

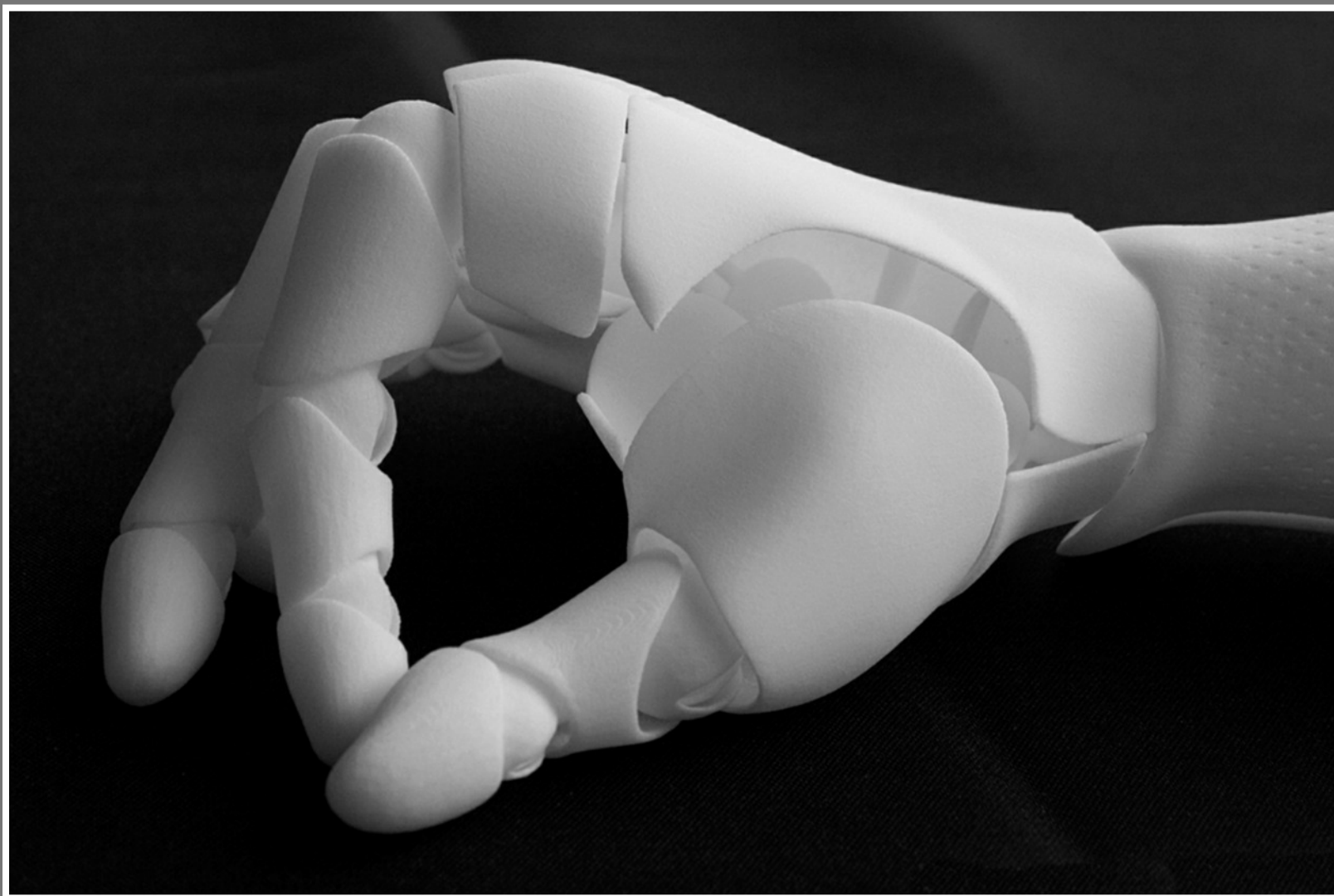
CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950 January 2016 Volume 57 Number 5

SSCCPHOTOGRAPHY.ORG

- ANNUAL
"WORDS
AND
IMAGES"
FEATURE
- DUTCH
STILL
LIFES
- TAMRON
150-600
REVIEW



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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 - Industrial/
Mechanical May - Black &
White/Monochrome

January - Open

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

JANUARY AT THE SSCC

- 7 Speaker Night (7:30 p.m.)
- 14 Competition Night: Open (7:30 p.m.)
- 21 Education Night (7:30 p.m.)
- 28 Open Forum (7:30 p.m.)
- 31 Field Trip - National Building Museum

EDUCATION NIGHT - JANUARY Home Black & White Darkroom

Learn how to set up a hybrid darkroom to develop your B&W film then scan to digital. We will discuss the different chemistry available, equipment needed to develop the film and methods of digitizing the negatives.

JANUARY OPEN FORUM NIGHT

For the Open Forum night this month, January 28, this month's unifying picture topic is "Bring in one of your favorite shots and be prepared to tell us why others should like it." We will also "debrief" each other on recent field trips, so bring in your shots and talk about the experience. We will have the usual book reports, gallery reviews, equipment and software discussions, or any photo related topic on your mind. Anyone who wishes to give a 5 to 10 minute presentation should get in touch with Dave (dave@davidwpowell.com).

COMPETITION COLUMN

Doug Wolters, Competition Chair

For January, we have an open-topic competition. It's always exciting for me to see the great variety of photos that are submitted for open competitions. Be sure to add your photos to this potpourri!

It's none too early to begin thinking about - and shooting for - February's competition: Still Lives. For some tips on the topic, you might reread the article in the December Cable Release on planning a still life photograph. Here's the definition of our topic:

A still life is a group of inanimate objects carefully arranged together in a specific way.

Such objects may be either natural (e.g. food, flowers, plants, rocks, shells) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.). Both types may be combined in a still life composition. As a rule, a small-scale still life is set on a table or other surface or assembled in a display box on a wall. The surface provides context for the composition and anchors it in space, while a well delineated background further defines it.

A photograph of a single object, such as a rose against a black background, will not qualify. For this competition, a still life must contain multiple objects; no single focal point is necessary.

There are some key words in this definition. "Carefully arranged." I will interpret this to mean done by a person (or several persons) - not a naturally occurring arrangement. Also, this excludes a composition that looks random. "A still life must contain multiple objects." No matter how beautiful the photo, if there is only one object, it will not fit the definition.

Shooting a still life could be a fascinating project. What are your hobbies? If one is music, a great number of objects could be included: CD's, metronomes, instruments, sheet music, strings, a music stand... Cooking? How about spice jars, measuring spoons,

a pot or pan, a wire whisk, an egg, some olive oil... What about photography? You could certainly arrange some filters, a small reflector, a couple of batteries, one gorgeous lens, and whatever other gear you carry in your camera bag... Each hobby and profession could have its own still lifes. Then there are games and toys, private collections like baseball cards or bottle caps, objects from construction sites or junk yards... The subject matter is up to you. Now all you have to do is arrange it.

Happy shooting!

