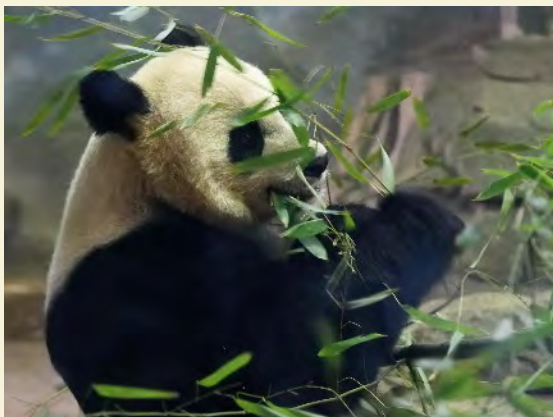


# PHOTOGRAPHIC SAFARI TO THE ZOO IN JANUARY

By Susan Green and Bob Peters

A crisp 32 degrees outside but blue sky and sunshine. It's a bit counterintuitive to go to the zoo under these conditions, but with a camera and good camaraderie, it can be loads of fun ... and it was! Fearless leader, Bob Peters, said he didn't find anyone to carpool with at the Silver Spring parking lot, so he just drove down by himself and parked on a side-street, saving the \$22 zoo parking lot fee. Since this new camera club member lives in D.C., she did the same.

We met in the underground Giant Panda area and got right to work. I was using my two-week old Nikon D750 - my first full frame camera - he was also using his six week old D750. Right away Bob started sharing the wealth of knowledge he has accumulated over the years about digital cameras, and he counseled me on some things I was having trouble with. The panda cooperated by eating some bamboo, which gave me the opportunity to try bumping up the ISO while I worked on improving my exposures using manual settings. I started out using my tripod but quickly found that it was more fun to hand-hold the camera in order to be able to move around more quickly, especially when trying to photograph around the children swarming the glass panes at the indoor enclosures to catch a glimpse of the animals. I simply wanted to get to know my camera and hone my technical skills.



After visiting with the panda, we moved on to the elephant house. The large bars on the cage were not conducive to elephant portraits but Bob

worked on trying to capture some children's reactions to the elephants. We headed downhill towards the far end of the zoo, where we could get some soup and chili for lunch, and then wound our way back to the entrance. The Great Ape house had lots of action to capture as the gorillas and orangutans were busy frolicking or eating. It was also warm in there! While there we met an

avid amateur photographer who was just back from a trip to Machu Pichu.

We talked cameras and lenses for

a few minutes until it was time to shoot a few more photos and then move on. Unfortunately, most of the outdoor enclosures seemed empty - although we did catch sight of a gray wolf in his winter coat.



After a quick lunch, during which Bob taught me how to program my OK button to provide an immediate enlargement of my shot to check for sharpness, we headed uphill along the American Trail, which is where we saw the wolf. We thought we'd have luck at the Bird House, and we did. Inside, we discovered a large open area with trees where tropical birds can fly freely. I haven't yet identified our colorful friends - that will be an adventure of another kind!



## **Member Profile**

### **LORETTA COLLINS ARGRETT**

#### **Where did you grow up?**

I was born in the Mississippi Delta and lived there until I was 16 when I entered Howard University. My parents met when they were in college. My father owned a shoe shop; my mother was a school teacher; and both of them were among the first African-American registered voters in their county. While I was not at home at the time, Dr. Martin Luther King, Jr. spent the night at our home when he came through the Delta in the 60's. All of this is relevant in that it explains why justice, fairness, and adherence to easily understandable rules are so important to me.

#### **Where else have you lived?**

I have lived in Washington, DC; Jacksonville, FL (for about six months while my daughter and I were waiting to join my officer husband in Germany); Frankfurt and Pirmasens, Germany; Fort Bragg, NC; Suburban MD; and Newtonville, MA (while I was a student at Harvard Law School).

#### **What do you do for a living?**

Now I am retired and have the time to pursue activities (photography, ballroom dancing) that I did not have time to do when I was younger. Initially, I was a research chemist at several local research institutions. I changed careers in my 30's because I had come to realize that, while I had been successful and loved the sciences, I was more concerned about justice for all. Much work was being done by others relating to social justice issues, but I believed that full equality would not be realized until there is economic justice for all. Achieving that goal required persons who are not full participants in our economic system to have access to capital and legal and accounting services so they could start and grow businesses. I had little capital, other than human capital (i.e., me), so I went to law school so that I would be equipped to provide some of these services to my target group. Our two children were in 4th and 7th grades at that time, but all of us relocated. Fortunately, I had a successful legal career: in private practice (where in fact I did provide advice

to those clients as I intended); as a Clinton appointee at the Justice Department Tax Division; and as a law professor teaching courses that would give students the knowledge and skills to provide business and tax advice to others.

#### **When did you first begin to photograph?**

My first camera was one I used when I received a fellowship upon graduation from college to study for four weeks at the Technische Hochschule (an engineering, science, technology, and mathematics university akin to MIT here in the States) in Zurich, Switzerland. Fortunately for me, the fellowship also provided enough funds for a tour of major cities in Europe. (Unfortunately, I no longer have those photos or that camera, as they were lost somewhere during our various moves from city to city over the years.)



I became more serious about photography when my first grandchild was born, and I received my first digital camera as a gift from my children. After that, I began to take more photos, particularly while traveling. Finally, a friend who is a professional fine artist saw some photos I had taken, said that I had a great "eye," and suggested that I take some time to hone my technical skills. I was flattered and am trying to do that.



## **How did you find the Silver Spring Camera Club?**

I did a web search and was impressed with the web site, club newsletters, and its activities. I visited several times and joined the club.

## **In what Club activities have you participated?**

I have participated in almost every type of activity that the club has: field trips; competitions (although it took me awhile to get enough courage to submit an image); Annual dinner; and, of course, attending forums, education nights, and other meetings.



## **Which Club activities do you most enjoy?**

I enjoy those activities, most of all, which bring me into contact personally with other club members, e.g., field trips; participatory forums and education nights. I now feel that I have found a new circle of friends with shared interests. I profit most from competition nights, even if I sometimes don't agree with the Judge's comments.



## **Where and what do you like to shoot?**

I shoot mostly landscapes and street scenes (when I am traveling) and now macro (because a shoot is not limited by the weather or the place).

