



CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

October 2015

Volume 57 Number 2

SSCCPHOTOGRAPHY.ORG

- SEPTEMBER WINNERS
- STORM-CHASING
- RESCUE MY CARD
- ICELAND
- PSA TUTORIAL



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Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Laurel Sharf at membership@ssccphotography.org.

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 cablereleaseeditor@ssccphotography.org. 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.

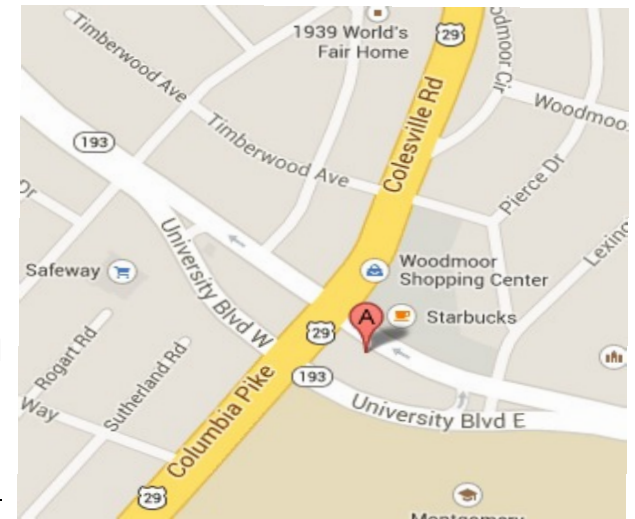


SSCC MEETING LOCATION

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.



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COMPETITIONS 2015-2016

DOUG WOLTERS, COMPETITION CHAIR

September - Open February - Still Lifes

October - Nature March - Open

November - Open April - Landscapes

December - May - Black &
Industrial/Mechanical White/Monochrome

January - Open

For further information on each competition topic and competition rules, please consult the *Member Handbook* at www.scccphotography.org. For further questions, please contact Doug Wolters at competition@scccphotography.org.

OCTOBER AT THE SSCC

- 1 Social Hour (6:30 p.m.)
- 1 Speaker Night (7:30 p.m.)
- 8 Competition Night: Open (7:30 p.m.)
- 15 Education Night (7:30 p.m.)
- 22 Open Forum (7:30 p.m.)

OCTOBER OPEN FORUM NIGHT

For the Open Forum night this month, October 22, we will be using "On Reflection," a shot where a reflection is the major (or complete) compositional element, as our photo discussion topic. As always, we encourage members to step up and help with 10 minute presentations, such as book reviews, gallery reviews, favorite techniques, etc. Anyone who wishes to give a 5 to 10 min presentation should get in touch with Dave (dave@davidwpowell.com).

EDUCATION NIGHT - OCTOBER

This will be our second session in the series about photography. This session will help knock the rust off from our summer break. We will learn the basics of photography so you have a better understanding of the factors that create better pictures. Both novice and advanced photographers will benefit from attending because I encourage interaction, questions, and comments throughout the evening.

This is also a great time to bring a friend interested in photography who might want to join our Club.

Bring your notebooks, pen, an open mind, and enthusiasm to the second Education Night of the season. Number 2 pencils are not required, but we'll have a short quiz.

KERNELS OF KOREN - MESSAGE FROM THE PRESIDENT

We have had a nice start to the 2015-2016 season here at the Silver Spring Camera Club. Our speaker Irene Hinke-Sacilotto and our first judge Josh Taylor were great examples of the quality and professionalism members can expect to see when they attend meetings. I was very pleased to see a nice turnout for Education Night despite the parking challenges posed by our neighbor high school's back to school night. Of course the Open forum was informative and engaging as always. Thank you to those that organized and participated in our first month of meetings. Participation and engagement is key to keeping the Club a fun, educational place to meet each week.

The Board of Directors has been meeting every month since July and is working on several initiatives to make membership as rewarding as possible. As always, all members are invited to attend Board meetings to express an opinion and participate in the conversation. I hope to see you there, please be on the lookout for the email announcements.

Michael Koren
President

The PSA recently recognized the Silver Spring Camera Club for its 60-year history with the this certificate.



COMPETITION COLUMN

Doug Wolters, Competition Chair

Every October, our competition topic is Nature. Here's the official definition:

Acceptable entries are photographs that portray various aspects of natural plant and animal life; that illustrate the natural features of the land, sea, and sky; or that reveal natural phenomena. No image in this competition may show human intervention. Domestic plants (e.g., in a botanical garden) or animals (including zoo animals) may be included as long as they do not show any human intervention (e.g., collars or ear tags, gates, walls, paths, signage).

There are some unique aspects to this competition. This is the only competition in which a best of show is chosen from the first place winners. Therefore, no names of the first place winners will be announced until the end of the evening, when all four first place entries are shown, and the judge selects the best of show. The actual award is handed out at the year-end awards celebration.

In November, we'll continue our general policy of alternating themed and open competitions, so that month will be open. But it's not too early to start thinking about December's topic: industrial/mechanical. I look forward to seeing the entries. The topic is really quite wide, open to many different kinds of pictures: from simple cave tools, to construction workers, to space rockets, from pocket watches to cranes.

Remember -- you can't compete if you haven't paid your dues. If you have paid your dues, please consider competing, especially if you're a novice!

Happy shooting!

