

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

December 2015 Volume 57 Number 4

SSCCPHOTOGRAPHY.ORG



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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

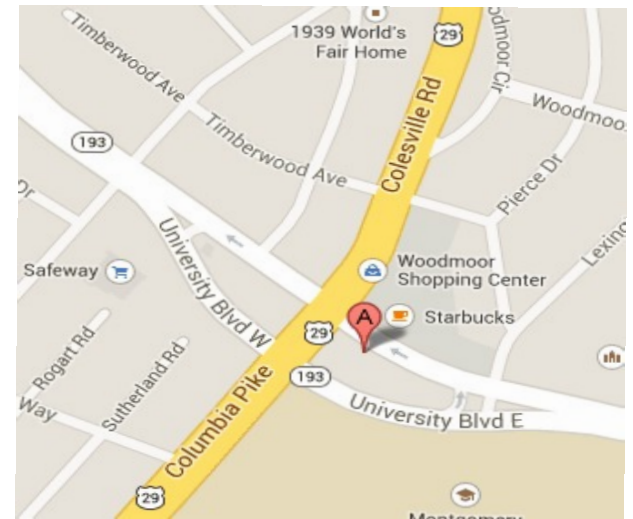
The Silver Spring Camera Club has been a member Club of the PSA since the club was founded in 1950. For information regarding the benefits of a PSA individual membership and for PSA sponsored activities, please contact our Club PSA Representative, Loretta Argrett.



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.

ISSUE CONTENTS

- 3 This Month at SSCC
- 4 Judge and Speaker Bios
- 6 Message from the President
- 7 Member News
- 9 Member Articles
- 13 Cable Release Archives
- 17 Competition Winners
- 22 Classes and Workshops
- 23 Calls for Entry and Current Exhibits

COMPETITIONS 2015-2016

DOUG WOLTERS, COMPETITION CHAIR

September - Open	January - Open
October - Nature	February - Still Lifes
November - Open	March - Open
December - Industrial/ Mechanical	April - Landscapes
	May - Black & White/Monochrome

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.

DECEMBER AT THE SSCC

- 3 Speaker Night (7:30 p.m.)
- 10 Competition Night: Open (7:30 p.m.)
- 17 Education Night (7:30 p.m.)
- 24 CHRISTMAS EVE - No Open Forum

EDUCATION NIGHT - DECEMBER Choosing a vintage film camera

Learn to make informed decisions about the different film cameras available on the used market. What to look for, body styles (range finder, SLR, TLR). We'll also cover the types of film available and the use of filters (red, orange, yellow green). How to "see" in black and white and what to look for when shooting.

**PROJECTED
ENTRIES
DUE DECEMBER 3
BY MIDNIGHT**

COMPETITION COLUMN

Doug Wolters, Competition Chair

This month's competition topic, Industrial/Mechanical, offers a wide range of photographic possibilities. Here's the official definition:

Subjects portrayed using this theme show the fruits of man's inventiveness. On the industrial side, images relate mainly to machinery or tools; to activity associated with manufacturing, extraction and processing of raw materials; or to construction. On the mechanical side, images show machinery at work or at rest as well as the components of machinery.

Subjects may be of any scale (e.g., parts of a watch or parts of a rocket), from any time in human history (e.g., renaissance navigational equipment or contemporary circuit boards), and in any condition (e.g., rusted out or shiny new).

As I wrote last month, you can find subjects for this topic most anywhere: in your tool box, at a construction site, among roof-top HVAC components, in an auto or truck graveyard, even just around the house - for example, the exposed gears of a clock or the mother-board of a computer. As so often with themed competitions, there will be pictures that, though they may qualify, do not best express the theme. A picture of a power plant would qualify; if smoke or steam is coming out of a stack, the picture is stronger.

Now for some statistics on our competitions: A great many members have not participated in competitions this year - or ever! There are 16 members (including 7 new members) who have not entered any competitions last year or this year. Ten novice members who participated last year have not yet participated this season. Don't be shy! Submitting images for competitions is a great way to get free critiques by respected photographers.

Next month is an open competition. February's theme will be Still Lives. It's not too early to start planning and shooting for this interesting topic.

Happy shooting!

Doug Wolters, Competition Chair

DECEMBER: "RUST & RUIN" SPEAKER JUDGES INDUSTRIAL / MECHANICAL

Last January, Don Rosenberger brought his fascination with decaying buildings to us in a presentation he called "Rust & Ruin." Now we've invited him back to judge our images of industrial and mechanical objects and structures, some new and some well beyond their prime. With his eye for the built environment, Don seemed like just the right person to judge this month's competition.

In spite of his passion for the architecture of decay, however, Don's primary focus these days is landscape photography. But how he got to this point is an unusual story. After a serious start in photography, in 1983, Don sold all his camera gear and walked away from photography. Then, in 2005, he found another camera and has spent most of his weekends and vacation time since then trying to make up for those lost years.

Since his return to photography, Don has worked with and been mentored by a



great group of well known – and some not so well known – photographers. He shoots with everything from the iPhone to high-end DSLRs and infrared. However, he emphasizes, it's not the camera that's important; the camera's just a tool for the photographer's vision. And a lot of Don's vision comes from spending a great deal of time outside – often in remote locations. He says this gives him a serious appreciation for our natural world. It's Don's hope that his images bring others that same feeling.

Don is the former presentation manager for the annual Nature Visions Photography Expo in Manassas. He's also a partner in Road Runner Photography Tours, leading national and international photography travel adventures.

DECEMBER SPEAKER: ANDY BITTNER ON BUILDING THE CATHEDRAL

If the Washington National Cathedral had a fan club, Andy Bittner would definitely be its honorary president. He lives and breathes the cathedral and knows it as no one else does. He knows the cathedral's history inside and out, and he knows every corner and probably every stone in the great building.

Washington native Andy Bittner was born into a house full of cameras in 1962. His father was a U.S. Navy-trained photographer and former member of the White House Press Photographers Association. When Andy was a child, his father was also a drummer in the Washington Scottish Bagpipe Band, whose annual schedule included playing the Kirkin o' the Tartan, the annual blessing of the Scottish clans in



America, at Washington National Cathedral. Some of Andy's earliest and fondest memories involve attending that event each year and exploring the Cathedral, which was still under construction at the time.

