

CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

March 2016

Volume 57 Number 7

SSCCPHOTOGRAPHY.ORG



SSCC Officers and Chairs 2015-2016

President: Michael Koren (president@ssccphotography.org)
Vice President: David Blass
Treasurer: Bruce Schaefer
Secretary: Ted Ringger (membership@ssccphotography.org)
Directors: Dave Powell, Doug Wolters, Bob Catlett
Competition Chair: Doug Wolters
(competition@ssccphotography.org)
Program Chair: Coco Simon (programs@ssccphotography.org)
Education Chair: Michael Koren (info@ssccphotography.org)
Membership Chair: Renee Schaefer
(membership@ssccphotography.org)
Field Trip Chair: Pepe Izursa
Open Forum Moderator: Dave Powell
Historian: Norm Bernache
PSA Rep: Loretta Argrett
Newsletter Editor: Patrick Stuart
(cablereleaseeditor@ssccphotography.org)
Webmaster: Dan Siskin (web@ssccphotography.org)

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

The *Cable Release* is published nine times each year, September through May, for members of the Silver Spring Camera Club. Articles are written by members of SSCC, which is a community-based organization dedicated to the advancement and enjoyment of photography.

SSCC member submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at cablereleaseeditor@ssccphotography.org. More information is available in the *SSCC Member Handbook*: www.scccphotography.org

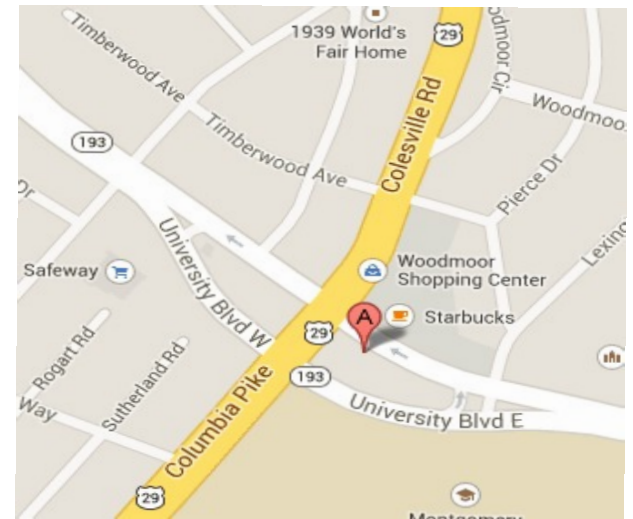
The Silver Spring Camera Club has been a member Club of the PSA since the club was founded in 1950. For information regarding the benefits of a PSA individual membership and for PSA sponsored activities, please contact our Club PSA Representative, Loretta Argrett.



SSCC MEETING LOCATION

All FOUR major monthly meetings of the Club Year are held at the Silver Spring United Methodist Church at Four Corners in Silver Spring.

Note: The main parking lot is accessed from the eastbound side of University Blvd, and you cannot make a left from southbound Colesville Rd. onto University Blvd. If you are coming from College Park/Takoma Park: Go west on



University Blvd. Cross the Rte. 29/Colesville Rd intersection and turn left at the loop just past McDonalds. Go back east on University Blvd., cross Rte. 29 and turn left into church parking lot A. If you are coming from points north of Four Corners: Proceed south on Rte. 29 and turn right onto University Blvd., move into the far left lane and turn left at the loop just past the McDonalds. Go east on University Blvd., cross Rte. 29, and turn left into the church parking lot.

ISSUE CONTENTS

- 3 This Month at SSCC
- 4 Judge and Speaker Bios
- 6 Member News
- 7 Message from the President
- 9 Field Trips
- 15 Member Articles
- 18 Competition Winners
- 22 Classes and Workshops and Current Exhibits
- 25 Calls for Entry

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.sscphotography.org. For further questions, please contact Doug Wolters at competition@ssccphotography.org.