— Doug Wolters

LEN DE PAS SPEAKS ON A FAVORITE TOPIC

Our speaker this month is known for numerous specialties – weddings, portraits, bar mitzvahs, and other commercial subjects. But we've invited Len DePas to talk to us about photographing food. It's definitely not as easy as you might imagine! For the past 20 years, Len has photographed the chefs and restaurants of Washington. On October 1, you'll see some of his exemplary images and hear what goes into creating them.

Len DePas started his career under the tutelage of some of the most celebrated photographers in New York City. He studied portraiture with the legendary Philippe Halsman and advertising with Josef Schneider.

Since those early days, his photographs have been commissioned all over the world, and he has received numerous awards and honors for his work. A true artist, Len is continually evolving as he refines the innovative techniques he took years to develop.



“NATURE” JUDGE: MARY LOUISE RAVESE

For our annual Nature competition, we're lucky to have Mary Louise Ravese as our judge. Mary Louise is no stranger to SSCC, having been both judge and speaker numerous times. A fine artist in her own right, Mary Louise brings an unusual clarity and articulate perception to her judging. Everyone learns from her critiques.

Founder and owner of Bella Vista Photography in Waterford, VA, Mary Louise specializes in fine art nature and travel photography from locations across the US and in Europe and Japan. Her favorite subject matter includes country landscapes, nature close-ups, architectural details, and wildlife. She draws inspiration from a variety of visual arts to produce photographs often described as "painterly."

In fact, Mary Louise's artistic intention is to incorporate the beauty of painting in the clarity of photography. Her images are recognizable for their intriguing juxtaposition of vibrant colors, distinctive shapes, and unique textures. Specifically, she aims to capture the essence of the natural world in color. With a goal of staying true to nature, Mary Louise emphasizes producing the best "in camera" images possible, rather than depending on digital manipulation.

Mary Louise's fine art photography is in private, university, and corporate collections in over 30 states and is exhibited nationally through art shows, galleries, and shops. Her images have been used in calendars, magazines, books, and websites including various projects with National Geographic maps.

Noted as a popular speaker and competition judge for photography clubs in the Mid Atlantic, Mary Louise excels at explaining complex topics in an easy-to-understand way. She also enjoys teaching on a wide range of topics related to nature, travel, and creative photography. She leads classes and field workshops in the Mid Atlantic region and at a variety of locations in the US and abroad.

Mary Louise studied photography through the University of California, Berkeley and Santa Cruz extension programs, the Washington School of Photography, and with such noted photographers as Barbara Brundage, Mark Citret, and Harold "Doc" Edgerton. She is a member of the North American Nature Photography Association, the American Society of Picture Professionals, the Equine Photographer's Network, and the Loudoun Arts Council.

You can explore Mary Louise's images and learn more about her work and her workshops at www.BellaVistaPhotography.com.



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MEMBER NEWS

HIGHLIGHTS OF SILVER SPRING CAMERA CLUB BOARD MEETING

August 17, 2015

New President Michael Koren and three new Directors (Bob Catlett, Doug Wolters and Dave Powell) participated in the first Board meeting of the new club season. The new term will more actively pursue fundraising and membership expansion/retention.

A small working group of Board members will develop a survey of the club's members to gauge interests and satisfaction. We will also refine club communications by utilizing Mail Chimp to link correspondence from key Board members and distribution of the Cable Release to all members and the club's web site.

Among the initiatives in the new term will be a Communications Strategy where a work group will consider the club's mission and how we can reach prospective members along with a Social Media Strategy. The latter will use the "Meet-Up" network to announce our gatherings, field trips, and other events to attract new people to the club. The Board voted to spend the \$180 to enroll in the "Meet-Up" network.

PULITZER PRIZE EXHIBIT

For fans of photojournalism or street photography, this is a don't-miss exhibit. The Newseum, 155 Pennsylvania Ave, N.W., currently has an exhibit of every Pulitzer Prize winning photo dating back to 1942. In addition to the exhibit, there is an ongoing video of interviews with the photographers about how they captured the shot. These dramatic photographs both recorded and influenced history. Admission for seniors is \$18.95 + tax. AAA discounts are available.

SSCC PHOTOGRAPHER IN PSA NEWSLETTER

Congratulations to Jim Turner whose beautiful image "Brookside Water Lily" appears on the inside back cover of the August issue of the PSA Journal (<http://www.sscphotography.org/2015/08/jim-turner-featured-in-the-psa-journal/>).



**PROJECTED ENTRIES
DUE OCTOBER 1
BY MIDNIGHT**

STORM CHASING - OOOHS & OZ

By Lisa Ross

Does a loud crack of thunder send chills down your spine? What do you do when you see a flash of lightning?



Taken near Atwood, KS

Hopefully, you head indoors where it's safe! But I'm one of those people who head toward the storm to see it. And for the last two years I've headed to Tornado Alley as a storm tourist to chase



storms with several experienced meteorologists from Texas to South Dakota.

I took this photo on Easter Sunday last year just outside of Quanah, TX. I love this shot because you can really see the storm's rotating clouds and its vast size. This was a tornado warned storm but it did not produce a tornado.

Lots of people have a misconception that all storm chasers are foolish, reckless, adrenaline junkies. Do I look like a crazy, dangerous thrill seeking storm chaser to you? On second thought, don't answer that!