## **Nikon or Canon?**

Neither. Although I was shooting with a Nikon, I decided that I could no longer carry such a heavy camera with a long lens for hours, particularly when I am traveling, and switched to a micro 4/3 camera several years ago. I have never looked back.



## **What equipment do you use?**

Olympus E-P5 Micro 4/3 camera and Benro carbon fiber Travel Angel Tripod.

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

Olympus 17 mm (34 mm equivalent) *f*/1.8 and  
Olympus 14-150 mm (28-300 mm equivalent) *f*/4-5.6.

**What software do you most frequently use?**

I was using Apple Aperture but now am learning Lightroom 5 ("LR"). I also have bought a Wacom Intuos Pro Pen and Tablet but have not yet installed the software and used it, as I wanted to become proficient in LR first.

With both, I also use the Nik plugins (I have the entire collection) and the Macphun Plugins (Snapheel Pro; Intensify Pro; Focus 2 Pro; Tonality Pro).

**What would you like to convey to the Club?**

This is a great club, and it is important that we continue our work to integrate all members into our activities so that everyone will feel that they are an integral part of the club.



Loretta Argrett, *Abandoned Barn's Rooftop*





## KERNELS OF KOREN

Last month's February Education Night topic was macro photography. Many fellow SSCC members attended and most brought their camera, macro lens and tripod to photograph some objects. I mentioned that even with an iPhone and a very low cost macro lenses interesting pictures can be made. Below is a better explanation of how I came about using the iPhone and the not so obvious choice of a macro lens.

Think Spring! The Conservatory at [Brookside Gardens in Silver Spring MD](#) is displaying it's collection of spring plants. Vibrant colors and sweet fragrances inside offered a welcome respite from the winter outside.

According to Brookside, flowering plants such as orchids, African honeybush, fireworks flower, snapdragons, primroses, Amazon lily and Bird of Paradise are some of the many plants on display. I know very little about flowers but I do know every color of the rainbow can be represented in flowers and were on display for the Meetup group to photograph. This was a great challenge for mobile phone photographers to isolate details, eliminate distracting backgrounds, work with selective focus, and balance exposure to capture lighting nuances. Perfecting composition, focus, and exposure when photographing subjects such as



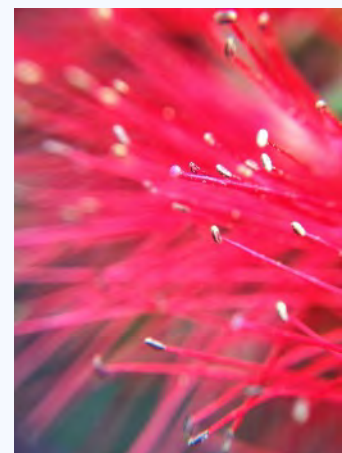
flowers transforms an ordinary textbook documentary image into a creative artistic expression. This is what my [iPhone Photography Meetup](#) group is all about, so photographing at Brookside Gardens was a natural place to go and think "Spring."

While looking for new compositions, I decided to use a very low cost accessory as a macro lens. Many former and current film shooters, stamp and coin collectors and hobbyists have this accessory lying around. It's a film loupe! In my case I used a dual loupe made by Carson Optical.

It's both a 3x and 12x loupe and is very easy to use with the iPhone. I simply held the half of the loupe I wanted to use in front of the iPhone lens and snapped away. The 12x half gave me extreme magnification with good color and minimal distortion. The 3x was perfect for throwing the background out of focus thereby giving me great Bokeh. This is usually unattainable straight from the camera without using tilt/shift effects in apps. As you can see, iPhone macro photography can be done with an inexpensive accessory if you just think a little different about what you already have available. It may be unnecessary to purchase expensive add on lenses if you can get the same results with less expensive alternatives. The lead image of the yellow flower was taken using the 12x half of the loupe.

The same loupe was used for the following image of the red flower.

This is an example of an image shot with the 3x loupe. I really like the Bokeh here!





## A SICILIAN EASTER by Michael Lux

In the town of Trapani in the north western corner of Sicily, every Good Friday for the past several centuries there has been a somber twenty four-hour holy procession through the city streets known as *Il Misteri*. Struggling men, slowly dragging their feet, faces pained, carry on their shoulders a platform topped by very heavy 18th century, chocolate brown colored, life-sized statues of Christ that represent the last days of his life. The statues are sculpted from cypress wood and cork, and each of the twenty groups of figures is associated with one of the town's trades. (In Trapani, its tuna fishermen are, perhaps, its best known tradesmen.) The load on the men's shoulders is so heavy that every 150 yards or so they carefully lower it to the ground to relieve themselves, even though they will, once again, and shortly thereafter, lift it back up onto their shoulders.

Girls and young women in biblical dress walk straight ahead without ever veering, without expression, trance-like. Periodically, the deep and rich and somber Godfather-like musical sound of Sicily begins emanating from around the next corner, massaging one's gut in anticipation. The music gets louder and louder, this wondrous feeling enveloping the listener more and more, and then tall, flashing golden tubas start appearing before the band members can be identified, like the sails of a ship on the horizon heading towards shore.



For decades I wanted to visit this largest island in the Mediterranean, so as a 65th birthday gift my wife Ronni and I took a three week self-drive tour around most of the island a "few" years ago. I planned it so that we could be in Trapani on Good Friday to witness and photograph *Il Misteri*. The trip





was also an excuse to practice my "fledgling" Italian, which is still only fledgling after I first fell in love with this magical, playful, musical language some fifty plus years ago when I first studied it at Brooklyn College.

Sicily is a wonderful destination in the Spring. In the summertime, Northern European hordes descend upon this sunny island en



masse, and hot and dusty sirocco winds blow in from North Africa, baking all in its path. In April, when we toured, instead of heat and crowds, we found lush green mountainsides in the north, few tourists anywhere, and

wild flowers blanketing the countryside everywhere, many theatrically juxtaposed against elderly stone structures.

Perhaps nowhere in Europe, is there a greater variety of historically splendid architecture to savor in such a compressed area than in Sicily. This is

so because of Sicily's location at the crossroads of the Mediterranean, which has beckoned successive invaders and occupiers: Greeks, Romans, Normans, Arabs,



Spaniards, and, some Sicilians might also add, mainland Italians, as well!

But, more than any other architectural style it is BAROQUE that is Sicily's trademark, and it is wildly wondrous, particularly its churches and the amazingly beautiful, harmonious Baroque towns of Noto and Ragusa in the less visited far southeast.