Doug Wolters, Competition Chair

JANUARY "OPEN" TOPIC JUDGE: WALT CALAHAN

Walt Calahan is an old friend of SSCC, and he's served both as judge and speaker many times in recent years. Because of his wide variety of photographic interests and experience, he's just the right person to judge our open competitions.

Walt's career in photography has taken him under the Atlantic Ocean on a US Navy Trident submarine, down lava tube caves in Idaho, into surgical clinics for Afghan refugees in Peshawar, Pakistan, canoeing the Okefenokee Swamp of Georgia and the great northern woods of Canada, and being launched off the deck of a US Navy aircraft carrier. As if that weren't enough adventure, Walt has photographed myriad subjects, from the tumult of the revolution in Romania to children learning to tap dance. As his web site shows, Walt loves photographs that tell stories.

Hundreds of magazines have used his work, including the National



Geographic Society, *Boys' Life*, *Time*, *Fortune*, *Smithsonian*, *Rolling Stone*, and *Vanity Fair*. General Electric, Yamaha, The Washington Performing Arts Society, Hillel Foundation, and Harvard Business School have asked him to illustrate their publications and advertisements.

As an adjunct professor, Walt teaches photography for Stevenson University and McDaniel College's art departments. He's dedicated to his role as a teacher and claims it helps ensure a love for photography in the next generation of image makers. In his own education, Walt graduated with honors from Syracuse University's Newhouse School of Public Communications and then earned a Master of Liberal Arts degree from McDaniel College.

To learn more about Walt's accomplishments and passions, visit www.walterpcalahan.com.

JANUARY SPEAKER - BOB CATLETT

This season, we'll be trying some new approaches to Speaker's Night. Of course we'll still have our roster of pros who address various kinds of photography (e.g., food, black & white, nature, etc.). But this year we will have a special treat: a look at the work of SSCC's Bob Catlett, in his own words. He'll not only show us examples of his work, but he'll also explain his techniques for creating such images. Bob has been a member of SSCC since 1982, just about longer than any other current member. And over these 30+ years, Bob has grown to be one of the finest of the club's photographers.

When he was still in high school, Bob discovered photography and bought a contact printer for 620 film. That was the beginning. His first 35mm camera was a Vivitar; his next was a Pentax Spotmatic. Today, Bob shoots Nikon and has enough bodies, lenses, filters, lighting equipment, and accessories - not to mention computers and back-up storage devices - to fill a couple of large closets.

For formal training, Bob took some photography classes at Montgomery College, after finishing his college studies in criminal law at Howard University and American University. But he probably learned just as much about photography from examining

the landscapes of Ansel Adams, the vegetable images of Edward Weston, and the flowers of Robert Mapplethorpe.

What are Bob's favorite subjects? From what we've seen of his work in club competitions, his first love is nature - anything from wide open expanses of landscapes to jewel-like detail of macro shots of flowers. He especially enjoys the constant changes in nature subjects, seasonal changes and changes in the light and shadows depending on the time of day. But Bob is almost as happy in a studio environment and has spent a lot of time experimenting with figure studies. As outgoing as Bob is, it's no surprise that he also enjoys photographing people, capturing just the right expression that reveals a person's essence.

Along with Bob's career, first with the Metropolitan Police Force and then the Federal Reserve Bank, he found time to serve SSCC. He was treasurer for eight years, vice-president for two years, and field trip chairman for well over 10 years. Now, Bob serves the club as a director and uses his long experience with SSCC to advise the officers and committee chairmen of our board.



One of Bob Catlett's golden characteristics is his unflinching generosity with information and willingness to help other photographers, no matter what their level. Thank you, Bob!

**PROJECTED ENTRIES
DUE JANUARY 7
BY MIDNIGHT**

KERNELS OF KOREN - MESSAGE FROM THE PRESIDENT

Resolutions. In Star Wars terms, they're a new hope as a force awakens each year in January. It's the time of year we pledge to ourselves to finally get fit, eat better, save money, and keep a host of other clone-like promises usually returning like a Jedi boomerang striking you in the back.

One thing I have been reminded of very recently is that life is too short; don't wait till the 11th hour to fulfill your bucket list. This year, rather than succumb to the same old promises, make your goals attainable and fun. Expand on something you're already doing, namely photography, and develop yourself a little further than where you are.

Set goals and objectives. This seems like the easy part, but it's the most important part and, therefore, the most difficult. Make your goals attainable and realistic so you have a better chance of achieving satisfaction. Let's say, for example, you would like to achieve enough points in the monthly competitions to compete in the advance class. This is both realistic and attainable. However, depending on your photographic skills and confidence, the timeframe to achieve this will vary. Perhaps you will want to take a class or seminar to learn more technique or participate in open forum critiques to gain confidence. In other words, the time line and expectations are important towards achieving your goals.

Set a timeline to keep yourself on target. Goals do not need to be achieved within a year, month, or week. Set the time that fits best with your goal. For the competition points example, you may want to try to compete each month in each category to give yourself the most opportunities towards earning points and receiving feedback of your images from a judge.

Track your progress. Posting images to Flickr or Facebook gives you an easy to view timeline of your photography. Over time, you may see improvement and become a better judge of your progress towards your goal. Also, it's easy to track your progress if you are earning points. The pile of ribbons after a few months of winning will easily serve as a visual progress chart.

Reward yourself for accomplishments. This does not need to be expensive things like a new camera or lens but maybe printing a photo book of your most recent work that represents what you have accomplished.

On a personal level, my new year began in July when I became President of this fine Club. I set many goals for myself with a fixed timeline, and I see much progress thanks to the hard work and help of the Board and all members that participate in activities.

The Club year is almost at the halfway point. We still have many opportunities for growth ahead of us. Now is a good time to set some Club related goals for yourself, whether it's more participation in social activities or serving on the Board or offering to mentor a new member. Anything you choose will further yourself and the club at the same time.

To keep yourself on track think of each meeting as a prequel to the next meeting. Before you know it, you'll be achieving your goals as quickly as a light saber travels through a phantom menace. Thanks for reading this and allowing me to Force a few puns on you.

Michael Koren
President

MEMBER NEWS

THANKS TO OUR VOLUNTEERS

Thank you to Larry Gold and Laura Margison for answering the call for volunteers!! Their help will greatly improve the Club over the long term as we grow our membership.

Larry was the first to volunteer his services as our Facilities Coordinator. Larry has become the point of contact for club members to offer suggestions of places we can move to hold our meetings. We are simply outgrowing our current facility and need a larger room. If you have suggestions, please contact Larry at info@ssccphotography.org.

Laura has volunteered to help as the Clubs Social Media Guru. Laura is well qualified for this role as she does this type of thing for a living and for fun in her spare time. Laura will be posting to our Facebook and Twitter pages with photography-related content. There will always be something new and relevant on these sites. This will help the Club reach new people and bring more members and interaction to the Club. So, go to Facebook <https://www.facebook.com/search/top/?q=Silver%20Spring%20Camera%20Club> and Twitter <https://twitter.com/@ssccphoto> and connect with the Silver Spring Camera Club to see what's new.