The truth is that storm chasers are people who are passionately knowledgeable about the weather, who carefully forecast and track storms and then drive to them to make observations and take photographs and video, all in an effort to save lives. And it's working. Tornado deaths in the U.S. have declined since the 1960s, despite an overall increase in the number of tornadoes.



Taken near Dighton, KS

I'm often asked, do I enjoy seeing severe weather cause destruction and harm to people. Well, of course not. It's sort of like being an auto racing fan. NASCAR races are attended by more than 100,000 fans and televised nationally. In auto racing, crashes, damaged cars and injury are common. No one is wishing injury or death on a driver, but it is inevitable that it will happen from time to time. Is that a reason to stop racing, or for people to stop being racing fans? I don't think so. Likewise, severe weather and tornadoes are natural forces that happen, whether people are chasing them or not.

So why do I like to chase storms? I chase to witness and learn about storms.

And like most people, I do things because they are fun and exciting to me, and that's definitely the case with storm chasing. I've always been fascinated by the weather and storm chasing allows me to see and photograph natural weather phenomena.

Most chasers have a favorite phenomenon that interests them the most, whether it be lightning, tornadoes, hurricanes, or cloud formations, but I enjoy observing all aspects of severe weather. Like other hobbies that bring people together, there is a lot of community and friendship within storm chasing circles. As you can imagine, bonds are quickly formed during intense experiences like witnessing a supercell storm (like the one outside of Rapid City,



SD pictured here). In fact, this past spring I went on a storm chasing trip with 3 friends I made on the trip I took last year. Two friends live in Belgium, and the other lives in Abu Dhabi, and we've kept in contact over this last year sharing photos and things we've learned about storms.

Another reason I chase storms is because I want to help collect data and contribute to the storm observing process. The team I chase with deploys various types of probes in the path of a tornado to collect data on its thermodynamic profile. I'm pictured here with one of the probes at a chaser convergence, i.e.,

gathering of chasers waiting around for the afternoon storms to develop.

Storm chasers contribute to the storm observing process by calling in "eyes-on-the-ground" weather reports. This came into play late one afternoon when the meteorologists on my tour noticed a tornado radar signature on their laptop and we contacted the National Weather Service. We were about 5 minutes outside of the town when we called it in, and by the time we arrived, the warning sirens were sounding due to our call. It was a rain wrapped, EF0 tornado. I could barely see it through the driving rain, but I definitely could feel the 60-70 mph winds.



So I chase storms because it's fun, I've made lasting friendships and it allows me to help collect vital storm data.

Chasing storms isn't always a fast-paced, exciting and high-adrenaline adventure like in the movie Twister or storm chasing documentaries on The Weather Channel. The truth is that the



majority of the time spent storm chasing is actually not storm chasing. Most of the time is spent driving across several states to



the target storm, driving to the hotel, driving to grab lunch, driving to get gas, etc.

The pictures above show the chase vehicle I rode in for 10 days in May and June. It's a standard van outfitted with laptops, WiFi and power outlets for recharging gear.

I led a Gypsy lifestyle for those 10 days – sleeping for a few hours in a different truck stop motel each night, eating late night fast food or gas station sandwiches heated in a microwave. We'd pull weather reports off the Internet for our morning strategy sessions to determine where the storms would be later in the day. Then we'd make a long drive, sometimes 8 hours. Most of the time we were looking and waiting for the storms to develop. Then we'd



chase the storm through paved and unpaved country roads, like the gravel road in the photo.

We were guided by a mix of computer imaging and eyeballing the storm: sort of like the way a trail guide learns to know the woods, the meteorologists could read the sky.

And speaking of sky – below is a panoramic sky shot that gives you a better idea of this massive supercell storm I saw in Texas last Easter.

I'm the 5th person from the left in the white shirt.



Tornadoes are very rare. When I chased in the spring of 2014, I didn't see a single tornado. So what happens when there aren't any storms? 'Down Days' are normally spent catching up on sleep and sightseeing, like visiting the Twister museum in Wakita, KS!

But sometimes you see tornadoes, and on the last day of my tour this June I saw five from the same supercell within an hour. There's nothing like seeing a tornado! My adrenaline was pumping as we started the chase, storms bubbling up on radar. At first we got mixed messages – too many storms formed, not allowing one to be dominant.

Then we focused on one isolated super cell. We drove 50 miles through driving rain, wind & hail to catch it. We turned down a dirt road between 2 fields & I got out of the van. Cloud to ground (CG) lightning was all around. There was a loud crack/bang of lightning that hit behind the chase van; I felt a two-second earth tremor.



I saw the whole tornado genesis. The wall cloud lowered with fast rotation, a funnel cloud appeared, & then the tornado was on the ground. I was in complete disbelief for a few seconds. One of our guides called it in to the National Weather Service, and moments later my cell received a tornado warning alert as a result of his spotter report.



It's amazing how a tornado is beautiful, destructive & mysterious/unpredictable all at the same time.

This was a F2 tornado, and thankfully no one was killed or injured. It was one of 5 tornadoes I saw during a cluster 100 miles East of Denver.

Drained and elated, I flew home the next day, with more than 4,500 miles of chasing behind me and an experience I will never forget.