Sicily is extremely mountainous and stunning in the north, with excellent, well-designed and marked roads. But once one arrives in the town of his or her destination, something far worse than gridlock instantly develops: terror and bewilderment, coupled with that sinking feeling that it might take a millennium to ever find one's damn hotel!



We found the Sicilians gracious, polite, and accommodating but far more reserved than we expected. We were amazed with how few people spoke anything close to fluent English, even in the small hotels and guest houses that we frequented. Unlike so many places in Europe these days, when I asked a question in



Italian or tried to start a conversation, locals replied in their native language, Italian, and not in English. Prices were significantly lower than those on the mainland, and in general, it seemed as if we had stepped back two or more decades from the rest of Italy. There is an evident decaying quality about the island, which adds to its charm for the tourist but probably speaks more about the general lack of economic progress in Sicily. Its largest city and capital, Palermo, is a prime example of this, but it is a charmer. I loved its unpretentiousness, its disorderliness, its magnificent churches hidden in alleyways and



plazas, and its puppet museum!

We found Sicily to be very much a segregated place. No, not by race, but by gender. It was rare to see men and women mingling together in public places, except for the very common, lovely to witness, family dining at local

*ristorante*. On Easter Sunday, church services were attended by about 85% or more women

and children in the town we were in, while the benches in the plaza right outside the church were occupied 100% by men. Benches occupied by men and no women were the most common sight in Sicily.

Perhaps, I have left the best for last about Sicily, the cuisine. Simply put, fresh fish and pasta. A pasta lover's paradise! For example, *Pasta con La Bottega* (Tuna Roes), *Pasta con Le Sarde* (Sardines), *Pasta con I Carciofe* (Artichokes).

Perhaps, my Italian language skills are better than I realize. Two years later, we drove around Ireland, and invariably, whenever I approached an Irishman in English (or so I thought), he or she would politely ask me to repeat what I had said! This never happened in Sicily. They always understood me the first time, or maybe they pretended to.

If you have ever thought about visiting Sicily, go. But, not in the Summertime!







## BIRD PHOTOGRAPHY IN FLORIDA by David Terao

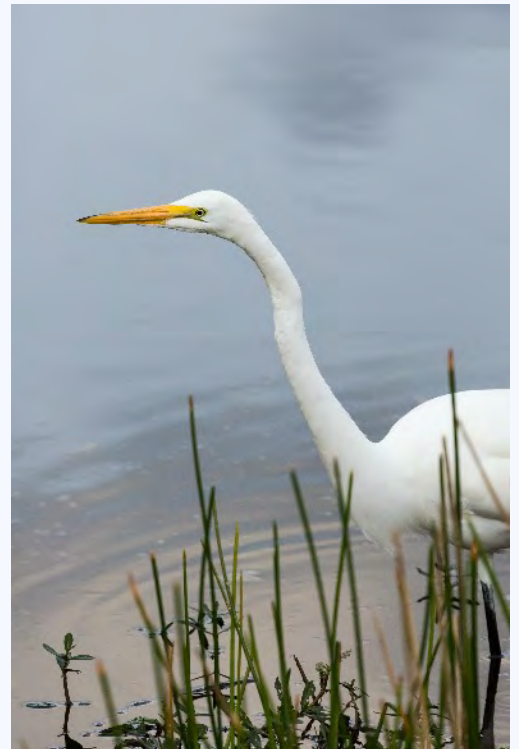
First, I will readily admit that I do not consider myself to be a bird photographer by a long stretch. But, since retirement, I have been exploring different areas of photography that I never had much time to try. I have seen many spectacular photos of birds and birds-in-flight. But, being mostly a city boy, I didn't get many opportunities to see birds other than pigeons and sparrows. Early this month (February), my wife



and I took a week-long trip down to Florida, so I finally got my chance to photograph birds.

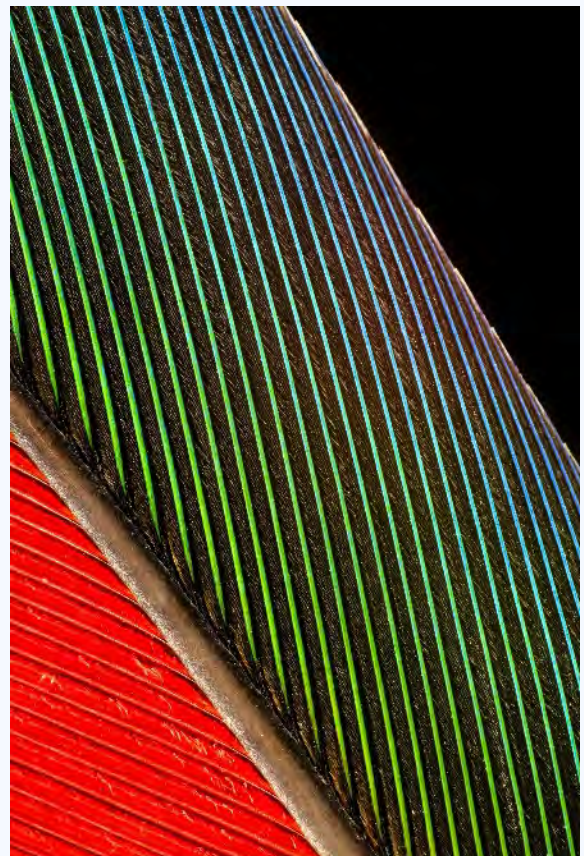
Because it was only a week-long trip, I had to plan my destinations carefully. Our first stop was near Delray Beach at the Wakodahatchee Wetlands - a 50-acre natural wetlands area with a  $\frac{3}{4}$ -mile long boardwalk. This is an amazing place open to the public with over a hundred different kinds of birds (and free, too!). We arrived in the late afternoon which gave a wonderful lighting on the birds. There is a gazebo on the boardwalk that allows close viewing of several nesting birds. I used a 100-400mm zoom lens (almost always zoomed to 400mm) and a tripod. A 600mm lens would have been ideal though.

The next stop was at the Merritt Island National Wildlife Refuge in Titusville (near Cape Canaveral). The best place to see birds is along the Black Point Wildlife Drive - a 7-mile, one-way drive on a man-made dike through the marsh. I learned that if you stay in the car and shoot from the windows, the birds don't get frightened. But, as soon as you get out, they fly away. Again, I used primarily a 100-400mm zoom lens extended all the way for most shots. Be prepared for a slow drive as many people are there stopping their cars and getting out, and often there is no room to go around them.