SSCC MEMBER SELECTED FOR U.S. BOTANIC GARDEN EXHIBIT

We are pleased to announce that two of David Blass' images were selected to be included in the Flora of the National Parks exhibit at the United States Botanic Garden from February 18 - October 2, 2016 in the Conservatory West Gallery. In celebration of the 100th anniversary of the National Park Service, this art exhibit will showcase some of the plant species and communities found throughout the more than 400 national parks. From giant redwoods and aspen forests to endangered Virginia spiraea and water lilies, the national parks contain a diverse representation of

the North American flora. Both illustrations and photographs will be included in this exhibit that will take you on a tour of the beauty and importance of the American flora. See more at: <http://www.usbg.gov/exhibits#sthash.YDVdAM06.dpuf>

CALL FOR ENTRIES: JOE MILLER'S SIXTH ANNUAL ABSTRACTS EXHIBIT

The Joseph Miller Center for the Photographic Arts has issued the Call for Entries for the 2016 international abstracts competition and exhibit. Joe himself said he hopes SSCC will make as impressive a showing this time as we did last year, when seven of our members entered to considerable acclaim.

All interested photographers are invited to submit their entries starting Saturday, December 26, 2015. You may enter up to three images, for a fee of \$25.00.

The deadline for submissions is Friday, February 26, 2016. Selection for the exhibit will be made shortly after that date, and the exhibit will be on view at Joe Miller's center in Gainesville, VA during the month of May.

To see a detailed prospectus with all the relevant information about the exhibit, visit the web site of the Northern Virginia Alliance of Camera Clubs: www.NVACC.org.



SSCC FIELD TRIP

FIELD TRIP TO THE NATIONAL BUILDING MUSEUM Washington, DC, January 31, 2016

The National Building Museum is a breathtaking and unique building with lots of history, and Andrew Rein has arranged a free guided-tour of the building, including a visit to the fourth floor not normally open to the public. This is one of his favorite buildings in Washington, and if you are not familiar with it, we strongly suggest you take advantage of this unique opportunity through the Silver Spring Camera Club.

Constructed of more than 15 million bricks, the Museum houses some of the largest Corinthian columns in the world and has been the site of 17 Presidential Inaugural Balls, from Grover Cleveland's in 1885 to Barack Obama's in 2009. You will come face-to-face with the colossal capitals of the Corinthian columns as you tour the Museum's fourth floor—not accessible to the general public!



For more images of the National Building Museum, see <http://www.nbm.org/about-us/about-the-museum/our-historic-building.html>.

Meeting Time and Place: As usual, we will meet to carpool at the Giant parking lot at Arliss and Flower at 10:00 a.m. Those who wish to go straight to the Museum should meet us there at 11:00 a.m. Please be punctual since we are on an organized tour.

Carpoolers should leave at 10:00 a.m. to drive to the Fort Totten Metro stop. We can take the Red Line to Judiciary Square stop. The museum is a short walk from the station. Exit from the south side of F St., between 4th & 5th Streets and look for the big red brick building when you come out of the station. FYI DC street parking and Metro parking is free on Sunday.

Lunch Plans: After the photo session (about 2 hours), we can decide as a group where we want to eat. There are numerous options near the Museum, and there is also a nice Latin American restaurant around the corner from our carpool location in Silver Spring.

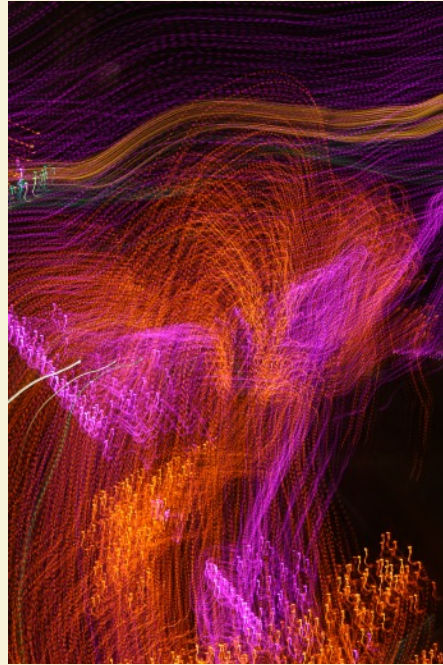
For further details or questions, please contact Andrew Rein at cdlots@gmail.com.



PHOTOS FROM DECEMBER 19 FIELD TRIP TO BROOKSIDE'S GARDEN OF LIGHTS



Rick Dean



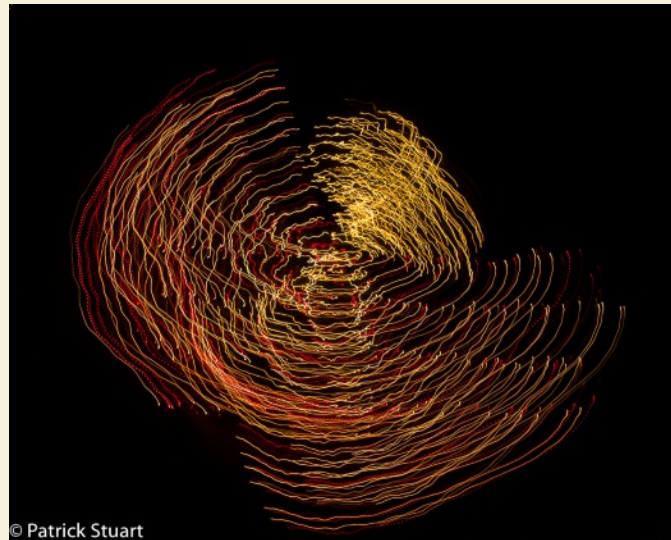
Cameron Stuart



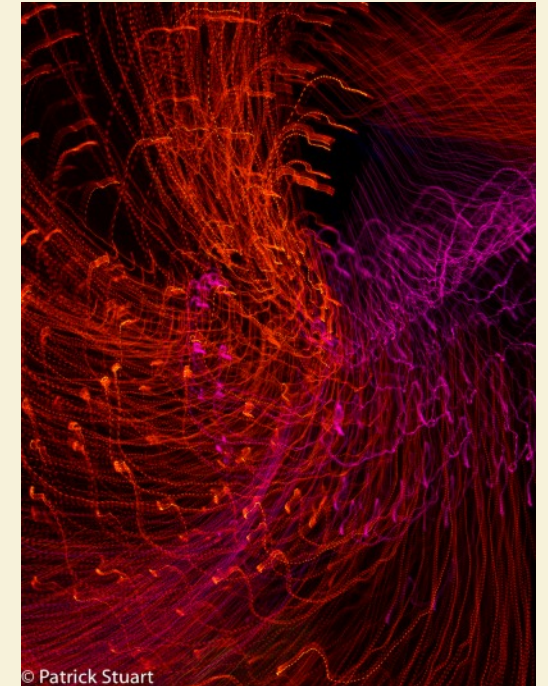
Cameron Stuart



Rick Dean



© Patrick Stuart



© Patrick Stuart

STILL LIFE - REINTERPRETED

By Coriolana Simon

In the early 1600s, painters in the great Dutch cities added still lifes to the proliferating genres of art. Over the course of the century, they created thousands upon thousands of still lifes, usually not as commissions for particular clients but as art for sale in their studios. Their customers included burghers, farmers, and tradesmen, and even the most modest house had paintings and prints on the walls. Art of all genres was everywhere, and scholars estimate that between 1620 and 1640 over 1.2 million paintings were created throughout the Netherlands.