LESSONS LEARNED WITH PSA

By Stephanie Banks

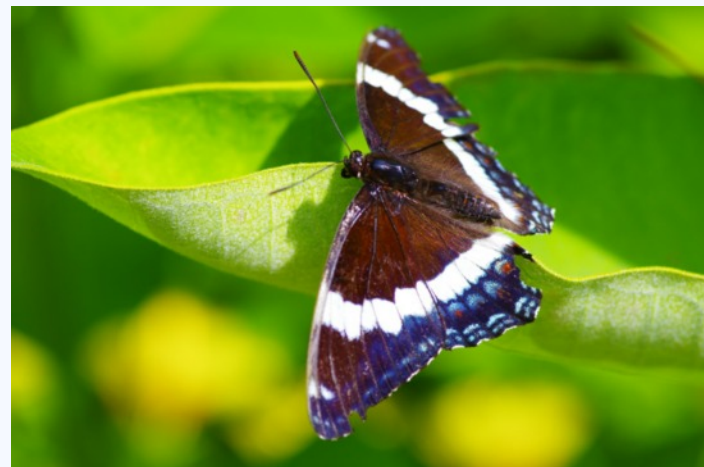
With the encouragement and urging of Loretta Argrett to take advantage of the tutorials, lessons, and workshops offered by the Photographic Society of America (PSA), I enrolled in a beginner's photo workshop in February 2015. The experience has been challenging. The course has increased understanding of my camera's functions. But more importantly, the relationship with my instructor, together with his comments during our many exchanges, has improved my photographic skills immeasurably.

I had to successfully complete six lessons. Each lesson was forwarded electronically. The course was designed to give the student experience in and understanding of the principles of good photographic technique. In addition to the instruction in the PSA guide, I had to study and submit two online sources of background information for each lesson.

The first lesson focussed on becoming familiar with my camera's manual, followed by demonstrating understanding of depth of field, ISO, shutter speed and autofocus. I had to provide a picture exhibiting each function.

In lesson two, I was expected to prepare eight portraits using available light: two women, two men, two children, and two alternatives, which means anything outside of the head and shoulders.

Lesson three was divided into two parts, architecture and night photography. I submitted photos showing light and shadow, color and texture,



converging vertical lines, detail architecture, and nighttime architecture.

Macro and still life were lesson four assignments. The goal was to effectively convey creative use of light, depth of field, rule of thirds, and composition. Flowers, found still life, and interesting arrangements of, for example, a cup, saucer and teaspoon, were suggested subjects.

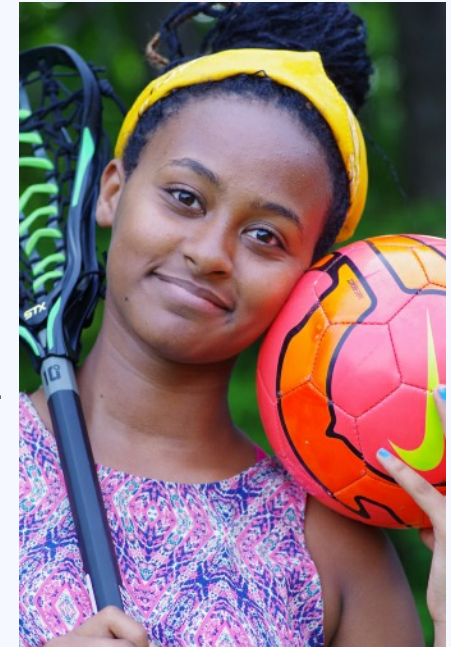


Lesson five was divided into two parts, action/sports, and animals. The Lake Placid IronMan Triathlon competition, the I Love New York Horse Show, and the annual 3-day, 90-mile canoe race provided great opportunities for sports and panning. Local animals, such as turtles, loons, and butterflies were abundant, but trying to capture the elusive loon in a canoe with waves lapping up against it demanded a very steady hand or the complete cessation of breathing. Together with Dave in the stern and his incomparable balance, the steady hand prevailed.

Landscapes was the final project. I learned that lighting, framing, lines, and, of course, composition were essential elements in preparing captivating scenes. All of my photos came from the Adirondacks, which is located in northern New York. It is an area covered with millions of acres of mountains, lakes, ponds and streams, and offers endless opportunities for photography as well as communing with nature.

My instructor, Terry Stipe, lives in Washington state. He has been a photographer for over 50 years and shoots a wide variety of subjects but particularly enjoys still-life scenes that tend toward the unusual or surreal. He has entered PSA competitions, winning a first in photo journalism, an originality medal, and various honorable mentions. He is the outgoing 2014/2015 president of the Boeing Employees' Photographic Society and a judge at club competitions.

The photos accompanying the article represent samples of the following assignments: animals, sports, and portraits.



A PHOTOGRAPHER'S NIGHTMARE

By Bryon Barlow

I spent two days in May in my role as family photographer taking photographs during my youngest daughter's college graduation weekend. The photos were the standard family shots and lots of great shots of my daughter with her fellow graduates celebrating this major milestone in their lives. A few taken by others included the proud father (family photographer), who is not often seen in the family photos. The photos were not technically that good since many were in harsh sunlight, but they were great because they captured the people and the emotions of this once-in-a-lifetime event.

As is my routine, not long after I arrived back home, I inserted the compact flash card into the computer's card reader. I always back up the files to my primary external drive, take a quick look, and then back up to a second external drive as soon as possible. Once I have time to more careful review and discard the obvious

deletes, I will backup to Crash Plan, my online backup service. It is not until then that I feel comfortable the files are safe. However, this time something was wrong, very wrong.