The last stop wasn't a wildlife refuge, but a rather interesting gathering of parrot owners at a small park (Albert Park) in Orlando. The group meets once a month and brings their parrots to meet and play with each other. They love to show off their birds and tell you about them. And, the parrots like to ham it up with photographers. Here you can get wonderful close-up shots of exotic birds. I used primarily a 180mm macro lens for most shots.





# WHAT HAPPENS WHEN YOU CHANGE THE CAMERA ISO SETTING?

## Robert Peters

Remember the “good old days,” or perhaps the not so good old days, when you had to change the film in your camera if you needed a higher ISO. You could push the film in developing if you did your own processing, perhaps up to two f-stops. An ISO of 800 was pushing the limit with Tri-X. When Kodachrome came out in 1935 it had an ISO of 6. Now all you have to do is turn a dial to change the ISO from 100 to 12,800 (up to 51,200 in a special mode) on the newer Nikon cameras. You can even set the f stop and shutter speed and let the camera select the correct ISO. How is this variable ISO achieved?

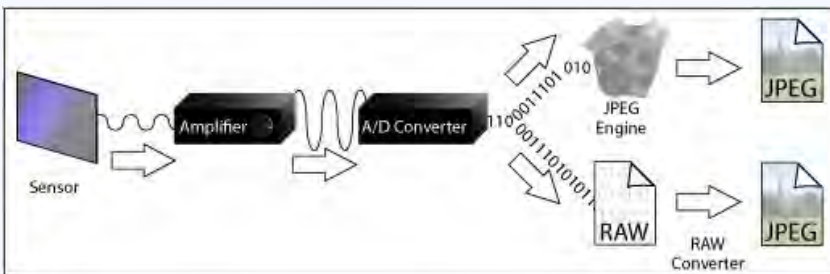


Figure 1, from DPReview  
(<http://www.dpreview.com/articles/4241806072/sense-and-sensitivity>)

Changing the ISO setting changes the gain of an amplifier, exactly the way changing the volume control on a radio changes the gain of the electrical signal and the volume. The sensor converts the photons (light) into electrons. The more light, the more electrons. The electrons are read out by the sensor, amplified, converted into a digital signal, stored directly as a file and/or converted into a JPEG file as shown in Figure 1.

The effect of changing ISO in a RAW file is shown in Figure 2. Ignore the label ISO

100-TEC. The graph shows, for two ISOs, how the number of electrons increases as the light level increase. Reducing the ISO from 200 to 100 decreases amplifier and hence the electrical signal. This information is extracted from the RAW file with special software by companies such as DxO.

Just as increasing the volume on a weak radio station also increases the static, increasing the volume increases the pixel noise. The sensor has a fixed upper limit to the number of electrons it can hold, increasing the ISO does not change that limit. The difference between this upper limit and the noise floor of the sensor/amplifier/digitizer is the dynamic range that the sensor which is the subject my next article, “Expose to the Right or Expose to the Left.”

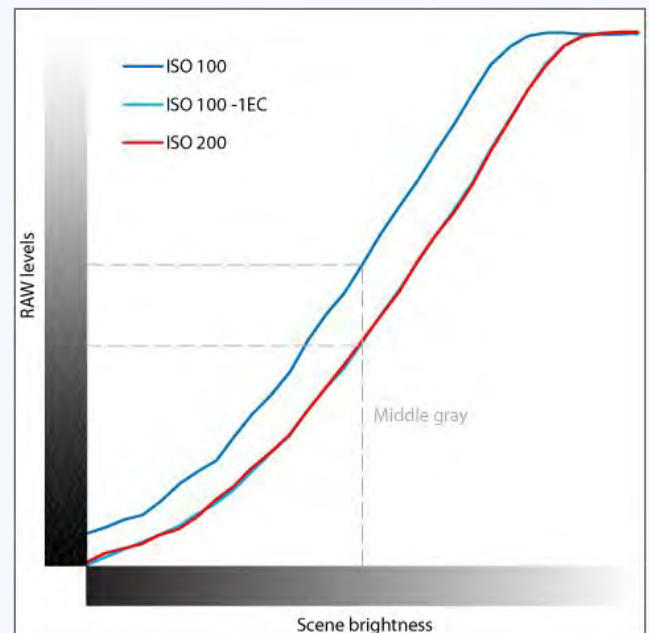


Figure 2, same source as Figure 1.

# FEBRUARY 2015 COMPETITION WINNERS - ARCHITECTURAL ELEMENTS

**Date:** Feb. 12, 2015  
**Topic:** Architectural Elements  
**Judge:** Frank Van Riper

## NOVICE PRINTS

1st - Catherine MacDougall, Exit Possibilities  
2nd - Elise Shurie, Old World Style  
3rd - Loretta Argrett, Abandoned Barn's Rooftop  
HM - David Blass, Union Station Stairway

## ADVANCED PRINTS

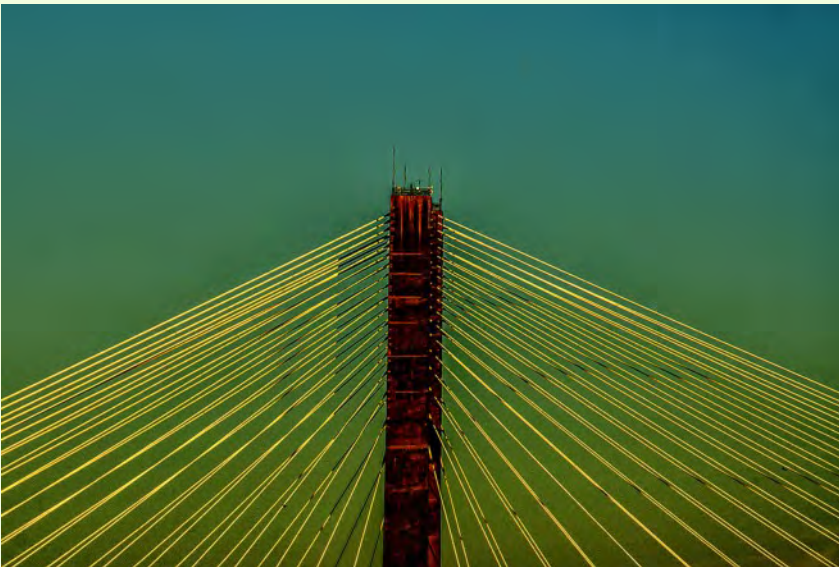
1st - Dave Powell, Louisville #18  
2nd - Dave Powell, Indian Museum  
3rd - David Terao, NGA East Wing Stairway  
HM - Bob Catlett, Mock Up  
HM - Patrick Stuart, Lonaconing Shaft

