

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

February 2016 Volume 57 Number 6

SSCCPHOTOGRAPHY.ORG

- **EASTERN CALIFORNIA LANDSCAPES**
- **ICE FORMATION PHOTOS**
- **MEMBER PROFILE: DENNIS FREEMAN**



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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.

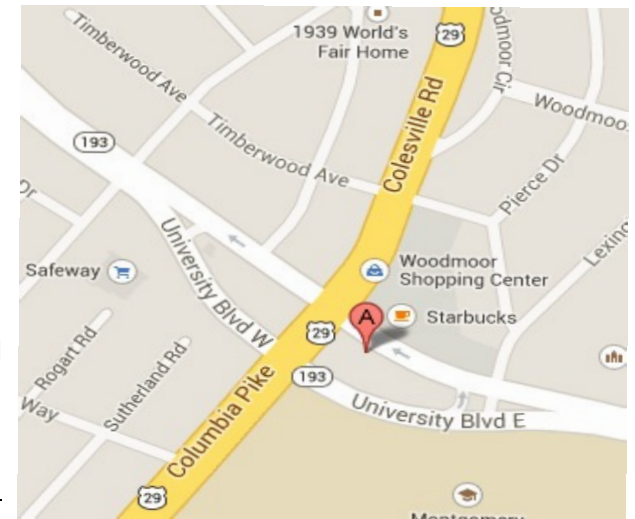


SSCC MEETING LOCATION

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@ssccphotography.org.

FEBRUARY AT THE SSCC

- 4 Speaker Night (7:30 p.m.)
- 11 Competition Night: Open (7:30 p.m.)
- 18 Education Night (7:30 p.m.)
- 25 Open Forum (7:30 p.m.)
- 27 Field Trip - National Cathedral

EDUCATION NIGHT - FEBRUARY

This evening we will have a special guest. Greg Holden will present a lecture discussing what types of subjects look good in black and white. Then, he will present "digital darkroom" processing, where he will demonstrate examples of converting a photo to B&W in both Lightroom and Silver Efex Pro.

Greg is a member of the North Bethesda Camera Club and long time friend of the Silver Spring Camera Club. He is an excellent teacher of black and white conversion. This is a presentation not to miss! Read more about Greg and see his work on his website <http://www.imagesunderfoot.com>.

FEBRUARY OPEN FORUM NIGHT

For the Open Forum night this month, February 25, this month's unifying picture topic is "Leading the Eye"... persuading the viewer to see things in a particular order. 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

Since January was an open competition, February must be a themed competition.

The theme for this month is a thought-provoking one: still lifes.

FEBRUARY: STILL LIFES

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.

In last month's *Cable Release*, I wrote a rather detailed analysis of what still lifes could be. Here is the short version: an intentional arrangement of objects.

You could find inspiration in many places. Check last month's article, then look at the great painters - Cézanne, Van Gogh, the numerous Dutch masters of still lifes. Explore this site on flickr: <https://www.flickr.com/groups/still-life-photo/>. Check out the contemporary images of such photographers as Paulette Tavormina, Lynn Carlin, Kevin Best, or Levin Rodriguez.

Next month is an open competition. Plan ahead: In May the theme will be Landscapes, and April will be Black and White / Monochrome.

Happy shooting!

Doug Wolters, Competition Chair

CLIFFORD WHEELER TO JUDGE STILL LIFES

We're honored this month to have Clifford A. Wheeler as our judge for the still life competition. He brings a unique sensibility to photography and is sure to offer insightful critiques on the images we show him.

Let Cliff introduce himself to us first, in his own words: "As a photography major in a school of fine art, I was often asked to photograph artwork for other students...the painters, sculptors, and printmakers I knew. And I enjoyed a reputation for color accuracy, which I then parlayed into a small studio business upon graduation. Around the same time, I began working as a commercial picture framer and started collecting the tools I would need to produce my own work from start to finish. Roughly five years later, I was offered the opportunity to become a member of a gallery of like-minded photographers in an old munitions factory in Alexandria, Virginia. As a gallery member, my job was to install the monthly exhibitions. I purchased a full size utility van to move artwork.

Flash ahead thirty years...Kodak no longer makes my favorite film, so I've shut down my studio operation, and as well, no longer do commercial framing. Folks did start noticing the exhibitions I was installing all around the Metro area, though. I now function as Lead Installer of Exhibitions for many area galleries and museums, designing and installing exhibitions in all media, but I prefer specializing in exhibitions of photography. I'm on my third van, and it's coming up on 150,000 miles."



Clifford Wheeler also gives us a fascinating glimpse into his thinking on his own photography: "Making photographs has always been an opportunity to both capture a moment when the unique combination of light and form best reflects the essence of the 'thing itself,' and the technical challenge of actually creating something tangible, something that can be held in the hand...and shared between individuals.

"I often do this for no other reason than sentimentality itself. Using photography to explore this world into which I was born, sometimes I'm left feeling like a writer learning the meaning of the words I will use to tell a story."

FEBRUARY SPEAKER: MICHAEL BOREK'S ALTERNATE UNIVERSE OF PHOTOGRAPHY

As camera club members, we're used to looking at certain kinds of photographs – dramatic landscapes, grandchildren's faces, beautiful flowers, a grizzly bear catching a salmon, architectural exteriors, and the occasional abstract. However, there are other avenues of photography that we rarely explore. For example, we don't pursue photojournalism, with its heart-wrenching views of wars, starvation, the underclass, or environmental degradation. Another photographic path we seldom take is the art photography shown in galleries, such as Multiple Exposures in the Torpedo Factory.

Our speaker this month, Michael Borek, will take us down that path. Some of his images he describes as "multi-layered, absurd, surreal." Many are strange, with cerebral overtones. Often, they seem to reveal a particularly Eastern European slant. But they are always haunting.

A photographer and freelance interpreter now based in Bethesda, MD, Michael Borek is originally from Prague, Czech Republic. Only after graduating from the School of Economics in the 1980s, did he realize that he did not want to work as an economist under the old regime. Instead, he took a job as a night watchman, while attending intensive English courses during the day. After passing

the required exams, he started working as a freelance interpreter, which gave him more flexibility to pursue his interests. One of them, photography, stayed with him all of his life, and later turned into his second career.

Borek grew up in what he describes as "newly created, cheerless urban landscapes." He found these constructions depressing and was instead drawn to older buildings. That these old structures were dilapidated and deteriorating only added to their appeal. After he moved to the United States in 1992, Borek continued to be fascinated by the "visual archeology" of urban decay, and the suggestion that things are not as they seem.