Generally speaking, the still lifes were painted in a “photo-realism” style, whether the paintings showed a laden table, a bouquet in a vase, fresh game pegged on a wall, or “vanitas” subjects reflecting the impermanence of the material world. I have long admired the Dutch still lifes. This year I thought I’d try reinterpreting the genre through photography. To give depth to the project, I have studied a huge number of paintings and have been reading extensively on Dutch cultural, economic, social, religious, and military history.



The still lifes, along with paintings of interiors, present an extraordinarily rich and detailed picture of Dutch life. The Netherlands of the 17th century – the Dutch “golden age” – experienced phenomenal wealth, prosperity, and comfort, far above any other country within Europe. Aside from their massive export trade, they dominated imports of raw materials such as copper and iron ore, commodities such as grain, and products for finishing such as wool. Their ships covered the globe, monopolizing the spice, coffee, and tea trade in the east and introducing Europe to sugar from Brazil and tobacco from Maryland and Virginia. On their tables, and in the still life paintings, oranges and lemons, grapes, melons, pomegranates, olives, and vases of tulips became commonplace, arranged alongside wheels and wedges of local cheeses and platters of herring.

In the earliest part of the century, “table” or “breakfast” still lifes showed only a few objects, each in its own space. The formation of



Dutch culture was still tentative. But by the 1620's, objects overlapped in the picture plane as composition grew more complex and sophisticated. The Dutch were defining their national identity. As the century progressed, common pewter plates were

joined by blue and white porcelain imported from China, silver coffee or tea pots stood alongside pewter or stoneware pitchers, and the traditional “roemer” glasses for Rhine wine found their place among delicate glassware from Venice or elaborate goblets



crafted from chambered nautilus shells on gilt mounts. By the last quarter of the century, still life “photo-realism” had given way to a more expressive, painterly style in which artists flaunted their expertise in portraying sumptuous draped fabric or the ephemeral shimmer of almost unseen glassware.

The still life paintings can be enjoyed on multiple levels. They depict the Dutch homey prosperity to their 17th century buyers. They convey the pleasure of abundant food satisfying the appetite, evoking tastes and aromas. They show the painters’ artfulness in manipulating light, color, reflections, texture, and composition. And yet, they also send symbolic messages through the objects they portray. Cheeses, fish, oysters, crabs, beer, butter, breads and pastries, apples, plums, cherries – all speak to the agricultural and marine abundance of the Netherlands. The exotic fruits, boxes of pipe tobacco, finely worked silver, strings of pearls, gold coins, oriental rugs, and Chinese porcelain narrate the

height of the Dutch republic as the pre-eminent global power and the wealth of its merchants.

And yet...and yet... Many, many paintings, at least in the first half of the century, carry a moral warning: “Don’t let all this good fortune go to your head.” The worm in the apple, the full blown tulip about to wither, the emptying hourglass, the broken wine goblet indicate that nothing lasts forever. In the midst of incredible prosperity, the Dutch perennially harbored a deep fear that God would punish them for their surfeit. Wary of any overindulgence that could cause divine retribution (such as floods, plague, or more wars), they tried as individuals and as a people to keep their life balanced in a careful moderation. Toward the end of the century, these moralistic sensibilities gave way to a more baroque perspective both in the paintings and in real life.

These are complex ideas to bring to one’s photographs. In my own still lifes, I hope I can re-interpret not only the styles but also the spirit of the 17th century Dutch.

LENS REVIEW: TAMRON 150-600mm f/5-6.3 By Dave Mullen

With a trip to the San Diego Zoo on tap last summer, and with a \$1,000 gift that had to be spent on something “fun,” the time seemed right to extend my shooting range. Over the years I’d tried out the Sigma 50-500, Tamron 200-500, and Nikon 200-400 during trips to B&H. Money talks, and the Nikon (at \$7,000) was the sharpest of the bunch. Alas, Mrs. Mullen was not insisting on a \$7,000 fun gift.

Reviews of the Tamron 150-600, which replaced the 200-500, were promising, and I needed (or wanted) a longer zoom than my 80-200 for the full-frame Nikon D750.

This sucker is big! And heavy! Definitely a lens for the mono- or tripod.



But as you can see from the photos in the article, it does have a nice bokeh, particularly at the longer end when the subject is far removed from the background (ISO 200, 550mm f/6.3, 1/1600). This is a

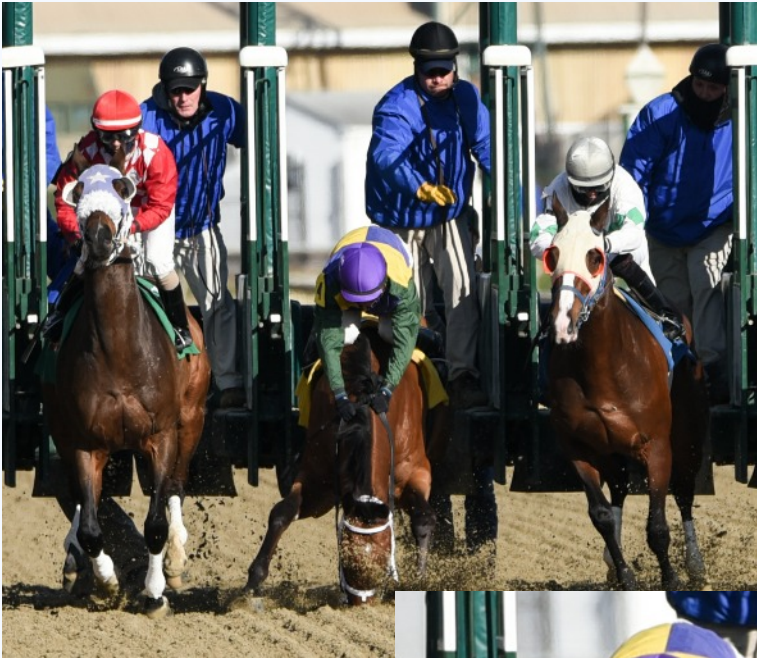


lens for when there’s lots of light, since f/6.3 doesn’t provide lots of shutter speed except under bright conditions (and even then with an elevated ISO). It does have vibration reduction technology, but given the weight I mostly shoot on a monopod with the VR off.

Nikon’s 600mm f/4 lens costs \$12,295 at B&H, while the Tamron 150-600mm f/5-6.3 costs \$1,069. A new Nikon entry came out after I’d bought this lens. The Nikon 200-500mm f/5 costs only a bit more, \$1,400, and might well be worth a look for Nikon shooters.