## NOVICE PROJECTED

1st - Ted Ringger, Old NC Capitol  
2nd - Tanya Riseman, Capitol  
3rd - Catherine MacDougall, Auf Der Hut Sein  
HM - Mark Paster, Brooklyn Bridge  
HM - Beth Echols, Museum  
HM - Catherine MacDougall, La Nausée

## ADVANCED PROJECTED

1st - Patrick Stuart, Into the Heavens  
2nd - David Terao, Light Play  
3rd - Charles Bowers, Notre Dame 1  
HM - Charles Bowers, Tension  
HM - Mike Lux, Mormon Temple Walls  
HM - Jim Turner, Peabody Library



Charles Bowers, *Tension*

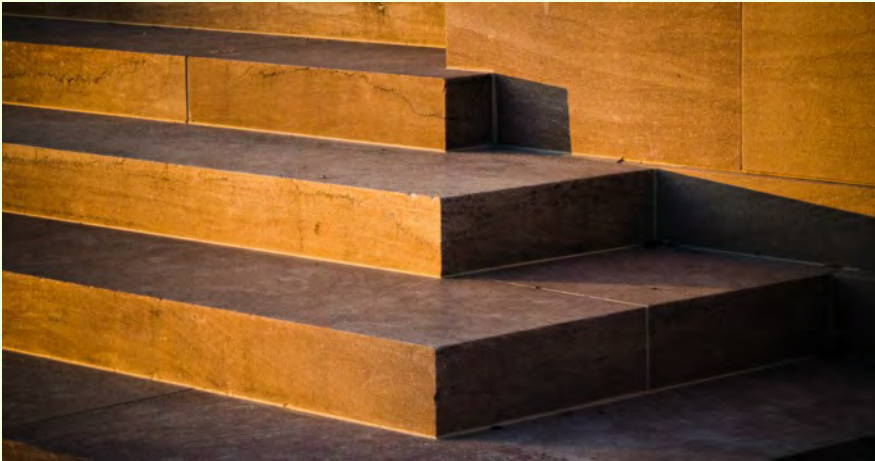


Mark Paster, *Brooklyn Bridge*

Cover: Patrick Stuart, *Into the Heavens*  
This building is on 17th St., NW, in downtown DC. I knew how I wanted the picture to look but had to wait for the right weather, including the presence of nice clouds, to take this picture. Taken with a Panasonic FZ-28 superzoom camera, at f/5.6, 1/1000 sec., ISO 100.



## FEBRUARY 2015 COMPETITION WINNERS - ARCHITECTURAL ELEMENTS



David Terao, *Light Play*

Taken at the National Archives building at sunset with a Panasonic GX7 (m4/3rds) camera and Olympus 45mm (90mm equivalent) *f*/1.8 lens. Exposure was 1/400 sec @ *f*/8.



David Terao, *NGA East Wing Escalator*

Taken inside the National Gallery of Art building with a Panasonic GX7 (m4/3rds) camera and Olympus 45mm (90mm equivalent) *f*/1.8 lens. Exposure was 1/30 sec @ *f*/8.



David Blass, *Union Station Stairway*

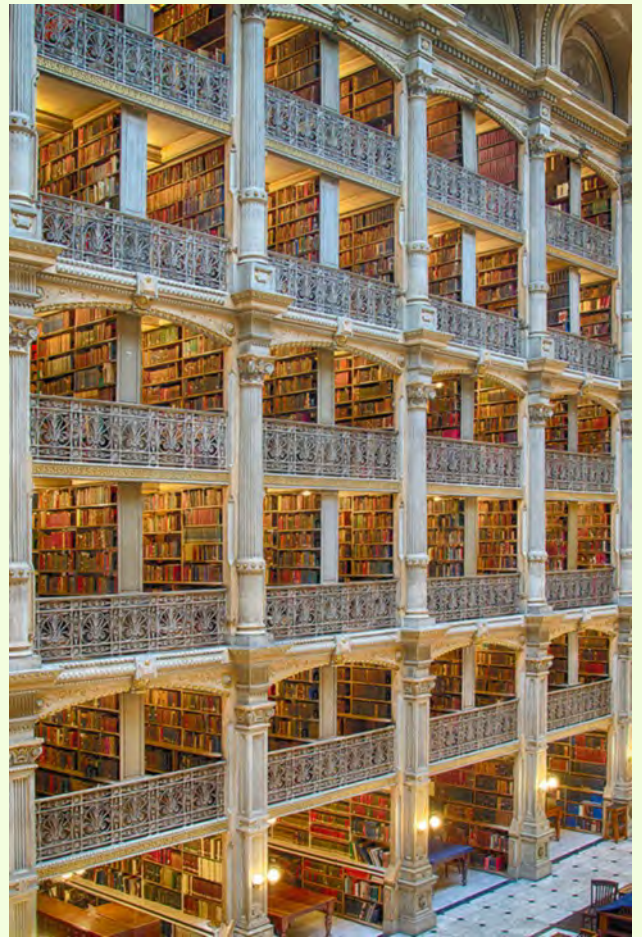
Shot with a Nikon D7100, ISO 2000, *f*/5.6, 1/8 sec. Rendered in monochrome and increased the grain in Lightroom to highlight the age of the building.