In 2006, Borek became a member of the Multiple Exposures Gallery in the Torpedo Factory in Alexandria, Virginia, and he started showing his photographs. In 2008, he had a solo exhibition at the Czech Embassy in Washington, DC, and, in 2009, he was a featured artist in the Rayko Gallery in San Francisco. During the last five years, his photographs from the abandoned lace factory in Scranton, Pennsylvania, were selected for juried shows by curators from the Corcoran, Whitney, Hirshhorn, Getty, and Phillips museums, and one of them won second prize in the fine art category of the international competition of FotoWeek DC in Washington, DC. Borek's Scranton Lace project was also covered by New York Times and Daily Mail. In 2011, one of Borek's solo exhibitions featuring his works from this portfolio was ranked as one of the ten best photography exhibitions in Washington, DC, by photography critic Louis Jacobson. In 2012, the Maryland State Arts Council awarded Borek an Individual Artist Award and Grant. In 2013, the US Embassy in the Czech Republic presented a solo retrospective exhibition of Borek's photography at the American Center in Prague, and in May 2014 this exhibition was shown in Pilsen, Czech Republic. In June 2014 Borek had a solo exhibition at the Czech Embassy in Washington, DC, as a part of celebration of 90th anniversary of death of Franz Kafka. In 2015, Borek's photo from his



new series *Treachery of Images* won first prize in FotoWeek DC competition Places of DC. In July 2015, Borek had his first solo exhibition in New York City at the BBLA Gallery in the Bohemian National Hall where he presented his project *What Would Sudek Do?*

MEMBER NEWS

SSCC BOARD MEETING MINUTES December 08, 2015

The Board discussed the results of the recent member survey, including the general call for improved facilities and a desire for mentorship for newer members. The Board also discussed the value members found in the Club's offerings and events. This fed into a discussion of the Club's communication strategy and the SSCC website. Laura Margison presented the outline of a new communications strategy, which would include a social media component to help reach the next generation of members and boost membership. As part of this communication strategy, the *Cable Release* will transition to a web-based format, and a small committee was set up to plan how this revised format will work.

The Board discussed the current rules for the Directors' terms of service and agreed to bring a new proposal to the membership for a vote soon: The modification suggested is a two year term but a Director can not concurrently serve as a Chair.

The Board discussed the current Commemorative Fund and decided to rename it to the Honor Fund and bring a proposal to the membership for use of the Fund.

The Board discussed additional opportunities for Club income, which could be important if new facilities for meetings were more expensive.

Finally, the Competition Chair asked the Board to consider purchasing a new projector.

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. All interested photographers are invited to submit their entries, and 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.

**PROJECTED ENTRIES
DUE FEBRUARY 4
BY MIDNIGHT**

KERNELS OF KOREN - MESSAGE FROM THE PRESIDENT

As you know, President Obama recently delivered his last State of the Union to Congress and the American people. This will be my first State of the Club delivered to you, the members of SSCC.

Starting with membership, which is the basis of all clubs, we number 77 paid members as of the middle of January. Membership totals are very important for two main reasons. First, this pays the Clubs bills such as rent, speakers and judges. Second, and most important, is diversity and learning from each other. More members equal more points of view and, ultimately, more learning from each other.

This year the Club has embarked on an aggressive social media strategy to reach out to the community to find new members outside the traditional means. It is no longer effective to post fliers in camera stores. Unfortunately many of our local camera stores are gone, as more people now shop online for consumer electronics. To meet this challenge, the Club now has a presence on Meetup and is now much more active on Facebook and Twitter. Establishing a more meaningful web presence has identified some challenges ahead that we are working on behind the scenes. We have a committee that is working to update and refresh our website and we have a committee that is working to transition our beloved Cable Release to our website.

The transition of the Cable Release to the website is an important and necessary change. There is a lot of great information that is published monthly. However the work to gather that information and construct each page is very labor intensive. To streamline the work necessary, the transition committee has identified what is static and repeating information, such as our location and inclement weather policy, and information that is updated monthly, such as speaker and judge bio's and all the other great articles you read. Moving all this to the web will streamline the publishing workflow and keep our website constantly up to date and relevant.

Again behind the scenes, the Board has discussed and will be recommending to membership modifications to the Directors term of service. The results of the recommendation, if passed during a vote, will be to get more people involved with the Board and take part in the decision making process that runs your Club.

Additionally, the Board has finally made a decision to go forward with an Honor Fund that will raise money to award a grant for a photography/community-based purpose. More information to come soon, as the Board is still working on all the details.

Norm, our Club Historian has worked to digitize all the Cable Release issues since the start of publication in 1961. This vast archive and treasure trove of information will be moved to our new and improved website very soon.

Challenges that are ahead of us are common for any Club but easily overcome. My goal as President is to foster as much inclusion and diversity in Club activities as possible. The more people that participate and take an active role on the Board is better for the Club. If a role on the Board is not your thing, then serving as a volunteer on a small committee also goes a very long way. Two examples of this are Laura's taking a role in updating our Facebook and Twitter pages and Larry's helping us search for a new facility. Many doing a little is better than a few doing a lot.

To paraphrase President Kennedy's inaugural address: My fellow photographers ask not what the Club can do for you but what you can do for the Club. We need you, positions available. Contact me anytime: president@ssccphotography.org

Michael Koren
President

SSCC FIELD TRIP

FIELD TRIP TO THE NATIONAL CATHEDRAL Washington, DC, February 27, 2016

Mark your calendars!! Saturday, February 27 will be our special guided tour of the Washington National Cathedral - behind the scenes with the Cathedral's Visitor Services specialist, Andy Bittner. (Note date change: The field trip was originally planned for February 28.)



If you attended Speaker's Night in December, you saw Andy's fascinating presentation on the construction of the Cathedral. You also got a sense of his famously encyclopedic knowledge of this unique edifice. On our tour, Andy will take us to places in the Cathedral that visitors rarely get to see. As a photographer himself, he'll point out great spots to shoot from and the best angles. So, be prepared not just to make impressive images but also to absorb fascinating facts about this DC landmark.

IMPORTANT POINTS:

- 1) The tour is limited to 15 participants and will only be open to SSCC members in good standing. If there is sufficient demand, we will try to arrange for a second tour.
- 2) There is a non-refundable fee of \$30 for the Cathedral tour. If you're familiar with other organizations around town that hold Cathedral tours, the SSCC fee is only about one-third of those prices.

3) To put your name on the list for this one-of-a-kind field trip to Washington National Cathedral, please send an email to Coco Simon no later than Tuesday, February 9: SSCCprograms@aol.com.

4) If there are more than 15 names, we will hold a drawing on February 11, competition night, for winning participants.

5) **Payment - by check only - is due no later than Monday, February 22.** Checks should be made payable to SSCC and given or mailed to: Field Trip c/o Coco Simon, 9218 Manchester Road, Silver Spring, MD 20901.