An avid skateboarder from an early age, in the 1980s Andy combined his familial inclination toward photography with his passion for skateboarding. Known to the skateboard world as "GBJ" (long story...), Andy's photography was eventually published in the top skateboarding magazines of the era (*TransWorld*, *Thrasher*, and *Power Edge*), as well as the popular D.C.-area skate 'zine, *Lapper*. Andy's most recent contributions to skateboard media have been a large amount of photography for a documentary film, "Blood and Steel: The Cedar Crest Story," currently in production on the west coast.

In the year 2000, after a lifetime of dedicated interest, Andy overcame the reluctance that grew from his awe and volunteered as a docent at Washington National Cathedral. He was quickly recognized for his detailed knowledge of the building and his unique, compelling manner of conveying that information. As a photographer in the cathedral environment, Andy specializes in what he calls "stained light," where sunlight, colored as it passes through a stained glass window, falls upon the cathedral's stone architecture. October of 2015 saw the publication of Andy's first book, [Building Washington National Cathedral](#), a photo-and-caption documentation of the cathedral's construction, as part of Arcadia Publishing's Images of America series. The book is now available in stores and through Amazon.

In February, 2016, Andy is arranging for a special tour of the cathedral for SSCC members. More information to come soon!

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KERNELS OF KOREN - MESSAGE FROM THE PRESIDENT

It's that time of year again. The Holiday season is upon us. The lead-up to Black Friday is an ever-increasing crescendo of sales pitches in the form of constant emails, blaring commercials on radio and television, and pop up ads on every web page. No break is in sight as the actual holiday is a month away! Aside from all the noise and hype it's also a season of reflection and thanks. Retailers want you to reflect on a gift list and express your thanks with their products.

No sales pitch here in this column just a bit of reflection and thanks.

Photography is a strange hobby: it's too easy to get wrapped up in gear, pixels and technical details, not unlike the hype around the holiday season. People breathlessly wait for the newest announcements from camera and accessory manufacturers. They debate the merits and features of every detail then make purchases thinking the newest gizmo will make them a better photographer. This is perpetuated when we often hear, "That's a nice camera; I bet it takes great pictures." But, if painting is your hobby you'll never hear, "That's a nice brush, I bet it paints great pictures."

I believe photography as a hobby should be about self-expression and sharing what you feel in the form of a photographic image. A certain amount of gear is important to the extent of allowing the photographer to capture the images desired. For example, if all you have is an iPhone and you like astrophotography, then you will need certain lenses to gather enough light and a camera body with a desirable ISO to noise ratio. But more gear than necessary will not produce better images. Better images come with practice and fine tuning the act of self-expression.

I'm thankful I'm at the point where photography as a hobby is rewarding for the images I achieve with the equipment I have. I use several different cameras and all for different purposes. But always with the intent of self-expression within the advantages/disadvantages of the gear. I'm past the point of

wishing for a bigger, better, faster whatever to get a picture of what I'm feeling. I have four main cameras I pick up and use depending on what I want to achieve. The camera in the iPhone is always with me but the most technologically limited. I find this camera helps me become the most creative as I need to work around the camera's inherent limitations. Another camera I use often is an older Leica rangefinder from the 50's. This is the camera for when I want the tactile experience of pushing a mechanical shutter, winding film and finally developing the film in chemicals. The lens is a fixed focal length, and I only use B&W film, so the camera is a little limiting. So again, my creativity is needed to get the pictures I'm feeling. The other two cameras are very similar in technology but different is size. I use a high end point and shoot when I want to travel light and a DSLR for shots that are impossible with any of the other three. The point and shoot has a long zoom range, little ISO noise and high resolution. It's a DSLR in a smaller package, consequently the ability to use it in everyday circumstances with few limitations helps me concentrate on composition and exposure. The DSLR with its range of lenses and external flash allows more opportunities to make images. Night photography, fast action sequences, extreme close-up is all next to impossible with the other cameras. Similar to the point and shoot, the DSLR camera help me concentrate on composition and exposure by reducing the limitations.

Back to the original point, it's not the gear it's the intent and execution that creates an image that reflects what you feel. The gear is a tool that is used to capture the expressive image at that moment in time.

Wishing all of you the best this Holiday season, and if you are creating a gift list to express thanks to someone special that likes photography, then a gift of membership to SSCC is perfect ☺

Michael Koren
President

MEMBER NEWS

HIGHLIGHTS OF SILVER SPRING CAMERA CLUB BOARD MEETING

October 26, 2015

Bruce reported that we currently have 73 paid new and renewed members and 32 who paid last year and have not yet renewed.

The club member survey has been released and responses are being evaluated.

The search continues for a better location for our club and its activities.

This season will be the last with Patrick as the Cable Release Editor. With more of the newsletter being presented on the club's web site. We realize that more and more of all our future communications will center on the web site.

There will be a formal vote of the members regarding a proposed by-law that will clarify the terms of service for the three club Directors.

Work continues on the framework for a club Commemorative or Honor Fund. With donations dedicated to supporting worthy, community-based, photography projects, we need a formal process to receive, evaluate and award the funds.

CORRIGENDUM

In the October 2015 nature competition, Dave Blass' photo, "Treed," won the Joyce Bayley Award as "Best-in-Show."

NATURE VISIONS 2015

By Jim Turner

As many of you know the Nature Visions Photo Expo was held Nov. 13-15 in Manassas, VA. A number of SSCC members attended the Expo and enjoyed 3 days of inspiration, education, fun and camaraderie. For me, the highlights were Marc Muench's superb all-day session on Friday, which was packed with excellent tips and beautiful images, and Joe McNally's inspiring and entertaining presentation on Saturday evening.