## FEBRUARY 2015 COMPETITION WINNERS - ARCHITECTURAL ELEMENTS



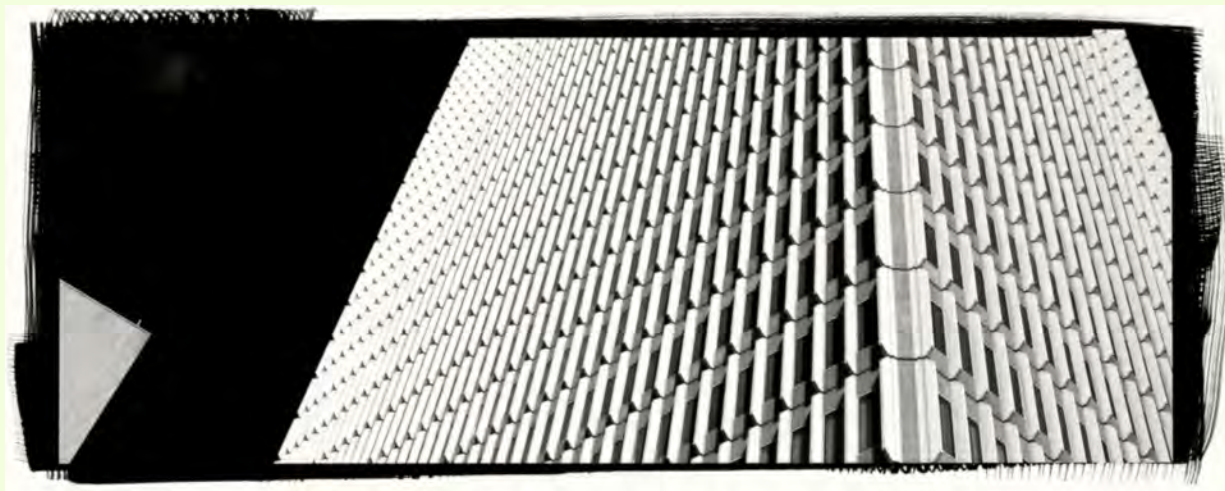
Bob Catlett, *Mock-up*

Taken with a D810 Nikon with a 28-300 lens at 210mm, ISO 200,  $f/8$  @ 1/5 sec. Taken in RAW.



Jim Turner, *Peabody Library*

My image "Peabody Library" was shot at the Peabody Library in Baltimore. Nikon 24-85mm at 24mm,  $f/11$ , ISO 100. I used HDR to bring out the lighting on the book shelves.



Dave Powell, *Louisville #18*



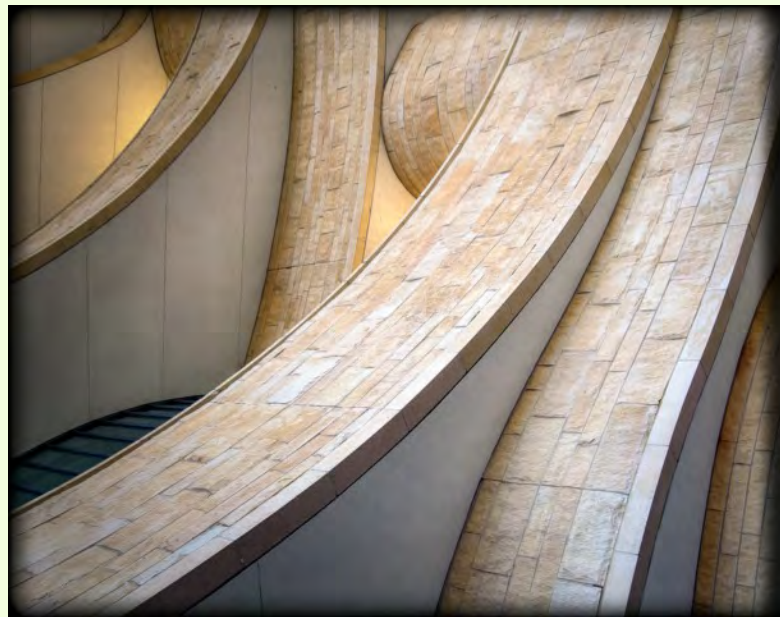
## FEBRUARY 2015 COMPETITION WINNERS - ARCHITECTURAL ELEMENTS



Mike Lux, *Mormon Temple Walls*



Charles Bowers, *Notre Dame 1*



Dave Powell, *Indian Museum*



## FEBRUARY 2015 COMPETITION WINNERS - ARCHITECTURAL ELEMENTS



Catherine MacDougall, *Exit Possibilities*  
This photo was taken in June last summer (2014) at the Philadelphia 30th Street Station as I was on my way to catch a bus back to DC.

Catherine MacDougall, *La Nausée*  
This photo was taken at the end of January this year in a Petworth (a Washington, DC neighborhood) alley. I love looking for treasures (photographic) in my Petworth alleys! The detail that caught my eye was the trail of white between the two windows reminding me of regurgitation, vomit, nausea... hence the title *La Nausée*!



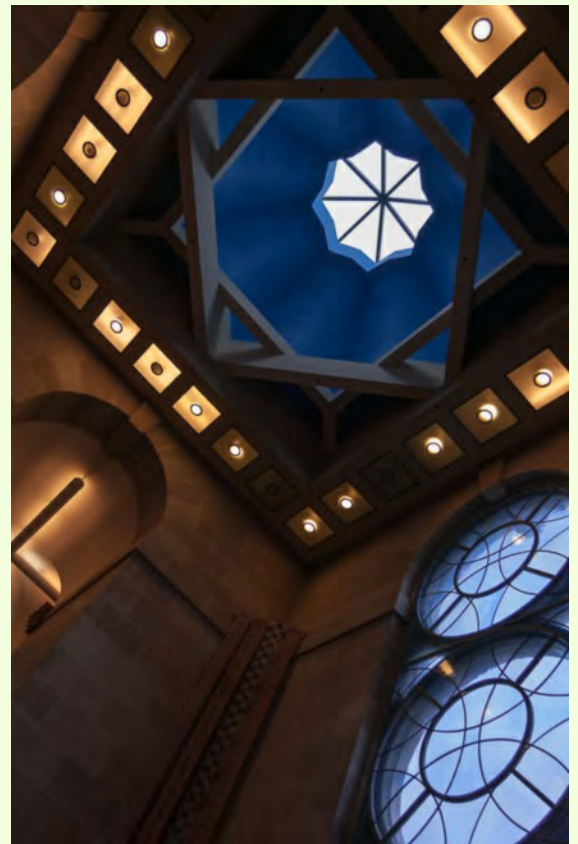
Patrick Stuart, *Lonaconing Shaft*  
This shot was taken in the basement of the abandoned Lonaconing Silk Mill. You could see the brilliant blue, clear winter sky from the dark, dusty basement. This is a 7-shot HDR photo assembled in Photoshop. Taken with a Panasonic G6, 14-42mm lens at 14mm, f/8, ISO 200.