The computer would not recognize the card. I tried another computer. I put the card back into my Canon 7D to see if I could download the photos from the camera. It was then that I knew there was a serious problem. The camera's LCD displayed a never seen before dark background with simple text indicating that I should format the card. I know not to do that. After extensive online research, I finally, reluctantly accepted the fact that I had a corrupted card.

I had easily downloaded my photos countless times over many years of using digital cameras without any problems. I had in my muscle memory to carefully insert cards into the camera, format cards in the particular camera I am using, never remove a card that is still being written to, and never turn the camera off while data is transferring to the card. I use SanDisk cards because of their reputation as a quality card.

If the card had contained shots from a day at one of my favorite local spots such as Kenilworth Aquatic Gardens, the National Arboretum, or Brookside Gardens, it would have been unfortunate but not a crisis. This was a crisis for the family photographer.

I started researching the issue online and posted a message to the SSCC Google Group. Most of the online solutions and suggestions related to using software to recover files that had been accidentally deleted but not written over. The SanDisk site indicated that its file recovery software would not work if the card was not recognized. In such cases, SanDisk recommended sending the card to LC Technology.

http://kb.sandisk.com/app/answers/detail/a_id/4985

I did find several sites for software that claimed to access corrupted CF cards and recover files. However, the process appeared a bit technical, and I decided not to experiment with these irreplaceable photos. I also searched for a local solution. When I called the local firm with the best web presence and reviews, the rep indicated that the card would be shipped to Ohio.

Also the recovery cost would range from \$400 to \$1,100 and take one to two weeks.

I eventually decided to send the card to LC Technology in Florida as recommended by SanDisk. Several days later I received a call saying that the photos had been recovered from the badly corrupted card. The cost was \$275 for the 32GB card plus shipping. The files are now on my two external drives and backed up to the cloud. I am very relieved to have photographic documentation of this important family event. My daughter enjoyed sharing the photos with her fellow graduates. And very importantly, my daughter's 95 year old grandmother who could not travel to the graduation is able to look with great joy at her granddaughter's graduation day photo on her side table.

A photographic disaster has been averted and the family photographer may be able to keep his job. The lesson learned is that we are all facing the remote possibility of a problem at the single point of failure when using a camera with a single storage card. I now have a greater appreciation for cameras with dual card slots or the camera phones that back up to the cloud or allow for immediate distribution. One of the two may be the best approach for once in a lifetime family events.

Hopefully this never happens to you, but in the case you encounter a corrupted card, you will know from my experience that there is hope for a happy ending.

MEMORIES OF ICELAND

By Laurel Sharf

In early July, my husband, two of our grandchildren (10 and 12), my daughter, and her husband flew to Iceland. This was their summer vacation, too, and we were able to enjoy 22 hours of light! We rented an awesome small home in the capital city of Reykjavik, which is very lovely, quaint, and welcoming. We were there a week, and we used our time taking several 9-hour tours to tour areas with geysers, amazing waterfalls, lava, and much more. On the other days, we took shorter scenic excursions and, of course, toured the city. We all enjoyed this wonderful country and have many wonderful memories.





Iceland, cont'd

SEPTEMBER 2015 COMPETITION WINNERS - OPEN

Date: September 10, 2015
Topic: Open
Judge: Josh Taylor

NOVICE PRINTS

1st - Karen Carkhuff, Afternoon Ride
2nd - Phil Boyer, Big Papi
3rd - Kate Woodward, County Circuit Court Rockville
HM - Alex Rasputnis, University of Villanova

ADVANCED PRINTS

1st - Chuck Bress, Cactus
2nd - Coriolana Simon, Still Life in the Antique Style
3rd - Michael Koren, Nightmare at the Carousel
HM - David Terao, Jaguar
HM - Coriolana Simon, Still Life with Rounded Forms
HM - Robert Catlett, Gate Hook

NOVICE PROJECTED

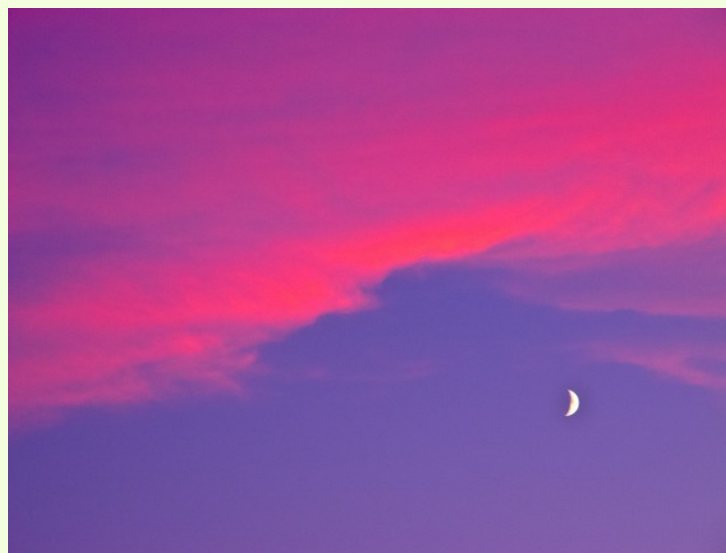
1st - Alex Rasputnis, Rare Piece of History
2nd - Jose-Luis Izursa, Ladders to Heaven
3rd - Tanya Riseman, Tutu
HM - Alex Rasputnis, Sunflower
HM - Lisa Ross, Targeting the Barn