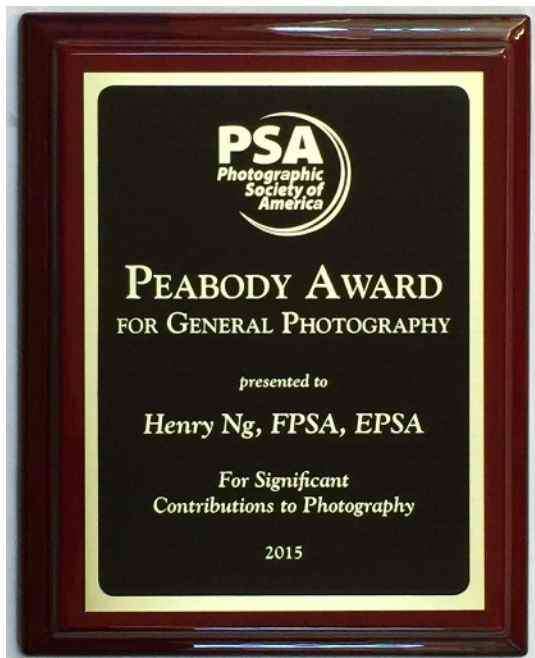
Congratulations to Beth Koller who won the Best in Class in Landscapes for her image "Utah Night"! Also, my picture "Self Portrait" won the People's Choice award in PhotoArt - thanks to everyone who voted for me! Attendance at the Expo broke records yet again, all the talks and workshops were well attended, and the vendors seemed to be selling lots of gear at discount prices. Next year's Expo will be Nov. 18-20, 2016, and I encourage all of you to attend.

SSCC'S HENRY NG WINS PSA'S PEABODY AWARD

Each year the Photographic Society of America (PSA) awards people who have made significant contributions to promote and advance the art of photography and/or provided outstanding services to PSA and the world photographic community. Last year, our SSCC member Henry Ng was awarded the President's award, which is one of the two highest awards (the other one is the Lifetime Achievement Award) that is given to its members by PSA. Last month, PSA announced that Henry Ng was awarded the Peabody Award this year. This award is presented to the person "who is known for his or her outstanding proficiency and service to the Society's general photography Divisions".

Below is the Peabody Award citation published in the 2015 November issue of the PSA Journal:

“Henry Ng, FPSA, EPSA, the recipient of this award is well known worldwide for his photographic skills. He is always in the top tiers for recognition worldwide in the PSA’s Who’s Who in Photography. His honors includes: Honorary Fellow of the Photographic Society of New York in New York City; Honorary Exhibitor United Artists Photographic Association in Hong Kong; Honorary Fellow of the Asian American Photographic Salon Exhibitors in Los Angeles. They are many others, going back to 1971, which are far too numerous to mention here. Besides his personal photographic accomplishments, Henry leads groups of PSA members on yearly excursions. On trips to China and other countries in the Far East, his skills and knowledge are shared readily with his fellow travelers. Due to his international reputation, other fine photographers meet and greet his groups to share their experience as well.”



SSCC HOLIDAY SOCIAL HOUR

*Thursday, December 3, from 6:30-7:30
Just before the guest speaker's presentation*

Chat with members old & new

Enjoy light refreshments

You can add to the cheer:
Volunteer to bring munchies, sodas, cheese & crackers, fresh fruit, cookies, chocolates, mixed nuts, chips & dips, or other finger foods.

Contact membership@ssccphotography.org to let us know what you're bringing!



GET READY FOR STILL LIFES!

By Coriolana Simon

It's not too early to start thinking about your photographic creation for the February competition: still life. In fact, still lifes are a terrific project for cold, windy, snowy winter days. You can do them at home, daytime or evening, and they don't take a lot of space to set up. They do, however, take a lot of planning.

For many months now, I've been working on still lifes, and I've come up with a set of steps that can help focus the planning and creation process. You might want to give them a try.

1. What's your "story?" What narrative do you want to convey? For example, one of my compositions in the style of 17th century Dutch "table" paintings is titled "On the Death of a Child." It shows a small empty porridge bowl, an open prayer book, a snuffed out whale-oil lamp, and a pocket watch that symbolizes our mortality. Your own "story" could be autobiographical, based on objects that have a lot of meaning for you. The story could also be as simple as, "I saw



these three pears in a glass bowl on the dining room table, and they looked so beautiful in the afternoon sun." The principal point is that having a "story" adds depth and coherence to a still life, even if the viewer doesn't know what the story is about.

2. Who's your star actor (or co-stars)? That is, what object or objects hold the highest importance in your still life? Whatever its size and whatever its position in the composition, your still life will revolve around this object. Here's an example: One of my antique-style still lifes has a musical instrument as its central focus. It is much larger than anything else in the image and takes up a good percentage of the frame. There's no question who's the star of the show.
3. Once you determine your star actor, you can start to think about the supporting cast. What objects will you incorporate to flesh out the character of the main actor or to add breadth



to the narrative? One of my compositions shows a full bouquet of assorted flowers. It takes up most of the frame. However, on the edge of the table where the vase is positioned, a large winged insect crawls toward the foot of the vase. The bug reminds the viewer that even beautiful

flowers can be eaten away and wither. Thus, the insect is a minor actor, but it gives more depth to the “story.”

4. How will you set the stage? So far, you’ve just been thinking about your creation and maybe jotting down some ideas. But a still life doesn’t float in space as a photo of an isolated rose might. It needs a base. So, you should find a small table that can be easily moved around to serve as your base. It can be the size of an end-table or a large-ish night stand. A card table is possible, though it might be too big. For my still lifes, I use a battered old gate-leg table with the wings down. I have various tops I can put on the table to give me the size and texture I want for any given still life. Some of the tops are finished plywood boards about ¾-inch thick. I also have slabs of flagstone and am looking for a slice of travertine. This surface is the “floor” of your “stage.” Once in place, you may want to dress it with fabric or mirrors or dark Plexiglas. For my antique-style still lifes, I have a large assortment of damask table linens authentic for the period I’m re-interpreting. I also use oriental rugs or lengths of velvet or other upholstery fabric.