WASHINGTON NATIONAL CATHEDRAL
BEHIND-THE-SCENES TOUR
SATURDAY, FEBRUARY 27 at 12:30 p.m.
MEET IN FRONT OF THE CATHEDRAL BY THE
CENTER STEPS
SIGN UP DEADLINE: 9 FEBRUARY
PAY-BY-CHECK DEADLINE: 22 FEBRUARY

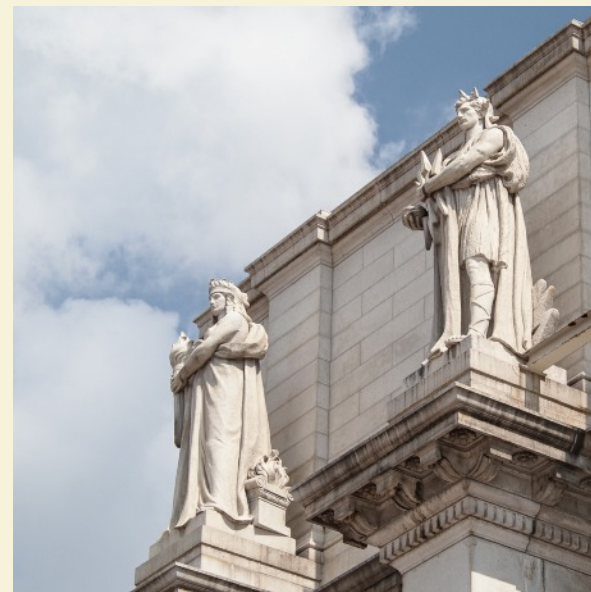
SSCC FIELD TRIP

FEB 8 FIELD TRIP TO UNION STATION

Our second joint NIH Camera Club/Silver Spring Camera Club weekday meet-up will be on the morning of Monday, February 8 to Union Station. Tripods are not allowed in the building so this will be primarily a handheld outing (you can shoot with a tripod outside). But there should be lots of opportunities for indoor street photography, crowd and motion shots, and some architecture. You can arrive when you wish but we'll arrange a place to meet at 10 a.m. to exchange information on photo possibilities, then again around noon for people planning to stay for lunch. We'll send out a reminder and more details in early February.

If you are looking for another indoor street photography opportunity, there will be a number of activities to celebrate the Lunar New Year at Lake Forest Mall on the weekends of February 6-7 and 13-14.

<http://www.shoplakeforest.com/event/lunar-new-year-celebration/2145467723/>



PHOTOS FROM JANUARY 6 B&O RAILROAD MUSEUM MEET-UP

Our first midweek joint meet-up with the NIH Camera Club on January 6 was well attended with 13 photographers and both clubs represented. SSCC shooters were David Terao, Nancy Morrison, Yaakov Gridley, Gene Luttenberg, Larry Gold, Beth Koller, and Jim Turner.



David Terao



Jim Turner



David Terao

CALIFORNIA LANDSCAPES

by David Terao

When we think of California landscapes, we typically conjure up images of surfers on sunny beaches, the Golden Gate Bridge, or the Hollywood sign in the Santa Monica Mountains. Sometimes, we think of redwood forests or the granite cliffs of Yosemite. Although I had been to California many times, I always visited the western part of the state. Last September, my wife and I decided to take a driving tour of the eastern part of California – east of the Sierra Nevada Mountains. I had read about and seen many photographs of the more unusual landscapes of eastern California, and I wanted to capture some of those images myself. We covered 2000 miles in 10 days in our rental car. Our whirlwind tour included Mono Lake, the Ancient Bristlecone Pine Forest, Manzanar War Relocation Center, Death Valley, and Joshua Tree National Park.

Mono Lake is located just east of Yosemite. It is noted for its tufa towers. Because the lake has no outlet and is fed by freshwater streams, the salts and minerals from the streams accumulate over the centuries to form tall, tufa towers. Mono Lake has salinity 2-3 times that of the Pacific Ocean. The classic Clint Eastwood film, “High Plains Drifter,” (1973) was shot on location on the shores of Mono Lake. My images were taken just prior to and during sunrise. While driving to Mono Lake, I was amazed at how dark it was and excited to see so many stars, including the Milky Way, so clearly for the first time in my life. It’s a rather eerie sensation to be standing amongst the tufa towers in the dark. Surprisingly, there were



quite a few other photographers out there braving the cold, early morning temperatures – many of whom you could hear speaking foreign dialects.



The Ancient Bristlecone Pine Forest was my favorite place to visit. It is located 10,000 feet above sea level in the White Mountains in the Inyo National Forest just east of Bishop, California. The forest contains the oldest trees in the world. The growth rate of the bristlecone pine is extremely slow – 1 inch in diameter in 100 years. Due to the cold, dry environment, and with few insects, wood decomposes very slowly. Some areas of the forest contain groves of bristlecone pine ranging in age from 3000-4000 years. Methuselah, once the oldest living tree, is over 4800 years old. In 2013, another bristlecone pine was discovered and is now the oldest tree at over 5000 years old. These ancient pines are not marked or identified because, in the past, souvenir hunters would break pieces from them to take home.



The Manzanar War Relocation Center is located at the base of Mount Whitney. It was one of 10 relocation centers where Japanese-Americans were sent during World War II. Manzanar had a particularly significant meaning to me because my father and his family spent time there. Fortunately, I was born after that episode. The reality of my father's experience hit home when I saw his name and his family's names in the old register. Because this trip was to be about landscapes, I took a picture of a monument in the Manzanar cemetery with Mount Whitney in the background. The image was intentionally shot to mimic the



famous photograph entitled, "Monument in Cemetery, Manzanar Relocation Center, California," by Ansel Adams (1943).

Death Valley National Park was my next favorite place to visit this trip - even in 117 degree F heat. It is filled with many different types of stunning landscapes. We went to the Mesquite Flats, one of the few sand dunes in Death Valley (no picture). Access to the other sand dunes is very difficult and dangerous without a four-wheel drive vehicle. We visited Zabriski Point, another favorite location for Hollywood movies. It is noted for its erosional landscapes. We went to the Devil's Golf Course which is not a real golf course and gets its name because only the devil would play golf there. It is noted for its large and expansive salt-crystal formations. Badwater Basin is the lowest point in North America at 282 ft. below sea level. If you look closely at the picture, you will see a sign 282 ft. up the mountain that says, "Sea Level." The sunset in Death Valley was the most intense sunset I had ever experienced. We were in the Panamint Range returning to our hotel when we experienced the most, intense reddish-purple sunset. We were lucky to find a pullover spot where I could get out and grab a shot of the sunset.