ADVANCED PROJECTED

1st - Michael Koren, Paradise by Wifi
2nd - Michael Tran, 911 Empty Sky Memorial
3rd - My Phuong Nguyen, Playing
HM - Jim Turner, Granddaughter with a Pearl Earring
HM - Mike Lux, Hanging Out #2
HM - Nick Williams, Sky Bridge



Michael Tran, *911 Empty Sky Memorial*



Mike Lux, *Hanging Out #2*

SEPTEMBER 2015 COMPETITION WINNERS - OPEN



Jim Turner, *Granddaughter with a Pearl Earring*

This is a photo of my granddaughter Selah in her Vermeer-wear. Nikon 60 mm f/2.8 at f/11, ISO 100, 1/200 s with off camera flash.

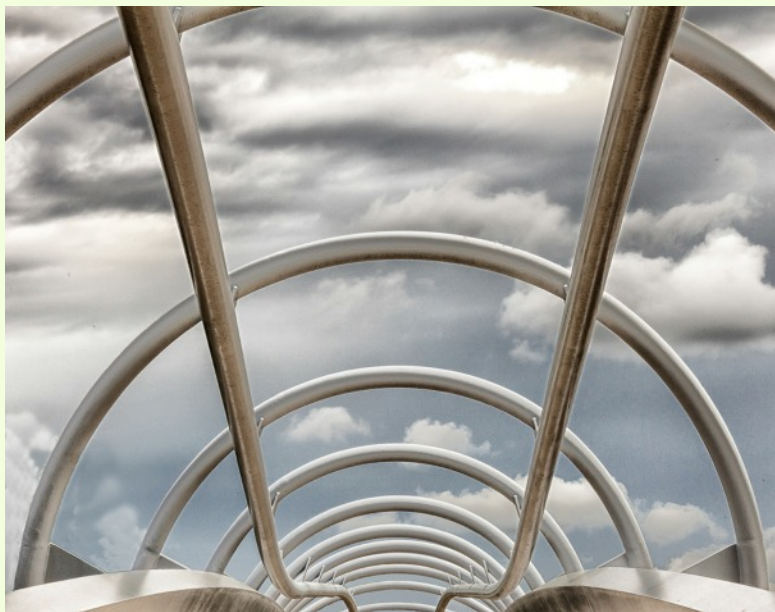


My Phuong Nguyen, *Playing*

Cover: Michael Koren, *Paradise by Wifi*

I shot this with my iPhone 4s while traveling back on Amtrak from a business meeting in New York. The young lady was in her own little world happily surfing the net with the free WiFi available on the train. I took a few pictures before this one but when I saw the background of trees going by in the window I grabbed one last shot. I processed and edited with Snapseed, Glaze and Image Blender right there on the train. I had a finished image 20 minutes after the shot.

SEPTEMBER 2015 COMPETITION WINNERS - OPEN



Nick Williams, *Sky Bridge*
It's a photo of the top railing of the bridge at Yards Park, near the Navy Yard in Southeast DC.



Jose-Luis Izursa, *Ladders to Heaven*
The Acoma Pueblo is a Native American pueblo of Albuquerque, New Mexico. In their peculiar buildings, the roof for one level serves as the floor for another. Each level is connected to others by ladders, all pointing up to heaven. The ladders are the only way to enter the buildings, as the traditional design has no windows or doors.

Lisa Ross, *Targeting the Barn*
I took this photo while storm chasing this past June. It's of a tornado warned, LP (low precipitation) supercell just outside of Rapid City, SD. I like this photo because of the unresolved tension depicted between an ordinary barn at a normal dirt crossroad and a massing, otherworldly overhead storm cloud. I like to think the clearing sunlight in the background reassures the viewer that they can ride out any storm. I shot this photo with a Nikon Coolpix P500, a compact, point-and-shoot camera with a megazoom 36x lens.



SEPTEMBER 2015 COMPETITION WINNERS - OPEN



Tanya Riseman, *Tutu*



Alex Rasputnis, *Sunflower*



Alex Rasputnis, *Rare Piece of History*

SEPTEMBER 2015 COMPETITION WINNERS - OPEN



Michael Koren, *Nightmare at the Carousel*
One of my favorite subjects are the fantastical creatures on a carousel. My favorite carousel is at the end of the boardwalk in Ocean City MD. I shot this with my iPhone 4s and panned the camera as the ride was spinning. I shot about 50 images of different animals as they whizzed by. This one was a dragon and the exposure was 1/20th of a second at ISO 50. The image was processed with Tangled FX and Snapseed.

Bob Catlett, *Gate Hook*
Taken at 11 AM in bright sun in a cemetery, hand held. D4, 28-300 Nikon lens, f/11 , 1/200 of a sec



Kate Woodward, *County Circuit Court, Rockville*
As a resident of Rockville, I continue to be inspired by Rockville Town Center. The County Circuit Court, in particular, is interesting for its juxtaposition of sections from 1980 and 2014. In this image of the courthouse, taken from the building's courtyard, I was drawn by the interaction of the soft colors and strong lines.