## FEBRUARY 2015 COMPETITION WINNERS - ARCHITECTURAL ELEMENTS



Catherine MacDougall, *Auf Der Hut Sein*

This photo was taken early one morning at the end of November 2014 at the Holocaust Memorial in Berlin while waiting for my brother to finish some work! I gave it this title because of the woman's hat but mostly because the expression "auf der Hut sein" means "be vigilant" in German.



Beth Echols, *Museum*



## FEBRUARY 2015 COMPETITION WINNERS - ARCHITECTURAL ELEMENTS



Ted Ringger, *Old NC Capitol*

The old state capitol of North Carolina in Raleigh housed the legislature from 1840 until 1963. A fine example of Greek Revival architecture, the uncomplicated interior space includes simple Ionic columns and laurel wreath moldings. Taken June 28, 2008 with a Nikon D70, *f/4, 1/30 sec.*



Elise Shurie, *Old World Style*

This was taken at the Strathmore Mansion in Rockville (aka, North Bethesda).



Tanya Riseman, *Capitol*

This cupola tops the semi-circular National Statuary Hall in the Capitol, the former meeting place for the house of representatives in the early 1800's. The hall is part of the tour of the U.S. Capitol.

## CLASSES AND WORKSHOPS

DAVID BLASS

### Capital Photography Center

- DC Skyline, Iwo Jima and the Full Moon Photo Safari, Thu. Mar. 5, 6-8:30pm
- Introduction to Photoshop, Sun. Mar. 8, 9:30am-5:30pm
- Perfect Composition and the Art of Seeing, Wed. Mar. 11, 7-9:30pm
- Photography Basics-3 Sessions, Thu. Mar. 12, 19 & 26, 7-9:30pm
- Lincoln and the War Memorials Photo Safari, Sun. Mar. 15, 2:30-5pm
- C&O Canal and Pennyfield Lockhouse Field Shoot, Sun. Mar. 29, 3:30-6pm

And others at

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

### Nature & Photography Tours

- 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, Off the Beaten Path, June 22-30. Arenal Extension avail.
- Ecuador - Cloud Forest Biodiversity Photography Tour, Aug. 3-11
- Cultural & Spiritual Nepal. People, Temples and Monasteries, Sep. 23-Oct. 2, Annapurna Extension avail.
- Custom Tours to these locations available

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

### Joseph Van Os Photo Safaris

- Bolivia and Chile, Mar. 7-22
- Holland at Tulip Time, Apr. 18-29
- Turkey: Continental Crossroads, May 9-24
- Brown Bears of Katmai National Park, July 5-10
- Jaguars & Wildlife of Brazil's Pantanal, Aug. 3-15, Aug. 15-27, Aug. 27-Sep. 8, Sep. 8-20 or Sep. 20-Oct. 2
- Horses & Icons of the Wild West in Autumn, Sep. 27-Oct. 3
- China's Giant Pandas & Jiuzhaigou National Park, Oct. 7-19

And many others at [www.photosafaris.com](http://www.photosafaris.com)

### Art Wolfe

- 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
- Exclusive Svalbard Tour, Aug. 18-31
- Yosemite Workshop, Sep. 24-27

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

- Advanced Master Darkroom Printing (10 sessions), Tues, Apr. 7-June 16, 7-11pm
- Digital Camera Basics (7 sessions), Tues. Mar. 3-Apr. 14, 9:30am-12pm
- Digital Camera Clinic--Workshop, Sat. Mar. 29, 1-3pm
- Digital Painting from Your Photos Workshop, Sat. Apr. 11, 10am-4pm
- Repair and Restoration of Old Photographs (5 sessions), Sat. Mar. 7-28, 2-4pm

And more at

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

### Frank Van Riper and Judith Goodman

- The Umbria Photo Workshop--Contact Frank and Judy at [GVR@GVRphoto.com](mailto:GVR@GVRphoto.com) about the workshop Cucinapalooza, Apr. 18-24

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

### Nikhil Bahl

- The Best of Southwest Florida, Apr. 5-9
- Rookeries by Boat and Fort Desoto Park (Sarasota and St. Pete, FL), Apr. 11-15
- Springtime at Chincoteague Island, May 15-17
- Iceland Photo Tour, May 27-June 5

and others at

[http://www.nikhilbahl.com/photography\\_workshops.html](http://www.nikhilbahl.com/photography_workshops.html)

### Washington School of Photography

- Gallery Shows, Exhibits & Competitions, Mon., Mar. 2, 7-10pm
- Intermediate Photography, Tue., Mar. 3-24, 10am-1pm. Also Wed., Mar. 4-25, 10am-1pm
- Digital SLR Basics, Thu., Mar. 12 or 26, 10am-1pm



- Introduction to Digital Photography, Tue., Mar. 3, 10, 24 7-10pm and Sat., Mar. 21, 10am-1pm
- Introduction to Portable Flash, Sat., Mar. 7-28, 10am-1pm
- Introduction to Studio Lighting, Sun., Apr. 12-26, May 3, 10am-1pm

And many others at

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

#### **Smithsonian Associates**

- 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
- Introduction to Studio Portraiture (8sessions), Mon., Apr. 13-June 8, 6:30-9:30pm
- Photographic Vision: Learning to See as the Camera Sees (8 sessions), Tue., Apr. 14-June 2, 6:30-9:30pm

- Open Darkroom Plus (8 sessions), Thu., Apr. 16-June 4, 6:30-9:30pm. Sat. classes also available.

[http://smithsonianassociates.org/ticketing/tickets/search\\_photography.aspx?keyword=C-Photography](http://smithsonianassociates.org/ticketing/tickets/search_photography.aspx?keyword=C-Photography)

#### **Tony Sweet Visual Artistry Photo Workshops**

- Charleston, SC, Mar. 29-Apr. 2
- 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)**

- Great Landscapes of the Southern Rockies (Utah & Arizona), Apr 26 - May 3
- Portugal: European Jewel, Aug 9-16

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

## **CALLS FOR ENTRY**

DAVID BLASS

#### **Linus Galleries (Signal Hill, CA)**

Portraiture, Deadline: Mar. 9

Ethos, Deadline: Mar. 23

Culture Collective, Deadline: Apr. 6

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

#### **ViewBug (online)**

Spicy Lifestyle, Deadline: Mar. 15

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

Beautiful Brides, Deadline: Mar. 16

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

Your Life, Deadline, Mar. 19

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

Dancers Among Us, Deadline: Apr. 14

<http://www.viewbug.com/contests/dancers-among-us-photo-contest>

Inanimate Objects, Deadline: May 12

<http://www.viewbug.com/contests/inanimate-objects-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)**