Lastly, we visited Joshua Tree National Park where two deserts come together: the Colorado Desert from the east and the Mojave Desert from the west. The park is noted for its large, surreal granite boulders and rock outcroppings as well as its Joshua Trees. The park is slightly larger than the state of Rhode Island.



PHOTOGRAPHIC ICE FORMATIONS

By Dan Sisken

Although I am no fan of winter, I look forward to the cold weather - very cold actually - because it brings with it the opportunity to photograph strange and beautiful ice formations. I had never thought about ice as a subject of photography until a presentation of stunning ice photographs to the club by Victoria Restrepo a few years ago. (See Victoria's photos here: www.vrestrepo.com/) For those with interest, the great advantage of ice photography is that you can find opportunities close at hand, weather permitting. A small body of water in your neighborhood can yield an abundance of different formations as seen in the following photos, all but one of which were taken at a creek that runs across the street from my house. My experience suggests that for running water at least a couple of nights with temperatures around 10 degrees without too much warming during the day are required for significant ice formations. But for shallow, still bodies of water, warmer sub-freezing temperatures should be enough. In terms of what to look for, where there is relatively fast running water you can find formations such as the following four images (running1,2,3,4) where frozen spray has built up on branches and plants near the creek. There is no end to these sorts of formations.



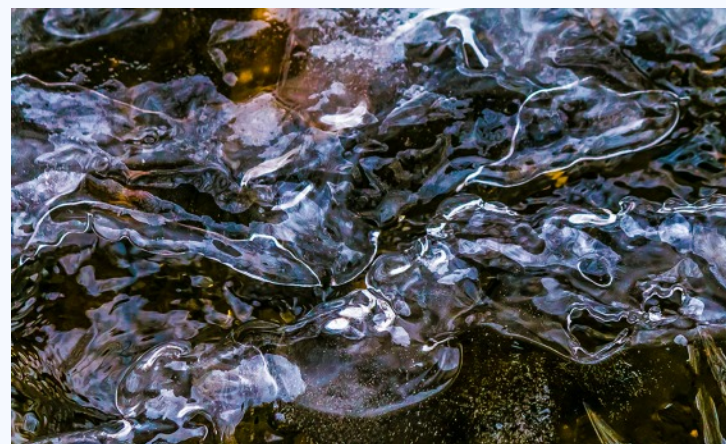


Where there are ice formations near falling water, as in the next image (alienflipper), using a tripod and long exposure can result in images that combine two effects. This image was taken around dusk at Blackwater Falls State Park in West Virginia. The temperature of the original photo was warmer, but I moved the temp slider in Lightroom (LR) toward the cool end of the spectrum for effect.

The following image (ice galaxy) was taken of ice partly submerged in water. Here the ice, water, and creek bottom - enhanced by pushing the LR clarity, vibrance, and saturation



sliders to the max -combined to create an abstract, other-worldly effect.



Finally, a more obvious, but no less interesting effect is where the surface of the water has frozen over partly or completely. In Ice Design, something has created the more-or-less concentric grooves in the ice. Note the effect of the creek bottom showing through on the right. As in many other images, this one started out somewhat flat out of the camera, but by boosting the clarity slider, vibrance, and saturation, the result is a much more vivid image. And like the one above, this one is slightly abstract in that it is not obvious what it is.



The following two images (ice teeth, ice teeth2) show the effects of where the ice has flattened out on the water but then eroded somewhat, producing sharp, teeth-like formations.



These are just some of the formations I have come across in several photo sessions over the past two years. What is especially amazing about these images is that for almost the entire year, I take this small creek for granted, and there is nothing particularly interesting about it, although there are occasionally some nice photo opportunities during the fall as the leaves change. But for a few days every winter, if I am lucky, it yields up incredible icescapes that I've learned to notice.

In terms of camera settings, I have found that there is nothing particularly unique about photographing ice. If you have a relatively decent camera, automatic white balance should work just fine, and the aperture setting should reflect your depth of field objectives, which can vary depending on how you want to deal with your subject. I think the most important technical observation is that images of ice out of the camera can oftentimes appear quite flat and uninteresting. If you are a Lightroom user, try boosting the clarity and vibrance sliders way beyond what you might normally do. Another option is to crank up the clarity but desaturate the image. This can yield some stunning black and white images.

By way of practical advice, the obvious point is to make sure you are dressed in multiple layers of warm clothing. It is one thing to be out walking or shovelling snow in winter weather, but standing around taking pictures can chill you to the bone if you are out for any length of time. And, as many club members are well aware, keeping the hands warm is a special challenge. Hand warmers are a great idea if they work for your gloves. Also, for slippery trails, I highly recommend hiking poles. If you are lugging a tripod along with you, even one pole can help you get yourself into exactly the right spot to capture an ice formation.

SSCC MEMBER PROFILE: Dennis Freeman



Where did you grow up?

I was born in Antioch, California, a town on the San Joaquin River in the San Francisco Bay Area. My dad worked in a corrugated container factory that made boxes, primarily for the fruit and vegetable packing industry. My mom raised my younger sister and me and ran the household. After high school, I labored 7 days per week every summer at that same factory to pay for my education at the University of California at Berkeley. I graduated in 1979 with a degree in physics.

Where else have you lived?

Upon graduation, I drove to San Antonio for officer training in the U.S. Air Force. I was subsequently stationed for four years at Griffiss AFB in Rome, New York. I learned about snow, pursued a master's in electrical engineering at Syracuse University, and met and married my first wife there. In 1984 I left the Air Force, and we moved south to Maryland. We had my daughter and my son here, and then things really went south. But, I was lucky and met my soulmate and current wife on club hiking trips to Shenandoah. We've been married for 17 years, and live in Kensington. My daughter is 27 and lives in Baltimore, and my son is 25 and lives in Chicago.

What do you do for a living?

I am a systems engineer with Lockheed Martin. I've worked for Lockheed (and its predecessors) for nearly 32 years. For the last six years I've worked in Crystal City developing and evaluating algorithms for national missile defense. As I speak, my project is moving to Huntsville, Alabama. I'm not. I expect to retire later this summer when the facility is shut down.



When did you first begin to photograph?