5. When you’ve decided on your base, you also need the backdrop for your “stage.” Depending on the size of your still life and the dimensions of your “stage,” you can set up non-reflective dark board on the table as your backdrop, such as three panels of black foam-core. You could also use light stands with a cross bar from which you hang fabric, much as a portrait photographer does. This is the system I favor, and I have rolls and rolls of fabric – mostly velvets and brocades – as well as some plaster-textured wall paper. You need to decide if the backdrop is an important player in the still life or if it shouldn’t show up at all. For example, some of my still lifes in the antique style are what the 17th century painters called “ostentatious.” For these, I use a rich brocade backdrop, draped and perhaps tied up with tassels. For others, I might use black, dark brown, or deep green velvet.
6. Now, one of the most critical elements: composition. For the most part, still lifes don’t happen by themselves; you have to arrange them. The visual structure you give your creation will determine whether it appears clear and well organized to your viewer. And you need to plan both in height and in depth – top to bottom and front to back. To start with, follow the same general “rules” that you use for any photograph. You will spend a lot of time coming up with a satisfying composition. You might sketch it out on paper. And you will certainly need to experiment with it through the camera. For myself, it may take me hundreds of shots over a couple days’ time to settle on a particular composition – many, many trips back and forth between camera and table to tweak the placement of my “actors.” A lot of this depends on what lens you want to work with, the relationships among your “actors,” and how high or low a vantage point you decide on.
7. Finally, the most important element of all: light. There are many approaches to lighting a still life. Some photographers use only natural light – which has its limitations but which can give beautiful effects. Some use only studio lights – both strobe and continuous such as LED panels. Some use a combination. But whatever your light source, you will need ways to modify the light and guide it where you want it in your composition. This means working with diffusers and reflectors – which can be tools as simple as tissue paper and crumpled aluminum foil. Once you have the entire still life

SSCC MEMBER PROFILE - DAVID BLASS

Where did you grow up? I grew up in suburban Baltimore, and have bounced back and forth between the Baltimore and Washington suburbs my whole life.

Where else have you lived? (See above)

What do you do for a living? I'm a retired physician. I'm board certified in Internal Medicine, Pulmonary Diseases and Critical Care Medicine.

When did you first begin to photograph? Though I've owned cameras for years, I only started shooting seriously 4 years ago. In the fall of 2011, I bought a DSLR, joined the SSCC and enrolled in a beginner's photography course.



How did you find the Silver Spring Camera Club? I've known about the club for years; my dad was a member many years ago. When I decided to learn more about photography, the SSCC was an obvious choice.



When did you join the Silver Spring Camera Club? September 2011.

What Club activities have you participated in? I've done all of them. The club really offers great choices to photographers.



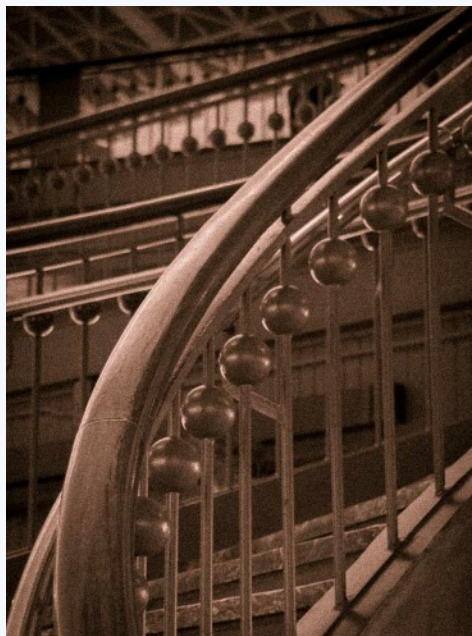
where you want it, try photographing it under different lighting conditions. For my still lifes, I use only natural light, and I often extend a shoot over two or three or four days so I can capture different qualities of light at different times and in different weather conditions.

You'll find that creating still lifes can be an extremely absorbing project. And extremely satisfying when one comes together as you'd envisioned it.

What Club activities do you most enjoy? After my initial reluctance to enter the competitions, they have become my favorite. I think the value of getting a professional to critique your photos is tremendous. And I really enjoy seeing everyone else's images; there are some really creative folks in the club.



What do you like to shoot? My first love in photography is wildlife, but I have taken an increased interest in indoor macro and close-up shots. I was pleasantly surprised to find how much I enjoy studio work.



Where do you like to shoot? Not surprisingly, the place I go to shoot most often is the zoo. There are things going on in any season. I also like going to the Botanic Garden and Great Falls. *What photographers do you most admire?* Galen Rowell and Art Wolfe come to mind right away. Both have (had) the willingness and ability to go anywhere to get the shot, often carrying ridiculous amounts of gear! Though I really like Art Wolfe's wildlife and nature shots, I admire him more for the cultural profiles of the people he encounters.

Nikon, Canon, or other? My DSLR is a Nikon D7100 (APS-C sensor) which I enjoy very much. Earlier this year I bought an Olympus OM-D E-M10 (micro 4/3) for travel, but I can see transitioning to using it nearly exclusively for my shoots out of the house.

With what lens(es) do you most frequently shoot? For the Nikon, my workhorse is the 18-200mm f/4-5.6, but I use a 105mm f/2.8 for my close-up and macro work. For the Olympus, I use a Panasonic 12-35mm f/2.8 almost all the time. For wildlife I recently bought a Panasonic 100-300mm f/4-5.6.

What software/film do you most frequently use? Earlier this year I took the plunge and got the subscription to Photoshop and Lightroom CC. Both are a pleasure to use! I really like how the programs communicate with each other, which saves a lot of time and aggravation.



BLAST FROM THE PAST

Thanks to our Club historian, Norm Bernache, I received scanned copies of the very first *Cable Release* issues from 54 years ago.

We've come a long way from 6 pages of line drawings and typewritten text.



the CABLE RELEASE

Vol. 1

Oct. 1961

NO. 1

GREETINGS

With this our first issue of the CABLE RELEASE we hope to have items of interest for our club members. Future issues will be the better if you will add your contributions of material to help your editors. Perhaps you have swap items, even items for sale, but newsy material and specific articles on photographic subjects will be most welcome.

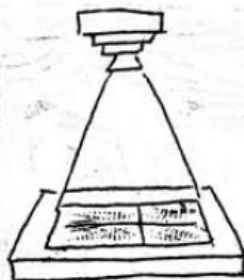


Bounce
Lighting Our Coming Programs

OCTOBER 19

This meeting Mr. George Brewster is our guest speaker and judge. Mr. Brewster is an outstanding Nature Photographer, and always a talk of timely interest for his audience.

Vignettes
to



Acquaint
you

With New Members: Mr. and Mrs. W.S. Soar, who have a new camera by joining our club, they will not only learn how to use it, but he Step up members and come to their aid. Mr. Soar is employed at Godd Flight Center of NASA.