Taking Pictures (Contemporary Photography), Deadline: Mar. 11

<http://blackboxgallery.com/Taking%20Pictures%20OCFE.html>

(Cont'd on p. 33)

## 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](http://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](http://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](http://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](http://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](http://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](http://www.newseum.org)

## CALLS FOR ENTRY

(Cont'd)

### **Colors of Humanity Gallery (online)**

Human Nature, Deadline: Mar. 15

<http://www.colorsofhumanityartgallery.com/Human-Nature-2015/Human-Nature-Call-for-Entry/n-5ssw9>

### **Phoenix Art Museum (AZ)**

INFOCUS Sidney Zuber Photography Award,  
Deadline: Mar. 15

<http://infocus-phxart.org/ZuberAward/>

### **Naples Art Association (FL)**

Camera USA 2015: National Photography Award  
and Exhibition, Deadline: Mar. 18

<http://www.naplesart.org/callforartistcat/exhibit-opportunities/>

### **Brooklyn Waterfront Artists Coalition (NY)**

Wide Open 6, Deadline: Mar. 24

<http://wideopenartshow.com/>

### **Annmarie Sculpture Garden & Arts Center (Dowell, MD)**

Heroes & Villains, Deadline: April 1

<http://www.annmariegarden.org/annmarie2/sites/default/files/heroes%20%26%20villains%20art%20prospectus.pdf>

### **Photographer's Forum Magazine and SIGMA**

35th Annual Spring Photography Contest,  
Deadline: May 18

<http://pfmagazine.com/photography-contest/>



## FROM MARY LOUISE RAVESE / BELLA VISTA PHOTOGRAPHY

Silver Spring Camera Club member Jerry Fath has signed up for my Tuscany workshop and recommended that I contact all of you to spread the word about that workshop and others so that maybe some other club members may be able to join him.

Here is some information about upcoming workshops that I'll be teaching that may be of interest to your camera club members. I would be delighted if you can share the news via your newsletter, website, or whatever other means you feel is appropriate. Space is limited and early registration discount deadlines are approaching. Feel free to contact me if you have any questions.

Thanks,

Mary Louise Ravese  
Bella Vista Photography  
Waterford, VA  
[www.BellaVistaPhotography.com](http://www.BellaVistaPhotography.com)  
[MLRavese@BellaVistaPhotography.com](mailto:MLRavese@BellaVistaPhotography.com)  
1-571-594-2390

### For the Intermediate to Advanced Photographer: **Orchids & Blue Poppies Flower Photography Workshop: March 13 - 15**

Location: Longwood Gardens, Kennett Square, PA

While not much is blooming outdoors, the famous garden conservatories of Longwood Gardens are bursting with colorful photo opportunities. During this weekend workshop we will photograph the rare Himalayan blue poppy display and annual orchid extravaganza. Learn traditional and creative flower

## NEW 2016 SAFARIS BY DAVE BURNS

Our November 2014 safari speaker, Dave Burns, sent the following announcement:

"I've just announced my 2016 photo safaris on my web site. Both are amazing 11-day, 10-night safaris where you will stay at exclusive camps right in the parks. I've designed them to put you right in the middle of the action so you can come home with great images.

"The safari in March is at the end of foaling season in the Serengeti and you will see young zebras and wildebeest among the herds. The Ngorongoro Crater

photography techniques and receive supportive feedback.

For more information and online registration visit:  
<http://www.bellavistaphotography.com/classes-lessons#OBP>

### For the Novice to Advanced Photographer: **"Photographing Tuscany in the Spring" Photography Workshop: May 14- 24**

Location: Tuscany, Italy

Early Registration Discount if registered by March 14th (6 months to pay via PayPal Credit for qualifying applicants)

Join me in a 10-night small group workshop (limited to 6 participants) photographing some of the most picturesque areas of Tuscany, Italy. This workshop itinerary offers the quintessential Tuscan country experience. We will explore the hillside vineyards and castles of the Chianti wine district and the village of San Gimignano. Then it's on to the rural countryside of the Val d'Orcia area which is recognized as a UNESCO World Heritage Site. It offers lush green rolling hillsides, frequently dotted with fields of red poppies at this time of year. Picturesque winding country roads lined with cypress trees, vineyards and olive groves with views of medieval hilltop villages in the background and quaint street scenes in historic villages await. Abbeys and monasteries offer unique architecture shooting options as well. We wrap up our trip with two nights in world-renowned Florence. Fine tune your current skills and expand your techniques by learning how to create striking painterly & realistic high dynamic range (HDR) images.

For more information and online registration visit:  
<http://www.bellavistaphotography.com/classes-lessons#PTS>

is lush and green and Tarangire is full of amazing baobabs and elephants for you to photograph. You can find all of the [details about this safari here](#).

"My other safari is in October: a gorgeous time of year in northern Tanzania. The dry season concentrates the wildlife in Tarangire near the river giving you excellent sightings and backgrounds. In the Serengeti, the migration herds begin descending into the central plains where we stay. You can find all of the [details about this safari here](#).

"Contact me soon if you would like to join the group on this great photographic opportunity!"

## 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](mailto: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](mailto: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](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: \$

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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

## MARCH AT THE SSCC

- 2 "Special" Meeting (7:00 p.m.)
- 5 Speaker Night (7:30 p.m.)
- 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: Cunningham Falls

## STAY IN TOUCH WITH SSCC

[www.scccphotography.org](http://www.scccphotography.org)

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

<http://groups.google.com/group/ssccameraclub>  
[www.flickr.com/groups/sscc\\_picture\\_a\\_day](http://www.flickr.com/groups/sscc_picture_a_day)

[www.facebook.com/pages/Silver-Spring-Camera-Club/147660948590014?ref=sgm](https://www.facebook.com/pages/Silver-Spring-Camera-Club/147660948590014?ref=sgm)

[www.magcloud.com/user/plstuart](http://www.magcloud.com/user/plstuart)

Submissions for the Cable Release are due  
by the **24<sup>th</sup> of the previous month.**

PRINT COPIES OF THIS ISSUE ARE AVAILABLE  
FOR PURCHASE AT [www.magcloud.com/user/plstuart](http://www.magcloud.com/user/plstuart)



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