I bought a Canon EOS SLR in 1992. I enjoyed a class in B&W film shooting and darkroom development, then did some artistic photography with it for a short time, but used it primarily to photograph my

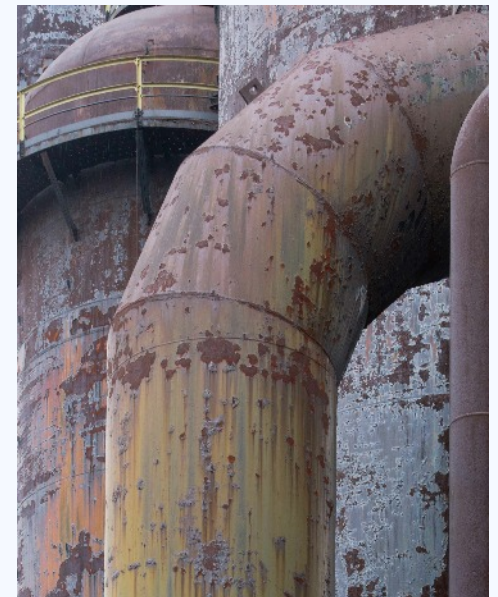
children and vacations. I transitioned to a digital compact camera in 2004, continuing my family and vacation shooting. I took my big step forward when I got a Canon 50D in 2009, purchased several lenses, and took three classes with Washington Photo Safari - turning the dial to the Av and Tv settings for the first time!

How did you find the Silver Spring Camera Club?

I decided to pare down my interests from dabbling in several competing hobbies to focusing on one, so as to have a hope of making any progress. I decided that photography had everything I wanted from artistic growth opportunities, technical challenges, and social aspects - when one joins a club! I researched camera clubs on the Internet and discovered the Silver Spring Camera Club. The web page and newsletters looked exciting, and I decided to come to a meeting. I joined SSCC last April (2015), even though it was nearing the end of the club-year.

What Club activities have you participated in?

I have gone on all the field trips except one, and led the October trip to Cunningham Falls State Park. I've missed only a few of the meetings, and try to attend them all.





What Club activities do you most enjoy?

I most enjoy Speaker Night, the judges' critiques during Competition Night, and the field trips. Speaker Night gives me a perspective on the motivations, philosophies,

techniques, and passions of skilled/professional photographers. The judges' critiques are extremely useful to me as a novice. I understand that a lot of it is subjective, but it addresses how humans perceive art and imagery, and all of it is useful. The field trips are several things. They are a social outing. They carve out a period of time to focus on photography, and they are an opportunity to learn from others.

Where do you like to shoot?

I enjoy hiking around on the hunt for a nature shot. I especially enjoyed hiking in the Sipsey Wilderness in Alabama, where I captured several great waterfalls. I also really enjoy architecture like the buildings in downtown Chicago and cathedrals (e.g. the National Cathedral).

What do you like to shoot?

I like landscapes, architecture, and macro. I am interested in starting still lifes and am planning a setup for the backdrops and placement of items.

Nikon, Canon, or other?

I started with Canon, and stayed with Canon as my primary camera system. While I am happy with my full-frame Canon system, it has sometimes proven difficult to travel with (e.g. if I bring everything with me on a plane), and can be too much to bring on some ambitious hikes (e.g. rock-hopping a stream). I have recently acquired an Olympus micro 4/3 for those trips.

What equipment do you use?

Full-frame: Canon 6D and four Canon lenses: 100mm *f*/2.8 macro, 16-35mm *f*/2.8 L, 24-70mm *f*/2.8 L, 70-200mm *f*/2.8 L. Plus a Sigma 150-600mm *f*/5-6.3 Sport. I use a Gitzo 3541 carbon fiber tripod.

Micro 4/3: Olympus OM-D E-M5 Mark II and two Olympus M. Zuiko Pro lenses: 12-40 mm (24-80mm equivalent) *f*/2.8, 40-150 mm (80-300mm equivalent) *f*/2.8. I use a Gitzo 1542T carbon fiber tripod.

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

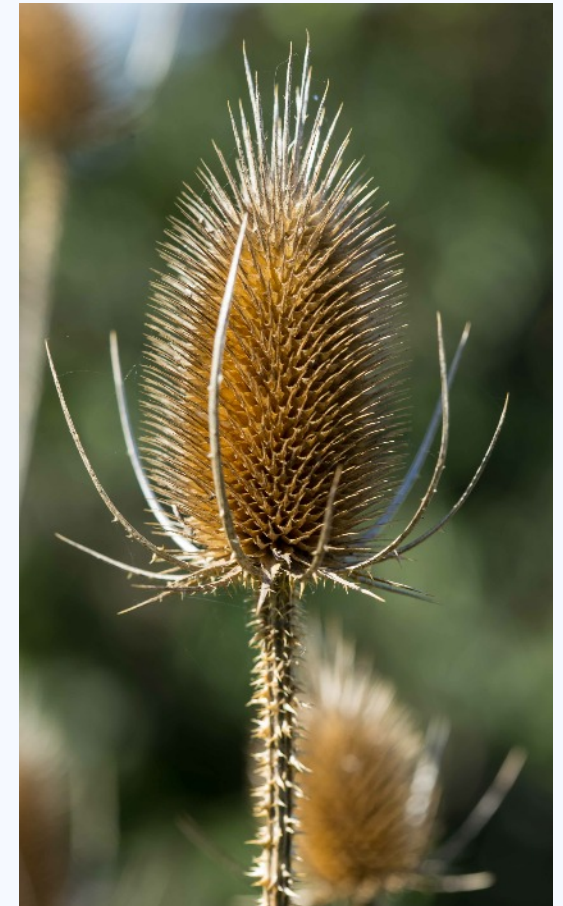
My experience is almost entirely with my Canon. I use my 70-200mm and my 24-70mm the most, and then my 100mm macro when I find a good bug or flower.

What software/film do you most frequently use?

I've been using Lightroom for two years, and recently got the CC version of it and Photoshop (that I am learning).

What would you like to suggest to the Club?

I am impressed with the energy, talent, and contributions that the members bring to the club. The current effort to grow the club and its presence on social media, and the move to bigger digs, can't help but bring even more benefit to an already great camera club!



JANUARY 2016 COMPETITION WINNERS - OPEN

Date: Jan. 14, 2016
Topic: Open
Judge: Walt Callahan

NOVICE PRINTS

1st - Larry Gold, Chill Horses
2nd - Kate Woodward, Del Pond: Ice & Reflection
3rd - Kate Woodward, Sidney Harman Center: Architect As Uplift
HM - Karen Carkhuff, Golden Hour
HM - Cameron Stuart, Three Ball

ADVANCED PRINTS

1st - Jim Turner, Bronze Eggs
2nd - Nick Williams, Down Escalator
3rd - Jim Turner, Golden Pear
HM - David Terao, Baltimore - Old and New
HM - Gene Luttenberg, Portrait of a "Young Lady"
HM - Michael Koren, Imprisoned

NOVICE PROJECTED

1st - Kay Carkhuff, Tranquil Morn
2nd - Kate Woodward, Car Light Design
3rd - Tanya Riseman, Part of the Rainbow
HM - Larry Gold, Early Evening Bath
HM - Loretta Argrett, Xmas Candy
HM - Elise Shurie, Peach Delight

ADVANCED PROJECTED

1st - Jim Turner, Dusty Miller
2nd - David Terao, Smokin' Flower
3rd - Charles Bowers, How About a Donkey Ride
HM - Jim Turner, Red Rose Spiral
HM - David Blass, My Grandfather's Watch



Larry Gold, "Early Evening Bath"

Karen Carkhuff, "Golden Hour"
My favorite time to shoot is golden hour, either the hour before sunset or the hour after sunrise. Because the sun is low on the horizon the light is a beautiful red gold color! I also love playing with light flares and shooting with my subject between me and the sun. You get this kinda cool rim light and some neat lighting! I do caution about pointing your camera directly at the sun.