With New Member: Mrs. Jean Moore, employed by the Montgomery C Board of Education, and probably been EXPOSED to a reason for joini Club by Herb Fox.

With New Member: Robert Love, employed by Horman Associates, a ably a Camera Bug.

With New Member: D.L. Jorgenson, who works for Uncle Sam and d he liked what he saw at our meeting.

With New Member: Michael L. Heinrichs, another that came, he saw liked. The International Teamsters Union is his emplyer.

This particular feature of our bulletin will be continued in f to not only welcome new members but "Dodge - in " the word pictures our old members. Maybe you have a particular member you'd like "Deve

A TRIPOD DOESN'T HAVE TO STAND ON THE FLOOR

CEILING

If there's a crowd milling around and no clear space to put the legs down - turn it around and brace it against the ceiling

Same thing works with the tripod horizontal and braced against a side wall

Or fold the legs together - set the self-timer and hold the camera way up to shoot over people or anything else that's between you and your subject. You do not have exact control but it will get you pictures you might otherwise have to pass up.

This stunt is especially good to shoot down the face of a building from roof level. Knot the camera strap to the tripod - wont dangle in front of lens - might protect against accidental fall off.

Sometimes where it is against the rules to set anything on the floor you can get away with resting tripod legs against the toe of your shoe - even walk a few steps to improve your position.

A tripod is suggested because that's what you'd probably have with you.

A unipod is even handier, simpler, and quicker to use in these ways.



DOUBLE EXPOSURE

The October 19 meeting of the Silver Spring Camers Club had as its speaker and judge, George Brewster, nature photographer and a favorite always on our program. His subject was "Instant Art", which he developed around comparisons of the past equipment, techniques and study, with that available, being used. and automation, today.

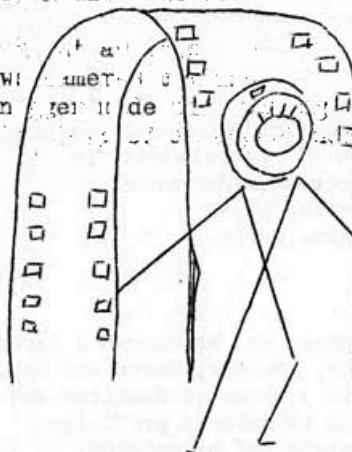
Some quickies from his talk ----- Photographic quality is not what it used to be ----- Good photographic quality is that picture with great range of tones with all gradations ----- If a photograph does better than the other monochrome mediums then it is Art ----- Camera Clubs have Contributed both good and bad influences on photography ----- Impact (one trouble - TOO much impact) ----- Enlargement cuts photographic quality -- Equipment being developed in smaller size and pictures to larger size -- Light is the ingredient that makes the picture ----- You like it because it has a lot of light values ----- etc.

As one member said, " George is a fundamentalist " and when he expounds on this subject of Light certainly nothing else could be closer to the truth.

Come back, George, the Silver Spring Camera Club is proud of the fact that you sort of consider us your s.

The November 2 meeting brought out a good crowd that enjoyed the color slide travel show put on by Mr. John Langenegger Audio Engineer for NBC.

It is not often we get the opportunity such a entitled, " In the Far East with Eisenhower The new do not contribute such shots as we enjoyed. r. Lungen a most pleasant one as he developed the commentary in that he had.



BIOGRAPHY OF A CAMERA CLUB

In the Fall of 1950 word got out that if there were any persons in the Silver Spring area interested in forming a Camera Club, that there would be an open meeting in the Court Room of the Silver Spring County Building.

Some fifty or more persons showed up and Mr. Ernest B. Gosbee presided. At this initial meeting a committee was appointed to draw up a set of By-Laws, and the Silver Spring Camera Club was organized.

An election was held and Mr. Vernon Wertz was selected as the first president, Which office he held for two years. Succeeding presidents have been B.D. Dobbins, Alden Phillips, Vernon Root, Lt. Col. E.L. Snapp, Alton Wadman, Alex Jacobs, and currently guiding the fortunes of the club Ruth Wertz.

BIOGRAPHY OF A CAMERA CLUB - continued

This club was formed so that those persons with a mutual interest in photography might share experiences and common knowledge with others. The charter membership was about sixty.

The Silver Spring Camera Club is a member of the Photographic Society of America and participates in several of the activities offered by reason of this membership. Print and Slide Circuits with other member clubs have proven interesting and worthwhile. The chance to view collections of excellent prints of the PSA has also been availed to by the club. At several of the meetings the club members have heard some outstanding speakers on pertinent topics of interest to the Camera fan, through the medium of tape recording.

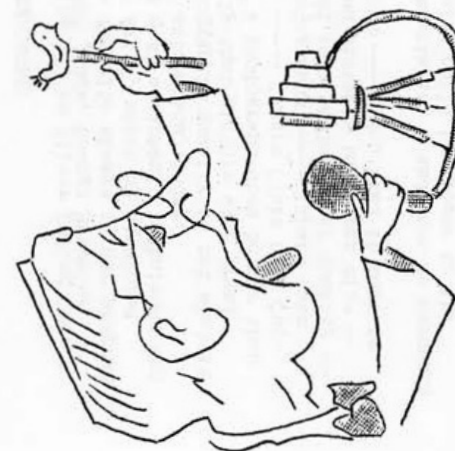
The Club had a bit of difficulty for some months to find a regular meeting place --- there was the Y - Cottage, --there was the Camera Store of one of the members, --there was a period of Dale Drive Recreation Room, -- then came the Club Room of the Sligo Park Club, its burning down put an end to that, -- but with the building of the beautiful Silver Spring Library the Club became one of the first organizations to be given the use of its facilities and -- we would say this is our permanent home for those first and third Thursday evening meetings - September through June of each year.

The Silver Spring Camera Club held its first Annual Salon in May, 1954 and this has been a highlight of the year since then. The Bank of Silver Spring, the Applied Physics Laboratory, and the Silver Spring Library have allowed the hanging of the thirty best prints of the Salon and showing the work of Club members.

Several members of the Silver Spring Camera Club are outstanding in photography circles as exhibitors, portfolio contributors and commentators, prize winning award winners in many competitions of magazine and newspaper contests, Freedoms Foundation, as well as Armed Services Contests.