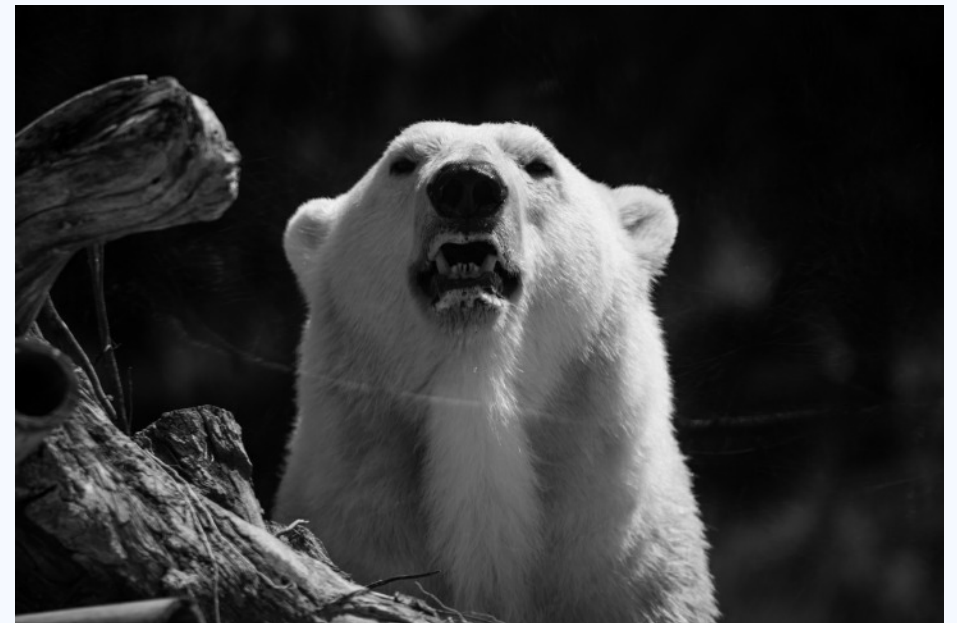
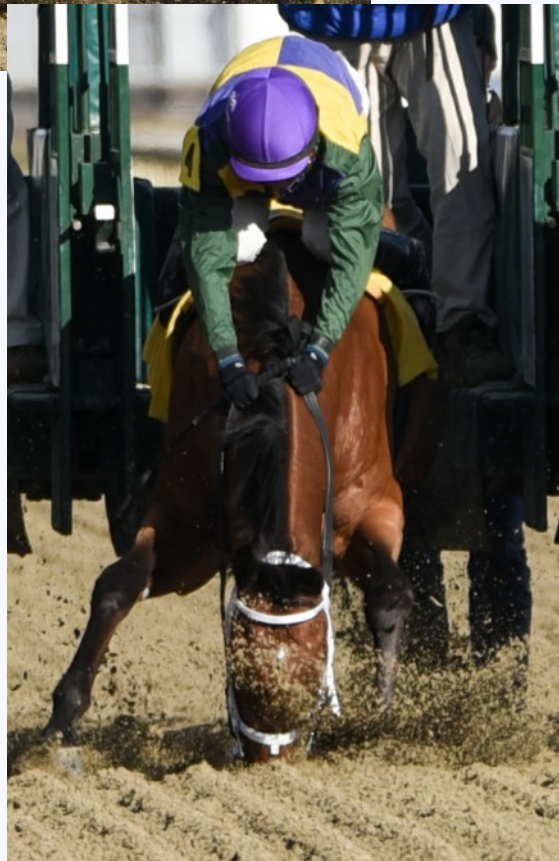
As you can see from the examples, with lots of light and a reasonably low ISO the photos are fairly crisp and clear. Most are full frame (not cropped) with minimal processing in Lightroom. The one exception is the four starting gate pictures (ISO 200, 400mm, f/6, 1/1250): the first is full frame, the second is cropped, the third and fourth are smaller crops of a horse stumbling out of the gate and into the dirt nose first. All were shot within seconds at ISO 200, 400mm, f/6.0, 1/1250. Even without processing and with a huge crop there’s plenty of detail in the stumbling horse (which recovered to finish last).





Lion: ISO 400, 600mm, f/6.3, 1/125 National Zoo

The other pictures show some of the capabilities of the lens... note that they were mostly taken under bright sunny conditions, which allows the lens to really shine.



Polar Bear: ISO 200, 600mm, f/8, 1/640 San Diego Zoo



Tiger Eating: ISO 2200 600mm, *f*/6.3,
1/400 San Diego Zoo



Gorilla: ISO 2800, 550mm, *f*/6.3, 1/400
San Diego Zoo



Program Fence: ISO 200, 350mm, *f*/6.0, 1/3200
Laurel Raceway



Moon: ISO 4000, 420mm, *f*/7.1,
1/4000 Cropped in Lightroom.

Words and Images



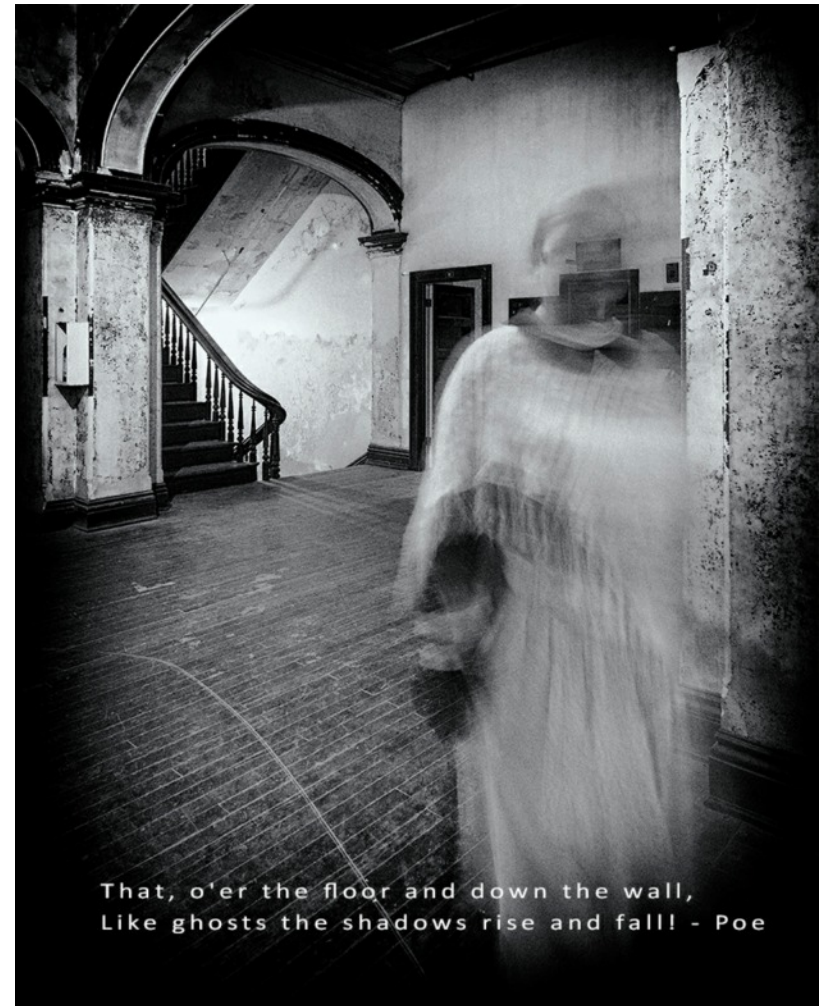
"The spirits of the dead who stood
In life before thee are again
In death around thee" - Poe