Cover: Tanya Riseman, "Part of the Rainbow"

JANUARY 2016 COMPETITION WINNERS - OPEN



David Terao, "Smokin' Flower"
This is a shot of smoke from burning incense using two strobes facing each other and a black velvet background. I used a Canon 5D Mk III with a 90mm tilt-shift lens mounted on a tripod, and post-processed the image in Photoshop CC to achieve the green and magenta hues. Exposure was 1/200 sec @ f/11 and ISO 200.



Jim Turner, "Red Rose Spiral"



Loretta Argrett, "Xmas Candy"

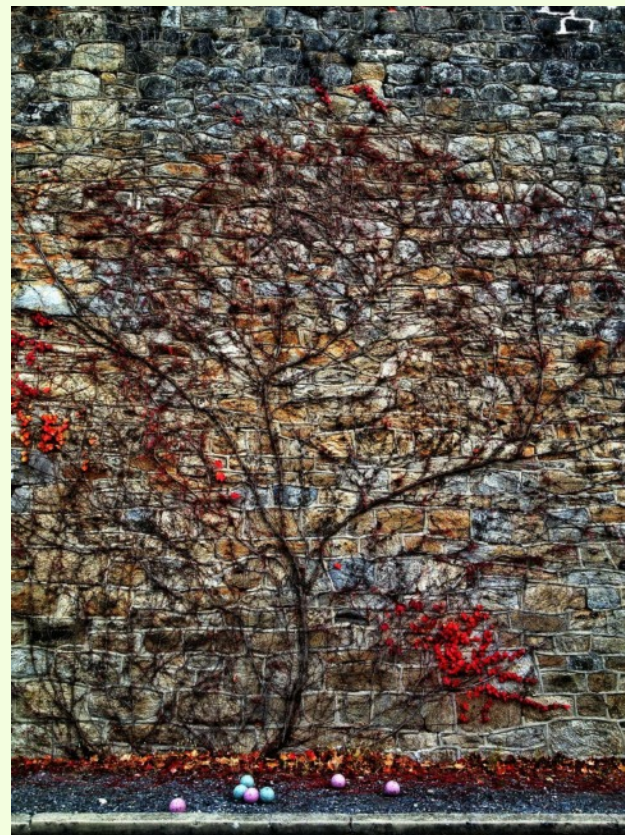
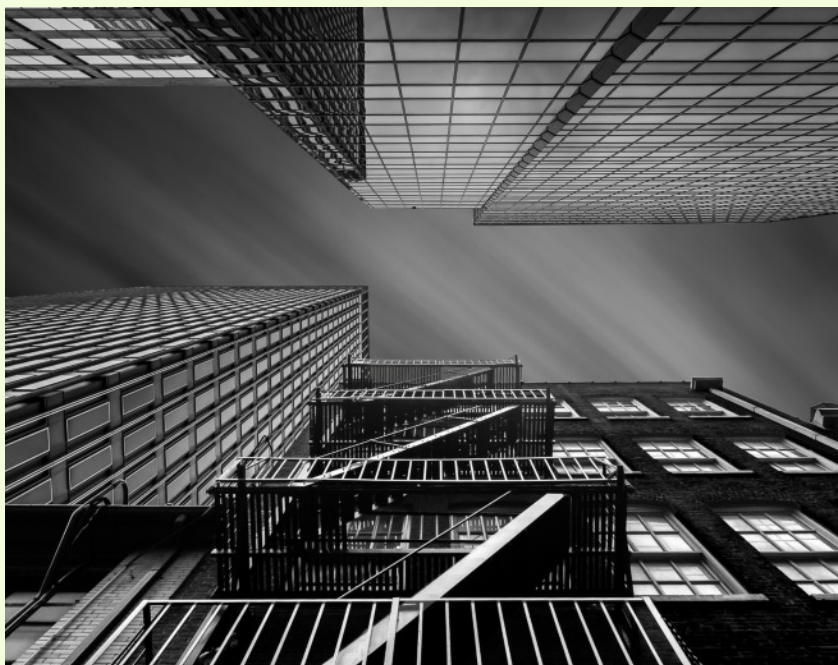
JANUARY 2016 COMPETITION WINNERS - OPEN



David Blass, "My Grandfather's Watch"

David Terao, "Baltimore - Old and New"

I took this picture in downtown Baltimore in a narrow alley off St. Paul Street just north of E. Baltimore Street. The building in the upper right is the William Donald Schaefer Building. I used a 10X neutral density filter to get a 1-minute exposure allowing the clouds to streak across the sky. Panasonic GX7 with 12-35mm, f/2.8 lens.



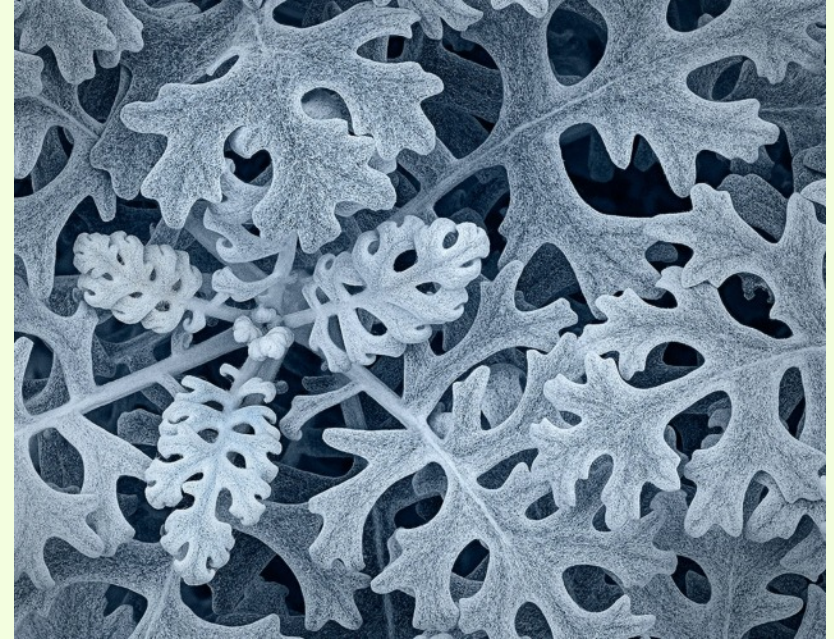
Michael Koren, "Imprisoned"

I shot this at the Eastern State Penitentiary in the heart of Philadelphia. A vine shaped like a tree was growing up the side of the wall that lines the courtyard used for the inmates recreational activities. The organic graphic nature of the vine juxtaposed against the rock wall caught my attention. I used an iPhone 4S, exposure 1/250 sec. at f/2.4, ISO 50. Processed with Snapseed.