Programs of the meetings are arranged by a program chairman. The first meeting of the month is color and speakers cover photography on this phase. The second meeting is print night and sometimes other than members' work is displayed. Member competition are a part of each meeting. Outside judges are invited to decide the awards for these competitions. Well known and qualified area photographers have addressed the Club or have judged the entries in the competitions. The use of Slide illustrated and Tape Recorded lectures of PSA and the Trade have also provided the Club with program material.

The first issue of THE CABLE RELEASE , club monthly bulletin was issued in October 1961.



THE
CABLE
RELEASE

Vol. 1 November 1961 No. 2

NOVEMBER 2015 COMPETITION WINNERS - OPEN

Date: November 12, 2015
Topic: Open
Judge: Gary Landsman

NOVICE PRINTS

1st - Larry Gold, "Men at Work"
2nd - Kate Woodward, "Sunlight Streaming: National Building Museum"
3rd - Larry Gold, "The Reader"

ADVANCED PRINTS

1st - Charles Bowers, "The Vine"
2nd - Charles Bowers, "Foggy Dawn"
3rd - Coriolana Simon, "Zakiya"
HM - David Terao, "Curves and Squares"
HM - Beth Koller, "Spike"

NOVICE, PROJECTED

1st - Andrew Rein, "Gallery Ghosts"
2nd - Kate Woodward, "Hilton Head View"
3rd - Loretta Argrett, "Williamsburg Musketeer"
HM - Laurel Sharf, "Leaf Storm"
HM - Kate Woodward, "Flower Study"

ADVANCED, PROJECTED

1st - Coriolana Simon, "Fearful Melon"
2nd - David Terao, "On the Beach"
3rd - Mike Lux, "Golden Geese"
HM - Charles Bowers, "God Beams"
HM - Charles Bowers, "Market Vendor"



Coriolana Simon, "Zakiya"

This photo was originally taken with an Olympus OM-1 around 1971, using black and white film. I was in Casa Blanca, at the wedding of a Moroccan friend, and beautiful Zakiya was one of the bride's cousins. In 2014, I had the negatives scanned and then spent extensive time editing them - very difficult to remove all the B/W artifacts.

Charles Bowers, "Market Vendor"



COVER: Andrew Rein, *Gallery Ghosts*
Taken at the National Gallery of Art, West Wing, Washington, DC. Long shutter exposure, I think I placed the camera on a bench. Did not use a tripod.

NOVEMBER 2015 COMPETITION WINNERS - OPEN



Loretta Argrett, "Williamsburg Musketeer"

Larry Gold, "The Reader"

This pic was taken as my wife and I were getting in our car to leave Terezin, a small town in the Czech Republic; where we had just visited the site of the Theresienstadt Concentration Camp. The image created by the soft light and the serenity of the man reading his newspaper was paradoxically jarring, in light of what we had just seen - physical remnants and exhibits of the sickening horror that had occurred there during World War II.



Larry Gold, "Men at Work"

Though I named the picture "Men at Work," a better name might have been "Men Hardly at Work" or simply "Men in High Places". Anyway, I took the pic while I was walking down a street in Budapest, Hungary. The temperature was scorching hot, so several of the workers were sans shirts. The man third from the bottom saw me shooting and decided to strike a pose.

NOVEMBER 2015 COMPETITION WINNERS - OPEN

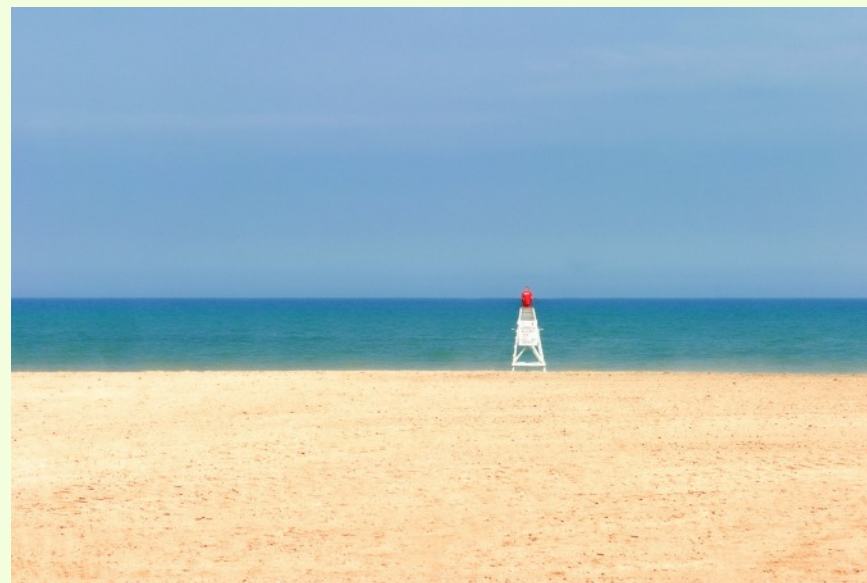


Kate Woodward, "Hilton Head View"

I liked the combination of nature and man-made in this scene, both peaceful. I was also drawn to the slight reflection of the beach in the window.

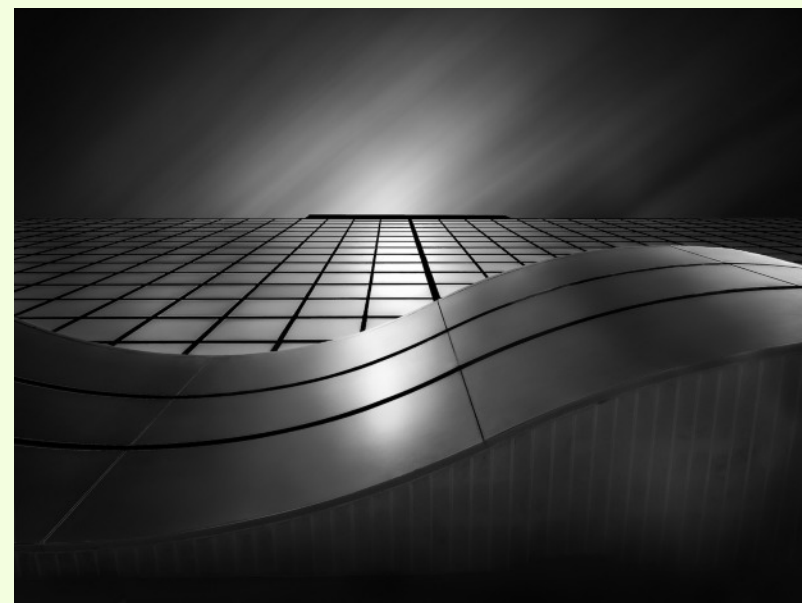
David Terao, "On the Beach"

This image was taken at a public beach in Evanston, Illinois on Lake Michigan in 2004. It was shot with a Canon 10D and 24-85mm lens set at 85mm. Exposure was 1/400 sec @ f/9 with ISO 100.