SEPTEMBER 2015 COMPETITION WINNERS - OPEN



David Terao, *Jaguar*
The Jaguar hood ornament is from a model XK150 produced in the late 1950's-early 1960's era. The shot was taken early in the morning at an automotive gathering event in Great Falls, Virginia as the sunrise horizon was being reflected in the car's fender. Exposure 1/250 sec at f/3.5 with ISO 200.



Coriolana Simon, *Still Life in the Antique Style*

This is the first image I'm showing this season that grows out of my new project: re-interpreting 17th century Dutch still life paintings photographically. The original paintings were executed with an incredibly photo-realistic technique so that, today, they often look like photographs. In my treatment of the subjects, the photographs often look like paintings, which creates an interesting ambiguity. The composition was shot with my Canon 5D Mark II and a Canon 100mm macro, stabilized on a Really Right Stuff tripod.



Coriolana Simon, *Still Life with Rounded Forms*

Shot, as always, with my Canon 5D Mark II and a 100mm Canon macro, this image is part of my "edibles" series. I took the intense color of the tomato along with its "pleats" and set them for contrast against the hard surfaces of the black pedestal, black ceramic ball, and steel sphere. Like most of my other "edibles" images, this one contains visual / compositional references to the principles of Japanese flower arranging, *ikebana*.

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- Filter Frolic, Sun. Oct. 4, 2:30-5 pm
- Lightroom, Photoshop and Your Workflow Strategy, Mon. Oct. 5, 7:30-9:45 pm
- Tidal Basin at Night, Fri. Oct. 9, 7:30-10 pm
- The National Mall Experience: A Photo Safari by Circulator Bus! Sat. Oct. 10, 2:30-5:30 pm
- Photography Basics--3 Sessions, Tue. Oct. 13-27, 7-9:30 pm
- Natural Light Portraiture, Sat. Oct. 17, 3:30-6:30 pm
- Fundamentals of Macro Photography--3 Sessions, Oct. 20, 24, 29, 7-9:30 pm
- Moms With Cameras, Sat. Oct. 24, 9am-1pm

And others at <http://capitalphotographycenter.com/classes/>

Nature & Photography Tours

- Trekking in Nepal, April 11-23 2016
- Cultural and Spiritual Nepal, Sept. 19-28 2016
- Laos, The Gem of Southeast Asia, Oct. 24-Nov. 4, 2016
- Custom Tours available

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

Joseph Van Os Photo Safaris

- China's Giant Pandas & Jiuzhaigou National Park, Oct. 7-19
- Hummingbirds of Ecuador's Andean Cloud Forest, Oct. 23-Nov. 10
- Bald Eagles of Chilkat River, Alaska, Nov. 15-21
- Faces of Burma, Nov. 28- Dec. 16
- A Photographer's Antarctica Dec. 02-20
- Yellowstone in Winter, Jan. 16-31, 2016
- Venice at Carnival, Jan. 30-Feb. 6, 2016
- Japan's Winter Wildlife, Feb. 19-Mar. 5, 2016
- Norway's Lofoten Islands, Mar. 7-15, 2016

And many others at www.photosafaris.com

Art Wolfe

- Grand Teton Workshop, Oct. 1-4
- Romania Workshop, Oct. 26-Nov. 8
- Antarctic Crossing the Circle, Dec. 31-Jan. 13
- Secret, Sacred & Wild India Workshop, Jan. 25-Feb. 2, 2016

- Altiplano, April 11-20, 2016
- Katmai Alaska Workshop, Juoy 24-30, 2016
- South Georgia and Falklands, Nov. 4-20, 2016

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

Suzi Eszterhas

- Wildlife of Australia, Oct. 12-22 (one space open)
- Custom Photo Tours in Monterey Bay, year-round, custom dates available

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

Nikhil Bahl

- West Virginia Fall Workshop, Oct. 6-10
- Bosque del Apache Workshop, Dec. 1-5
- White Sands Workshop, Dec. 6-9
- California Coast Workshop--Big Sur and Monterey Bay, Jan. 10-15, 2016
- Ultimate Iceland Summer Adventure, July 5-17, 2016

And others at

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

Washington Artworks and Washington School of Photography

- Intermediate Photography (4 sessions) Tues. Oct. 6-27, 7-9pm (also offered in Nov. and Dec.)
- Smartphone Photography, Thu. Oct. 8, 7-10pm
- High Dynamic Range Photography, Sat. Nov. 14, 10am-4:30pm
- Focus on Composition (4 sessions) Sat. Nov. 14-Dec. 12, 2-5pm

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

Tony Sweet Visual Artistry Photo Workshops

- White Mountains, NH, Oct. 4-8
- Cape Cod, MA, Oct. 18-22
- Santa Fe w/Bobbi, Nov. 5-9

And others, see

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

CALLS FOR ENTRY

DAVID BLASS

ViewBug (online; prizes include cash and gear)

Sunsets on Water, Deadline: Oct. 29

<http://www.viewbug.com/contests/sunsets-on-water-photo-contest>

The Extraordinary in the Ordinary, Deadline: Oct. 30

<http://www.viewbug.com/contests/the-extraordinary-in-the-ordinary-photo-contest>

Landscape Painting, Deadline: Oct. 31

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

Playing With Symmetry, Deadline: Nov. 25

<http://www.viewbug.com/contests/playing-with-symmetry-photo-contest>

Amazing Silhouettes, Deadline: Dec. 1

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

Fine Art Portraiture, Deadline: Dec. 8

<http://www.viewbug.com/contests/fine-art-portraiture-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>