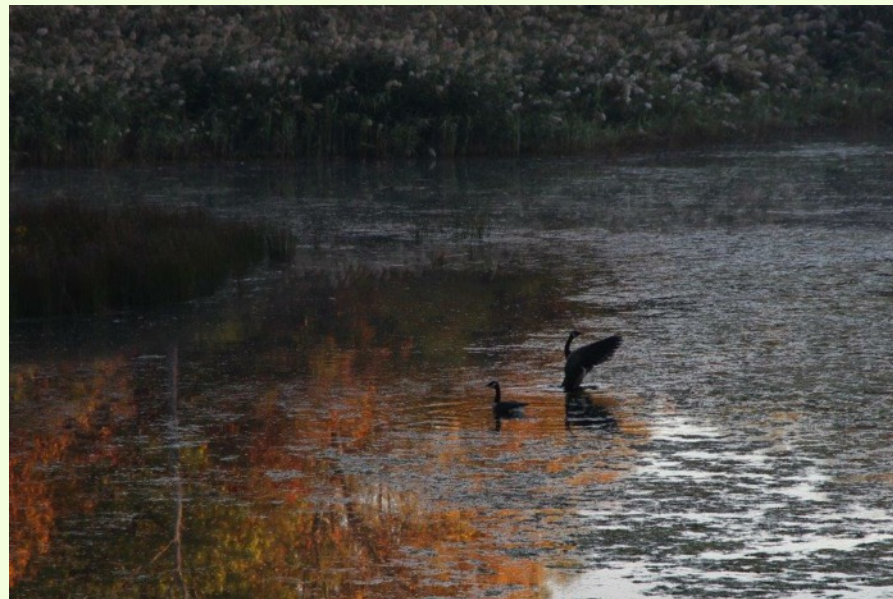
JANUARY 2016 COMPETITION WINNERS - OPEN



Charles Bowers, "How About a Donkey Ride"



Jim Turner, "Dusty Miller"



Kay Carkhuff, "Tranquil Morn"

I was shooting beautiful Autumn foliage at a pond on the west side of Bentley Park Dr. The water was very still, and the scene was post card perfect, but it was boring, so I turned around to look at the over-flow pond on the east side of the road and picked up some good shots of geese, autumn reflections, and fuzzy grasses. The second-thought scene worked out much better than my original site.

JANUARY 2016 COMPETITION WINNERS - OPEN



Elise Shurie, "Peach Delight"



Cameron Stuart, "Three Ball"
Shot with a Canon Xsi and 18-55mm kit lens, $f/5$, 1/1000 sec., ISO 200.

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- 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
- Lightroom in a Day, Sun. Feb. 7, 9am-5pm (also offered on Sat. Mar. 5)
- iPhone Photography-Getting Started at the National Gallery of Art, Sun. Feb. 7, 11:30am-3:30pm
- Photography Basics-3 Sessions, Tue. Feb. 9-23, 7-9:30pm
- Early Morning Light at Washington National Cathedral, Sun. Feb. 14, 8:15-9:30am
- The National Mall Experience: A Photo Safari By Circulator Bus!, Fri. Feb. 19, 2-5pm
- Library of Congress Photo Safari, Sat. Feb. 20, 2:30-5pm

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

Nature & Photography Tours

- Trekking in Nepal, April 11-23
- Ecuador, Aug. 1-9 (Amazon extension available)
- Maine, Aug. 24-28
- Costa Rica, Aug. 26-Sep. 3 (Arenal extension available)
- 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

- 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)
- Brown Bears of Katmai National Park, Jul. 3-8
- Iceland Revealed, Jul. 29-Aug. 9

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
- Oregon Coast Workshop, Aug. 11-14
- Palouse Workshop, Sep. 1-4, 2016
- South Georgia and Falklands, Nov. 4-20, 2016
- Mystical Myanmar Workshop, Dec. 6-14

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

Nikhil Bahl

- Southwest Florida Rookeries by Boat, Apr. 14-17
- Osprey by Boat (Vero Beach, FL), Apr. 18-21
- 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

- Introduction to Digital Photography (4 sessions), Mon. Feb. 1, 7-10pm. Also on Feb. 3&7 and in March
- Intermediate Photography (4 sessions), Thu. Feb. 4-25, 7-10pm
- Focus on Composition (4 sessions), Sat. Feb. 6-27, 2-5pm
- Smartphone Photography, Tue. Feb. 16, 10am-1pm
- HDR Photography, Sat. Mar. 26, 10am-5pm

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>

Osprey Photo Workshops & Tours

- Creative Approach to Digital Photography: Focus on Annapolis, Mar. 24-Apr. 7
- Nature Photo Workshop-Assateague Island, Apr. 15-17
- Outer Banks Workshop, Apr. 22-24
- Tangier Island Photo Workshop, May 13-15
- Brazilian Pantanal Photo Tour, June 27-July 7

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

Tony Sweet Photography

- Smokies Winter, Feb. 21-25
- Charleston, SC, Mar. 28-Apr. 1
- Geneva, NY, May 23-27
- Madeline Island, WI, June 27-July 1
- Palouse, WA, Aug. 7-11

And others at <http://tonysweet.com/workshops/>

EXHIBITS AND EVENTS

TED RINGGER

Pure Photography: Pictorial and Modern Photographs from the Syracuse University Art Collection - Several modern photographers are represented in this exhibition, including Edward Steichen (American, 1879-1973), Eugène Atget (French, 1857-1927), Berenice Abbott (American, 1898-1991), and Manuel Alvarez Bravo (Mexican, 1902-2002). Elizabeth Myers Mitchell Gallery, 60 College Avenue, Mellon Hall, Annapolis, MD 21401. 410-626-2556 <http://www.sjc.edu/programs-and-events/annapolis/mitchell-art-gallery/exhibits-and-programs/>.