Charles Bowers



"But evil things, in robes
of sorrow, Assailed the
monarch's high estate." Poe

Charles Bowers

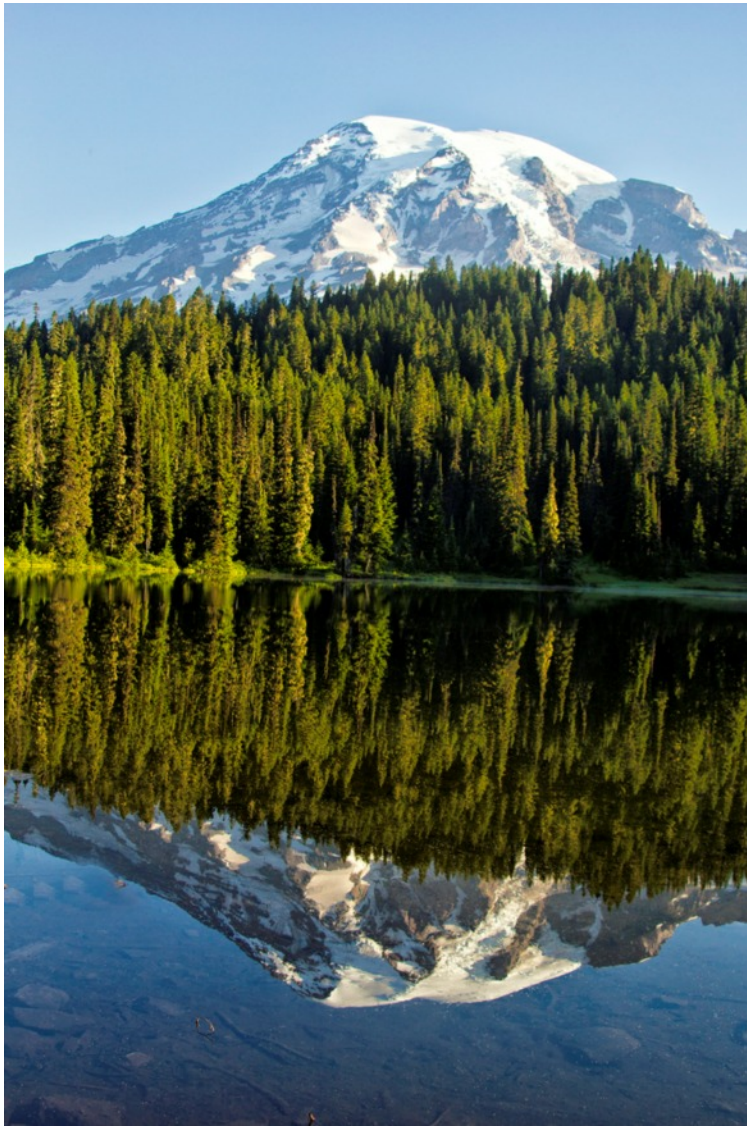


That, o'er the floor and down the wall,
Like ghosts the shadows rise and fall! - Poe

Charles Bowers

Getting the coffee ready,
Gonna be a long day ahead.

Michael Lux



Morning reflection,
The calm before the storm.

Michael Lux



The breakers roll in, colliding
with no apologies.

Caesars rushing to shore,
thunderous giants reaching for the sky.

Yet, all this pounding, so frightening,
a moment ago,

Dies gently,
caressing water's edge.

Michael Lux



It's a good idea to sample the equipment before you decide what's right for you.

David Blass

There are many possible captions for this photo of a curious wolf pup. Choose your fave from these or make your own.

1. Who's viewing whom?
2. The better to see you with!
3. Maybe I shouldn't be using a telephoto lens!

David Blass



FRIDAY EVENING By Doug Wolters

Friday evening, June 5th, Brookside Gardens. A little past 8:30 to almost 9.
Winds, calm; cloud cover, lifting. Just me, the roses - in their fading glory in the
fading light - and the frogs.

When the heart has
seen the sweetheart,
how can it remain
bitter? When a
nightingale has seen
the rose, how can it
keep from singing ...



A rose's rarest
essence lives in
the thorn.



Stop learning.
Start knowing.
The rose opens
And opens
And when it falls
Falls outward.



Every sweet-
scented rose
tells from its
heart the
secrets of
heaven and
earth.



What was said to the rose: Remember, the entrance door to the sanctuary is inside you.

Do thou smile like
the rose at loss
and gain;
For the rose,
though its petals
be torn asunder,
Still smiles on, and
is never cast
down.



Hear blessings dropping their blossoms around you.



And don't
think the
garden
loses its
ecstasy in
winter. It's
quiet, but
the roots
are down
there
riotous

Quotes by Jelaluddin Rumi (1207 - 1273)

DECEMBER 2015 COMPETITION WINNERS - INDUSTRIAL/MECHANICAL

Date: December 10, 2015
Topic: Industrial/Mechanical
Judge: Don Rosenberger

NOVICE PRINTS

1st - Laura Koren, "Thrust to Space"
2nd - Tanya Riseman, "Whirl Gig"

ADVANCED PRINTS

1st - Doug Wolters, "Thumbs Up"
2nd - Chuck Bress, "Tank and Shadows #2"
3rd - Charles Bowers, "House for Sale Great View of Power Plant"
HM - Coriolana Simon, "Steam Locomotion"
HM - Robert Peters, "Making Tracks"

NOVICE PROJECTED

1st - Tanya Riseman, "Prosthetic Prototype"
2nd - Larry Gold, "2 Perspectives"
3rd - Kate Woodward, "Train Arrival, Germany"
HM - Kay Carkhuff, "Gurgle Down the Drain"
HM - Dennis Freeman, "Blowing Engines"

ADVANCED PROJECTED

1st - Beth Koller, "Valves"
2nd - Jim Turner, "White Truck"
3rd - Coriolana Simon, "Against the Sky"
HM - Nick Williams, "Rust Belt"
HM - Coriolana Simon, "CN Maintenance"