David Terao, "Curves and Squares"

I shot this office building in downtown Silver Spring with a Panasonic Lumix GX7 and 12-35mm lens set at 13mm (26mm equivalent). The exposure was 1/100 sec @ f/11 at ISO 200. Later, I added the clouds which were shot with a long exposure (60 secs). Recently, I've been experimenting with surreal architectural images in the style of Joel Tjintjelaar and Julia Anna Gospodarou.

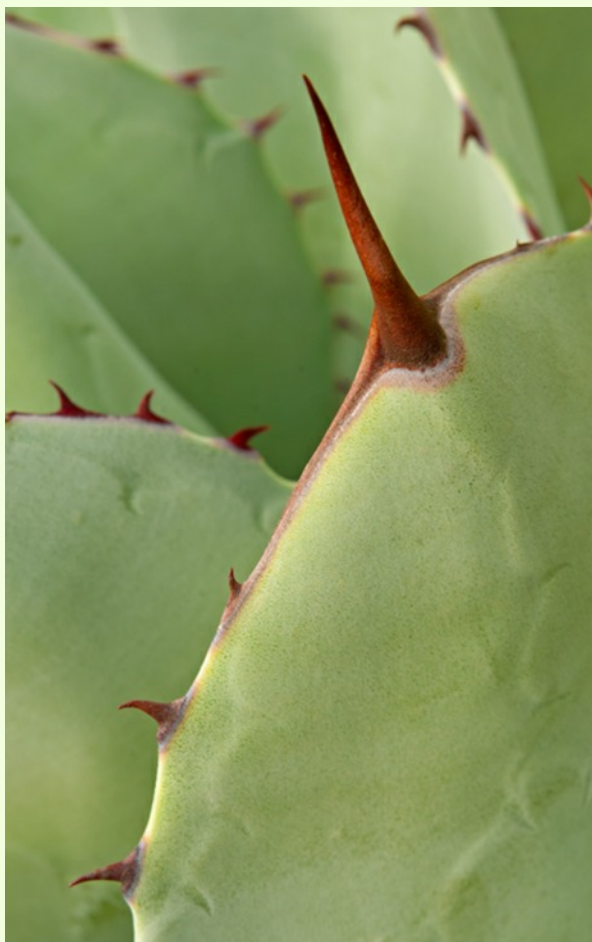


NOVEMBER 2015 COMPETITION WINNERS - OPEN



Coriolana Simon, "Fearful Melon"

These two melons are part of my "Edibles" series, which shows close-ups of fruits or vegetables in compositions loosely based on Japanese ikebana (i.e., flower arranging) principles. Here, the little horned melon simply wouldn't stand up straight on his tray, and with the big honeydew looming over him, he seemed to be shrinking back in fear. Canon 5D Mark II, 100mm Canon macro lens, Really Right Stuff tripod. Exposure 3.2 sec at f/29; window light, minor editing in Lightroom.



Beth Koller, "Spike"

"Spike" was taken during a recent field trip to National Arboretum. While many participants went to see the bonsai trees, several of us - including Bob Catlett, Loretta Argrett, and I spent the entire time in the outside garden behind the visitors' center. The sky was somewhat overcast - good for fairly even lighting-albeit on the cool, blue side. And there was a breeze - so we worked with subjects that tended not to move - cacti and succulents. The focal point is at the base of the biggest thorn and the place with the greatest color diversity.



Kate Woodward, "Flower Study"

I loved the glow of the inside of the flower. I did virtually no post processing on the colors in the photo; I did sharpen the photo a little and then use the filter dry brush.

NOVEMBER 2015 COMPETITION WINNERS - OPEN



Charles Bowers, "God Beams"



Mike Lux, "Golden Geese"

I shot this image at Lake Needwood this autumn at around 8:20 a.m. after the atmospheric morning fog had lifted and the sun had become high enough to brighten the waters with golden reflected color from the foliage across the lake. I then snapped my fingers, the geese starting flying back and forth, close by, low across the water, perpendicular to my field of view. As the sun continued to rise, the autumn colored reflections in the water became were as good as any I have ever seen, anywhere! But, the geese were now, nowhere to be seen.



Laurel Sharf, "Leaf Storm"

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- Moms with Cameras, Sat. Dec. 5, 9am-1pm
- Lightroom in a Day, Sat. Dec. 5, 9am-5pm
- Fieldwork-Photography Basics at US Botanical Garden, Sun. Dec. 13, 10am-12:30pm
- Sports Photography-Hoyas Basketball vs. Monmouth NJ, Tue. Dec. 15, 5:30-10pm
- Garden of Lights at the Mormon Temple Photo Safari, Tue. Dec 15, 7-9:30pm (also Mon. Dec. 21)
- Sports Photography-Hoyas Basketball vs UNC Asheville, Sat. Dec. 19, 10am-2pm
- iPhone Photography-Getting Started at Historic Union Station, Sun. Dec. 20, 11:30am-3:30pm

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

- A Photographer's Antarctica Dec. 2-20
- 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
- Costa Rica Birds, Apr. 2-14, 2016
- Holland at Tulip Time, Apr. 10-21, 2016
- Turkey: Continental Crossroads, May 7-22, 2016
- Ultimate Galapagos, May 25-June 11, 2016
- Spitsbergen-The Pack Ice Voyage, June 28-July 8, 2016

and many others at www.photosafaris.com

Art Wolfe

- Secret, Sacred & Wild India Workshop, Jan. 25-Feb. 2, 2016
- India-Cultural and Rustic Routes of Odisha, Feb. 3-12, 2016
- Cuba with Gavriel Jecan, Mar. 20-26, 2016
- Altiplano, April 11-20, 2016