DISTRICT: Chris Earnshaw - Explores D.C. during the 1960s and 1970s through the extraordinary eye of photographer Chris Earnshaw. Historical Society-Wash DC, 801 K St NW, Washington, DC 20001. <http://www.dchistory.org/exhibits/current-exhibits/>

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

EXHIBITS AND EVENTS (cont'd)

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

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

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



David Terao

CALLS FOR ENTRY

DAVID BLASS

ViewBug (online; prizes include cash and gear)

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>

Travel Destinations, Deadline: March 18

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

Water World, Deadline: March 19

<http://www.viewbug.com/contests/water-world-photo-contest-outside-views>

Sharpness, Deadline: April 29

<http://www.viewbug.com/contests/sharpness-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>

Art-Competition.net(online)

Cultural Diversity, Deadline: Feb. 8

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

Emotion & Energy of Color 3, Deadline: Feb. 22

http://art-competition.net/Emotion_And_Energy_of_Color_3.cfm

Converge Art Gallery (Williamsport, PA)

Contemporary Visions: Landscape in the 21st Century, Deadline: Feb. 9

<http://convergeart.com/exhibitions/contemporary-visions-landscape-in-the-21st-century-2/>

Linus Art Gallery (Los Angeles, CA) (online event)

Cultural Icons, Deadline: Feb. 14

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

Colors of Humanity Art Gallery (online event)

Skies, Deadline: Feb. 15

<http://www.colorsofhumanityartgallery.com/Skies-2016/Skies-2016-Prospectus-and-Entr/n-sMf3Lk>

The Maryland Zoo (Baltimore)

Monthly photo contest of zoo animals, Deadline: last day of the previous month

<http://www.marylandzoo.org/edzoocation/photo-contest/>

Friday, January 22, 2016

2015/2016

SSCC Competition Point Summary

Entrant	# Entries	Class Category	Point Total	Previous Pts:	Current Pts:	Total Pts:
Loretta Argrett						
2 Novice Comb. Prints						
6 Novice Projected Image	4					
Jim Auerbach						
2 Advanced Comb. Prints						
Norm Bernache						
2 Advanced Projected Image						
Dave Blass						
10 Advanced Projected Image	1					
1 Novice Comb. Prints	6					
Charles Bowers						
4 Advanced Comb. Prints	12					
6 Advanced Projected Image	4					
Phil Boyer						
2 Novice Comb. Prints	4					
Chuck Bress						
10 Advanced Comb. Prints	10					
Karen Carkhuff						
4 Novice Comb. Prints	7					
2 Novice Projected Image						
Kay Carkhuff						
6 Novice Comb. Prints						
9 Novice Projected Image	7					
Bob Catlett						
10 Advanced Comb. Prints	1					
10 Advanced Projected Image						
Jessie Diffley						
2 Novice Projected Image						
Jack Dunham						
1 Novice Projected Image						
Constance Durnan						
2 Novice Comb. Prints						
Jerry Fath						
4 Advanced Comb. Prints						
Dennis Freeman						
6 Novice Projected Image	1					
Larry Gold						
4 Novice Comb. Prints	14					
8 Novice Projected Image	15					
Pepe Izursa						
4 Novice Projected Image	4					
Barbara Karpas						
6 Advanced Comb. Prints						
5 Novice Projected Image	3					
Elizabeth Koller						
10 Advanced Comb. Prints	1					

Entrant	# Entries	Class Category	Point Total			
	10	Advanced Projected Image	6			
Laura Koren	3	Novice Comb. Prints	6	Previous Pts:	Current Pts:	6 Total Pts: 6
Michael Koren	8	Advanced Comb. Prints	3	Previous Pts:	Current Pts:	11 Total Pts: 184
	6	Advanced Projected Image	8			
Gene Luttenburg	8	Advanced Comb. Prints	1	Previous Pts:	Current Pts:	79 Total Pts: 80
	2	Advanced Projected Image				
Michael Lux	4	Advanced Comb. Prints		Previous Pts:	Current Pts:	4 Total Pts: 256
	10	Advanced Projected Image	4			
Laura Margison	2	Novice Comb. Prints		Previous Pts:	Current Pts:	Total Pts: 0
Lyndon Marter	6	Advanced Comb. Prints		Previous Pts:	Current Pts:	33 Total Pts: 33
MyPhuong Nguyen	4	Advanced Projected Image	12	Previous Pts:	Current Pts:	352 Total Pts: 364
Bob Peters	4	Advanced Comb. Prints	4	Previous Pts:	Current Pts:	4 Total Pts: 246
	4	Advanced Projected Image				
Alex Rasputnis	8	Novice Comb. Prints	5	Previous Pts:	Current Pts:	Total Pts: 12
	10	Novice Projected Image	7			
Andrew Rein	10	Novice Projected Image	6	Previous Pts:	Current Pts:	5 Total Pts: 11
Tanya Riseman	7	Novice Comb. Prints	4	Previous Pts:	Current Pts:	20 Total Pts: 34
	10	Novice Projected Image	10			
Lisa Ross	4	Novice Projected Image	1	Previous Pts:	Current Pts:	3 Total Pts: 4
Laurel Sharf	10	Novice Projected Image	1	Previous Pts:	Current Pts:	10 Total Pts: 11
Elise Shurie	8	Novice Comb. Prints	1	Previous Pts:	Current Pts:	32 Total Pts: 34
	5	Novice Projected Image	1			
Coco Simon	10	Advanced Comb. Prints	8	Previous Pts:	Current Pts:	172 Total Pts: 189
	10	Advanced Projected Image	9			
Cameron Stuart	2	Novice Comb. Prints	1	Previous Pts:	Current Pts:	1 Total Pts: 1
Patrick Stuart	5	Advanced Comb. Prints		Previous Pts:	Current Pts:	106 Total Pts: 106
	6	Advanced Projected Image				
David Terao	10	Advanced Comb. Prints	8	Previous Pts:	Current Pts:	52 Total Pts: 69

Friday, January 22, 2016

2015/2016

SSCC Competition Point Summary

Entrant

# Entries	Class Category	Point Total	Previous Pts:	Current Pts:	Total Pts:
10	Advanced Projected Image	9			
Michael Tran					
4	Advanced Projected Image	4	318	4	322
Jim Turner					
6	Advanced Comb. Prints	8			
8	Advanced Projected Image	13	75	21	96
Nick Williams					
6	Advanced Comb. Prints	4			
10	Advanced Projected Image	2	107	6	113
Doug Wolters					
10	Advanced Comb. Prints	12			
10	Advanced Projected Image		Previous Pts:	170	Current Pts: 120 Total Pts: 182
Kate Woodward					
11	Novice Comb. Prints	14	Previous Pts:	6	Current Pts: 25 Total Pts: 31
8	Novice Projected Image	11			

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