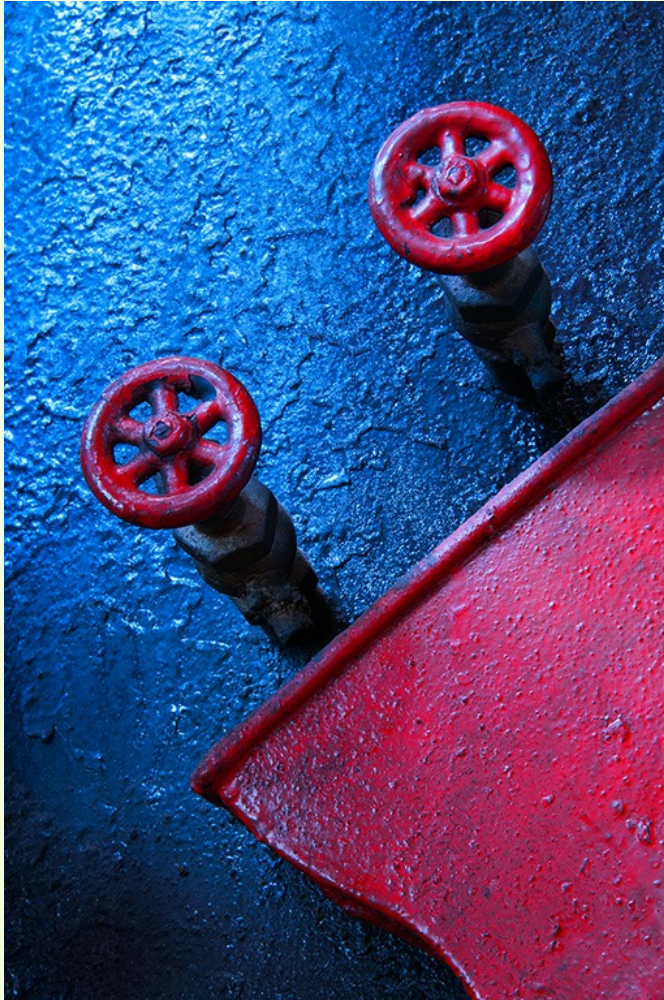
Coriolana Simon, "Against the Sky"
On a DC harbor river cruise, I saw this crane in an industrial area standing out against the sunset sky. To edit, I blackened the blacks and additionally saturated the sky a little. I used my old Canon Rebel T2i with a crop sensor lens at 200mm focal length; exposure 1/320 sec at f/6.3 and ISO 800.

Tanya Riseman, "Whirla Gig"
1/800 sec at f/18, 1600 ISO.
Montgomery County Fair.



Cover: Tanya Riseman, "Prosthetic Prototype"
Found at a co-ed Boyscout Adventurers table demonstrating their hand prosthetics made on 3D printers, at the first annual DC Maker Faire.

DECEMBER 2015 COMPETITION WINNERS - INDUSTRIAL/MECHANICAL



Beth Koller, "Valves"

This was taken at the Baltimore Train Museum on a cold winter day. It was the first time I had been there. The light from the overhead windows had a blue cast. The train car was actually black but took on a blue hue in the light. I elected to only incompletely correct the white balance because the blue was more dramatic. The trick was to keep the valves red and to avoid a deep fuschia hue. I tried several compositions and orientations as well as looking at other train cars with similar attachments, but this was the best. It was worth the \$18 entrance fee.



Nick Williams, "Rust Belt"

Dennis Freeman, "Blowing Engines"



DECEMBER 2015 COMPETITION WINNERS - INDUSTRIAL/MECHANICAL

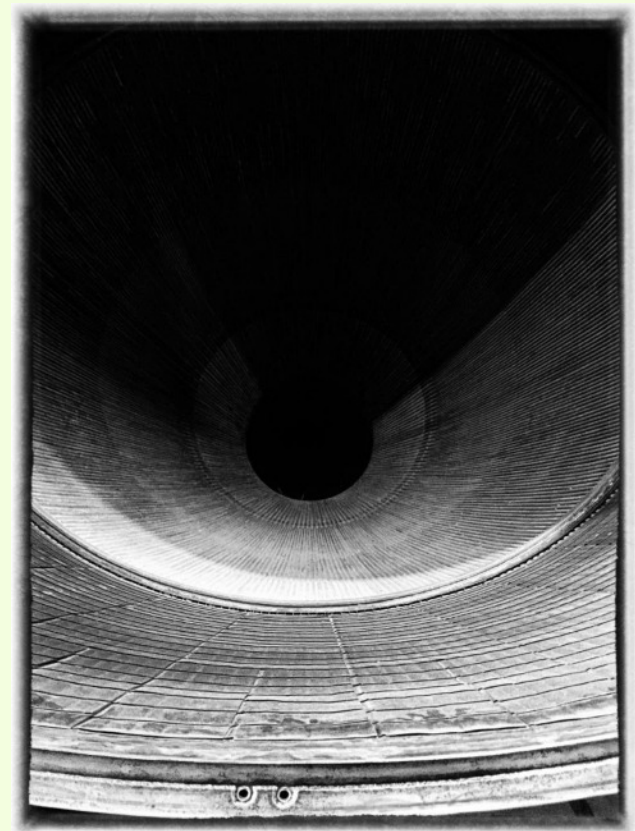


Robert Peters, "Making Tracks"

This photo was taken at the Trolley Museum late in the afternoon when the sun cast shadows. This was my attempt to get a leading line.

Coriolana Simon, "Steam Locomotion"

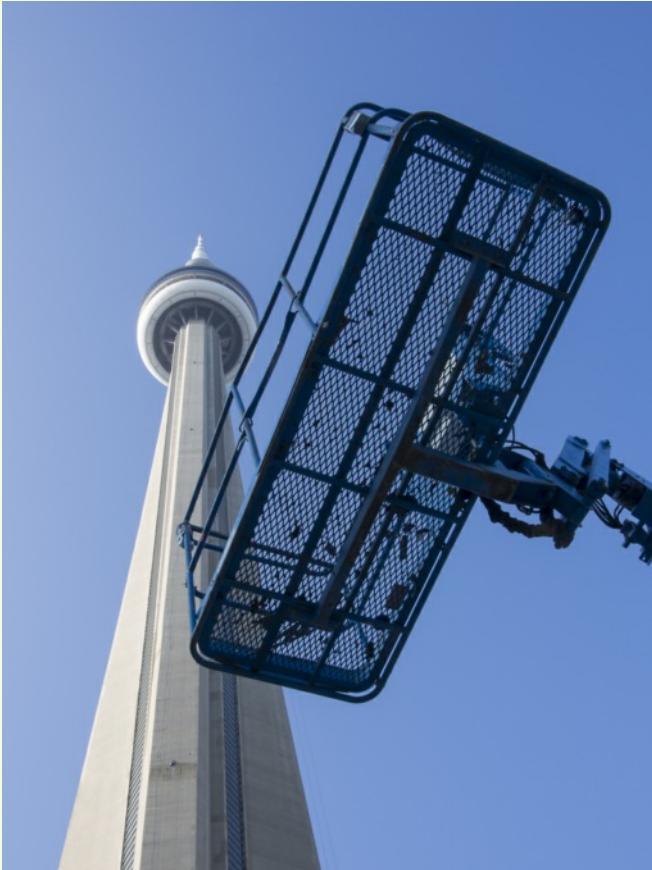
This locomotive wheel was shot at "Steam into History," a reconstructed historic train run in New Freedom, PA, just over the Maryland border. The locomotive itself "is a faithful replica of the Civil War steam locomotive that carried Abraham Lincoln to deliver his now famous Gettysburg Address. These same tracks carried Lincoln's funeral train two years later." Shooting around the train at the end of the line, I used my Canon 5D Mark II with a Canon 24-70mm f/2.8L lens. Focal length: 62mm. Exposure: 1/200 sec at f/5.6. ISO: 400.