- Vietnam Northern Tribes and Landscapes Workshop, May 21-31, 2016
 - Katmai Alaska Workshop, July 24-30, 2016
 - Palouse Workshop, Sep. 1-4, 2016
 - South Georgia and Falklands, Nov. 4-20, 2016
- and more at <http://www.artwolfeworkshops.com/>

Nikhil Bahl

- Bosque del Apache Workshop, Dec. 1-5
- White Sands Workshop, Dec. 6-9
- California Coast Workshop--Big Sur and Monterey Bay, Jan. 10-15
- Yellowstone in Winter, Jan 23-30
- Southwest Florida by Land and Sea, Apr. 11-17
- Ultimate Iceland Summer Adventure, July 5-17

and others at

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

Washington Artworks and Washington School of Photography

- Smartphone Photography, Tue. Dec.1, 7-10pm or Sun. Dec. 6, 10am-1pm
- Focus on Composition (4 sessions), Mon. Jan. 4-18, 7-10pm plus Sun. Jan. 17, 10am-1pm

and others at <http://washingtonartworks.com/product-category/photographyworkshops/#.U-kmFlbxbwl>

Bella Vista Photography

- Creative Abstract Photography Workshop (3 sessions), Sun. Jan. 10-24, 1-5:30pm
- Digital Photography Essentials, Sun. Feb. 15, 10am-2:30pm
- Orchids and Blue Poppies Flower Photography, Fri.-Sun. Mar. 13-15

<http://www.bellavistaphotography.com/classes-lessons>

Smithsonian Associates

- Introduction to Photography (8 sessions), Wed. Jan. 20-Mar. 9, 1:30-4pm
- Photographic Creativity, Design and Creativity (4 sessions), Wed. Jan. 20-Feb. 10, 6:30-9:30pm

- Open Darkroom Plus (8sessions), Thu. Jan. 21-Mar. 10, 6:30-9:30pm (Friday and weekend classes also available)
- On-Location Photography (8 sessions), Sun. Jan. 24-Mar. 20, 1:30-4:30pm
- Introduction to Black-and-White Film Photography and the Darkroom (8 sessions), Mon. Jan.25-Mar.21, 6:30-9:30pm

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

CALLS FOR ENTRY

DAVID BLASS

ViewBug (online; prizes include cash and gear)

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>

Dramatic Portraits, Deadline: Dec. 15

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

Funportation, Deadline: Jan. 13

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

The Four Elements, Deadline: Feb. 18

<http://www.viewbug.com/contests/the-four-elements-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>

ArtSpace Herndon (Herndon, VA)

2016 Fine Art Photography Competition, Deadline: Jan. 12, 2016

<http://www.artspaceherndon.com/calls-for-art/>

Women in the Arts, Edition #5 (online event), Deadline: Dec. 31

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

Embracing Our Differences (Sarasota, FL), Deadline: Jan. 4, 2016

<http://embracingourdifferences.org/>

Linus Art Galleries (Los Angeles, CA)

Contrast, Deadline: Dec. 6

All in Due Time, Deadline: Dec. 28

Tech, Science and Art, Deadline: Jan. 11, 2016

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

Black Box Gallery (Portland, OR)

Landscape: Photography Now, Deadline: Dec. 8

Black and White: 2016, Deadline: Jan. 6

<http://blackboxgallery.com/Juried%20Photo%20Shows%20and%20Competitions.html>

ARC Gallery (Chicago, IL)

A Touch of the Blues, Deadline: Dec. 26

<http://www.arcgallery.org/exhibitions/>

EXHIBITS AND EVENTS

TED RINGGER

Into Africa: The Photography of Frans Lanting – Images from 30 years of recording Africa’s landscapes and wildlife. Through June 5. 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 Newseum. 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

New Arrivals: Late 20th Century Photographs from Russia and Belarus – More than 20 photographs taken during the 1980’s. Through March 20. Baltimore Museum of Art. 10 Art Museum Drive, Baltimore, MD. 443-573-1700. www.artbma.org

New Arrivals: Photographs from the O’Neil Collection – 18 images donated by Tom & Nancy O’Neil. Through March 27. Baltimore Museum of Art. 10 Art Museum Drive, Baltimore, MD. 443-573-1700. www.artbma.org

Art of the Airport Tower – Exhibit by Smithsonian photographer Carolyn Russo explores the visual language of airport control towers. National Air and Space Museum. Sixth Street and Independence Ave., SW, Washington, D.C. 202-633-1000. www.nasm.si.edu

From the Library: Photobooks After Frank – A look at the role of the photobook and how it shaped photography into a viable fine art after Robert Frank’s seminal “The Americans”. Through February 7. National Gallery of Art, West Building. Sixth Street and Constitution Ave., Washington, D.C. 202-737-4215. www.nga.gov

EXHIBITS AND EVENTS (cont'd)

Celebrating Photography at the National Gallery of Art:

Recent Gifts - The Museum marks the 25th anniversary of its collection with an exhibit of recent gifts. National Gallery of Art, West Building. Sixth Street and Constitution Ave., Washington, D.C. 202-737-4215. www.nga.gov

Photo Ark - Joel Sartore photographs of endangered animals. National Geographic Building. 17th and M Streets, NW, Washington, D.C. 202-857-7700. www.events.nationalgeographic.com

Esther Bubley Up Front - Chronicles mid-century American life from beauty pageants to boarding houses. Through January 17. National Museum of Women in the Arts. 1250 New York Ave., NW, Washington, D.C. 202-783-5000. www.nmwa.org

Irving Penn: Beyond Beauty - A retrospective of the photographer's 70-year career. Through March 20. Smithsonian American Art Museum. Eighth and F Streets, NW, Washington, D.C. 202-633-8442. www.americanart.si.edu



Kate Woodward, "Sunlight Streaming: National Building Museum"
The National Building Museum is a beautiful building in so many ways. In this image, I was drawn to this staircase because of the way the sun streamed through the window, creating white light mixed with several soft shades of brown.

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