Friends of Mitchell Park

Mitchell Park Photo Contest, Deadline: Oct. 15

<http://www.mitchellparkdc.org/photo-contest.html>

Black Box Gallery (Portland, OR)

Luminous: Light and Space, Deadline: Oct. 7

<http://blackboxgallery.com/Luminous-Light%20&%20Space%20CFE.html>

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

Portraits 2016, Deadline: Oct. 14

<http://www.c4fap.org/>

Colors of Humanity Art Gallery (online)

Animals, Deadline: Oct. 15

<http://www.colorsofhumanityartgallery.com/Animals-2015/Animals-2015-Entry-and-Prospec/n-qMb33L>

1650 Gallery (Los Angeles)

Night Photography, Deadline: Oct. 31

http://1650gallery.com/darkside2015_call.php

Yosemite Renaissance 31,

Deadline: Nov. 15

<http://www.yosemiterenaissance.org/yr31prospectus.html>

EXHIBITS AND EVENTS

TED RINGGER

Portraits of Planet Ocean: The Photography of Brian Skerry – An underwater journey through different marine environments. Through December 12. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

Wilderness Forever: Celebrating 50 Years of Protecting America's Wilderness – Large format images by professional, amateur and student photographers. Through December 12. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

Into Africa: The Photography of Frans Lanting – Images from 30 years of recording Africa's landscapes and wildlife. Through summer 2016. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

The Primordial Landscapes: Iceland Revealed – The natural beauty of Iceland is revealed in the photographs of Feodor Pitcairn and poetry of Ari Trausti Guomundsson. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

Scaling Washington: Photographs by Colin Winterbottom – Large-scale images of the post-earthquake restoration of the Washington Monument and the National Cathedral. Through January 3. National Building Museum. 401 F Street NW, Washington, D.C. 202-272-2448. www.nbm.org

40 Chances: Finding Hope in a Hungry World – The Photography of Howard G. Buffett – 40 images from the philanthropist's tour of 135 countries. Through January 3. The Museum. 555 Pennsylvania Ave., NW, Washington, D.C. 888-639-7386. www.newseum.org

China: Through the Lens of John Thomson (1868-1872) – Images are paired with pieces from the Qing Dynasty. Through February 14. The George Washington University Museum and the Textile Museum. 7001 21st Street NW, Washington, D.C. 202-994-5200. www.museum.gwu.edu

Dark Fields of the Republic: Alexander Gardner Photographs 1859-1872 – Images of Civil War battlefields, the American west, Indians and portraits of President Lincoln. Through March 13. National Portrait Gallery. Eighth and F Streets, NW, Washington, D.C. www.npg.si.edu

Investigating Where We Live – Photography of Washington landmarks by teens. Through June 5. National Building Museum. 401 F Street NW, Washington, D.C. 202-272-2448. www.nbm.org

DIGITAL PROJECTION SUBMISSIONS

The requirements for submitting images for digital projection are:

Submission Deadline

- Midnight 1-week before competition (SSCC's Speaker meeting night)
 - Send submissions to SSCCphotography@yahoo.com
 - Images (per member per competition): maximum of 2
- File Format: JPEG
- File Size: 500 KB (max)
- File Name: **Level ~Maker's Name~Image Title.jpg**
 - Example: Advanced~Tom Jones~Washington Landscape.jpg
 - The tilde "~" character separates the 3 sub-fields of the file name
 - **Level** - "Novice" or "Advanced" (capitalization not required)
 - **Maker's Name** - spaces allowed
 - Please use the same name throughout the year to aid record keeping.
 - **Image Title** - spaces allowed

DO NOT embed commas (,) or tilde (~) in any of the File Name sub-fields.

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

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

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

The computer we use for competition night will automatically add black bars at the side of the photo based on the photo's aspect ratio. If for artistic reasons you wish your image to be presented at a size smaller than screen's full height or width, then you must size your image and position it within a 1024 pixels wide x 768 pixels high **black** background image (canvas size in Photoshop).

Questions: Doug Wolters at SSCCcompetitions@aol.com

PRINT IMAGE ENTRY GUIDELINES

More info on the back of prints is required. 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.

SILVER SPRING CAMERA CLUB MEMBERSHIP APPLICATION AND RENEWAL

☐ RENEWAL ☐ NEW MEMBERSHIP

☐ My membership contact info remains the same (if renewal)

NAME

New members / updated current members:
NAME

SPOUSE /PARTNER or STUDENT NAME

STREET

CITY

STATE _____ ZIP _____

TEL. HOME

MOBILE or WORK TEL.

EMAIL

☐ I am a member of other camera club(s):

☐ I am a member of Photographic Society of America

☐ I am willing to serve on a committee

☐ Field trips

☐ Competitions

☐ Membership

☐ Refreshments

☐ I am willing to lead a field trip

☐ I am interested in presenting a talk on:

I suggest the following club field trips:

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

MEMBERSHIP RATES

☐ Individual: \$45

☐ Student: \$35

☐ Family: \$65

☐ Optional contribution to Commemorative Fund: \$ _____

Total: \$ _____

Dues cover the club year from September through May. **Dues must be paid no later than the 2nd Thursday in September** and 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