Laura Koren, "Thrust to Space"

I shot this in the Air and Space Museum on the National Mall during one of Michael's iPhone Photography Meetup sessions. This is a picture of the aft end of a Saturn F-1 rocket that was designed to send Apollo astronauts to the Moon. Shot on an iPhone 6, f/2.2 1/15 sec. ISO 500. Processed with Nik Silver Efex Pro and Photoshop.

DECEMBER 2015 COMPETITION WINNERS - INDUSTRIAL/MECHANICAL



Coriolana Simon, "CN Maintenance"

On one of our trips to Toronto, Doug rode up to the top of the CN Tower for panoramic views of the city while I stayed on the ground and circled the Tower for interesting shots. Maintenance crews had been cleaning on one side of the Tower, and this workers' platform made a wonderful visual contrast to the smooth lines of the Tower itself. Travelling light, I used my Olympus Micro Four-Thirds OM D-EM 5 with the compact Olympus 12-50mm lens (~ 24-105 equivalent) $f/3.5-6/3$. Exposure: 1/30 sec at $f/20$. Focal length: 19mm (almost 40mm equivalent). ISO: 200.

Doug Wolters, "Thumb's Up"
Water main work in front of our house this summer. Spent hours shooting. One workman in particular loved it when I took his picture. I sent the foreman this winning shot. Shot with the Olympus 12-40mm $f2.8$ lens mounted on an Olympus OMD E-M5 Mark II camera, 1/125 sec. at $f/6.3$, ISO 500.



*Larry Gold,
"2 Perspectives"*

DECEMBER 2015 COMPETITION WINNERS - INDUSTRIAL/MECHANICAL



Kate Woodward, "Train Arrival, Germany"

Throughout my trip to Germany, I was fascinated by the geometric variety of building facades constructed with multi-planned glass. I took this photograph to capture the contrast of the myriad shapes in the glass with the single - new and shiny - German train. Canon Powershot G12; 1/100 sec at f/8; ISO 200; 14mm focal length (35mm equivalent: 63mm)



Jim Turner, "White Truck"



Kay Carkhuff, "Gurgle Down the Drain"

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- iPhone Photography-Getting Started at the National Gallery, Sun. Jan 10, 11:45am-3:45pm
- Photography as a Second Career, Tue. Jan. 12, 7-10pm
- National Airport Photo Safari, Sun. Jan. 17, 2:30-5pm
- B&O Railroad Museum, Sun. Jan. 24, 10am-2pm
- WEBINAR Advanced Glamour and Beauty Retouching, Tue. Jan. 26, 7:15-9:15pm
- Duck Season at Centennial Lake, Sat. Jan. 30, 9-11:30am
- DSLR Photography-The Basics, Sun. Jan. 31, 9:30am-1:30pm
- Take Your Photography to the Next Level, Mon. Feb. 1, 7:30-9:30pm
- Composition, The Essence of Good Photography, Sat. Feb. 6, 2:30-5pm

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

Nature & Photography Tours

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

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

Joseph Van Os Photo Safaris

- Yellowstone in Winter, Jan. 16-31
- Venice at Carnival, Jan. 30-Feb. 6
- Japan's Winter Wildlife, Feb. 19-Mar. 5
- Norway's Lofoten Islands, Mar. 7-15
- Costa Rica Birds, Apr. 2-14
- Holland at Tulip Time, Apr. 10-21
- Oregon Coast, May 21-27
- Ultimate Galapagos, May 25-June 11
- Spitsbergen-The Pack Ice Voyage, June 28-July 8
- Jaguars & Wildlife of Brazil's Pantanal, June 30-July 12 (other dates available)

And many others at www.photosafaris.com

Art Wolfe

- India-Cultural and Rustic Routes of Odisha, Feb. 3-12
- Altiplano, April 11-20
- Vietnam Northern Tribes and Landscapes Workshop, May 21-31
- Lake Quinault Photography Retreat, June 8-12
- Glacier Bay Exclusive Tour, July 5-12 (ONE SPACE REMAINING)
- Oregon Coast Workshop, Aug. 11-14
- Palouse Workshop, Sep. 1-4, 2016
- Mystical Myanmar Workshop, Nov. 1-11
- South Georgia and Falklands, Nov. 4-20, 2016

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

Nikhil Bahl

- California Coast Workshop--Big Sur and Monterey Bay, Jan. 10-15
- Winter in Yellowstone, Jan 23-30
- Southwest Florida by Land and Sea, Apr. 11-17
- Springtime at Chincoteague Island May 13-15
- Ultimate Iceland Summer Adventure, July 5-17

And others at

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

Washington Artworks and Washington School of Photography

- Focus on Composition (4 sessions), Mon. Jan. 4-18, 7-10pm plus Sun. Jan. 17, 10am-1pm (a Sat. class starts Feb.6)
- Introduction to Digital Photography (4 sessions), Tue. Jan. 5-26, 10am-1pm (classes also on Wed., Sat. and in Feb.)

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

Horizon Workshops

- Horizon Summit, Mar. 4-6, Wilmington, DE
- The Olympic Peninsula, May 15-22

<http://www.horizonworkshops.com/workshops.html?cr=211>

CALLS FOR ENTRY

DAVID BLASS

ViewBug (online; prizes include cash and gear)

Funportation, Deadline: Jan. 13

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

Cold vs. Hot, Deadline, Jan. 25

<http://www.viewbug.com/contests/cold-vs-hot-photo-contest>

My Best Winter Shot, Deadline: Feb. 8

<http://www.viewbug.com/contests/my-best-winter-shot-photo-contest>

Children and Animals, Deadline: Feb. 13

<http://www.viewbug.com/contests/children-and-animals-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/>

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

<http://embracingourdifferences.org/>

Linus Art Galleries (Los Angeles, CA)

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

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

The Red Show, Deadline: Jan. 25 (online or gallery exhibits possible)

<http://linusgallery.com/call-for-entries/red-show-call-submissions-deadline-january-25-2016/>

Black Box Gallery (Portland, OR)

Black and White: 2016, Deadline: Jan. 6

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

1650 Gallery (Los Angeles, CA)

Dudes, Bros & Gentlemen, The Man Show, Deadline: Jan. 3

<http://fs17.formsite.com/1650gallery/bros2016call/index.html>

Art-competition.net (online)

Blue, Deadline: Jan. 4

<http://www.art-competition.net/G25N-Blue.cfm>

Flowers, Plants & Gardens 2, Deadline: Jan.11

http://art-competition.net/Flowers_Plants_Gardens_2.cfm

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

Macro 2015 (sic), Deadline: Jan. 10

<http://www.nyc4pa.com/#!macro-2015/c7cw>

Perspective Gallery (Chicago, IL)

Lens 2016 International Juried Exhibition, Deadline, Jan. 17

<https://perspectivegallery.slideroom.com/#/Login>

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

Nature's Best Photography: The Best of the Best - A curated selection of 20 years of wildlife and landscape images. Through October 1. 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

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. Through March 27. 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. Through April 11. 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. Through March 20. Smithsonian American Art Museum. Eighth and F Streets, NW, Washington, D.C. 202-633-8442. www.americanart.si.edu



Charles Bowers, "House for Sale Great View of Power Plant"

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