MARCH AT THE SSCC

- 3 Speaker Night (7:30 p.m.)
- 7 Longwood Gardens Field Trip
- 10 Competition Night: Open (7:30 p.m.)
- 17 Education Night (7:30 p.m.)
- 24 Open Forum (7:30 p.m.)
- 26 Ft. Washington Field Trip
- 31 Board Meeting (7:00 p.m.)

EDUCATION NIGHT - MARCH Who, What, Where, When, Why??

Investigating photography will be the topic tonight (3/17/16). This will be an interactive learning experience for all. We will breakout into groups and ask each other the burning questions that keep us up at night. Questions could be about your camera, lens, flash or anything else about photography. Someone else in the group will have an answer, opinion or offer advice for more information.

Bring your camera bag filled with the normal stuff you carry, the manual and a notebook. We have questions and we have answers, let's get together to bring them together.

MARCH 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

This month is an open competition – our last open competition of this club year.

Meanwhile, start getting prepared for the April and May competitions. In April, our theme will be Landscapes. You don't have to go out west to shoot landscapes; they're all around us, large and small!

Black and White / Monochrome will be the theme in May. You don't have to look far for good tips. I googled "black & white photography tips" and got 144,000,000 possibilities! More to the point, the first option (<http://improvephotography.com/832/black-and-white-photography-tips/>) had 15 short, concise, very helpful tips. And if you attended Education Night in February, you heard – and saw – how Greg Holden recommends doing black and white conversions. In a future competition column, I'll summarize Greg's key tips for successful conversions.

Happy shooting.

Doug Wolters

KAREN MESSICK RETURNS TO JUDGE OPEN-TOPIC

It's always great fun when Karen Messick comes down from Baltimore to speak or judge for us. Not to mention that we learn a lot! Once, she even brought music to accompany her classic car shots. This month, Karen's back, and we'll see what she thinks of our efforts in the open-topic competition.

With a free-wheeling, wildly creative spirit, Karen has been photographing for over 20 years and has the awards to show for her work. She says that photography has always been part of her life, though she didn't take a serious interest in the camera until she began travelling. In 1997, she signed up for her first photography workshop, then took the digital leap about nine

years later and got a Mac for post-processing. Karen notes, "I enjoy being behind the viewfinder where every other thought in the world disappears, trying to capture the most beautiful image possible."

Karen is known for her expertise in a number of styles and techniques and wins high praise for her design sense and her artful composition. Besides traditional photography, she embraced HDR (of the tasteful variety) early on and also takes pleasure in creating artistic adaptations of her images with plug-in software. She has become widely known for her striking iPhone photography.

As an educator, Karen has led photo workshops throughout the mid-Atlantic as well as in New Mexico, Washington state, Spain, France, Italy, and Ireland. She teaches introduction to digital photography and also iPhone photography at the Johns Hopkins Odyssey program and is a lead instructor for the Capital Photography Center in DC. In addition, Karen has lectured on composition and design during FotoWeek in DC, on macro and impressionism at the Nature Visions Expo in Virginia, and on iPhoneography at the Horizon Photography Summit in Delaware. Always interested in refining her abilities, Karen has taken workshops with quite a few well known professional photographers, especially on the topic of nature.

Karen has written instructional articles and had portfolio pieces published in *iPhoneLife Magazine* and *Nature Photographer Magazine*. Currently, she is a field contributor for *Nature Photographer* and online for the iPhone Photography School. Her stock iPhone images are available for purchase through Aurora.

At present, Karen has her work on display at Bass Fine Art Gallery in Seattle and at More



Than Fine Framing in Ruxton, MD. Her images have also been shown in various festivals, galleries, museums, and shops in our area as well as in and around Seattle. The University of Maryland, Baltimore County Campus, holds some of Karen's work in their photography collection.

You can learn more about Karen and explore her work at:
<http://www.karenlmessickphotography.com/-/karenlmessickphotography/>.

DISTINGUISHED SSCC MEMBER CHARLES BOWERS TALKS ABOUT HIS WORK

In this 65th anniversary season of SSCC, we continue our celebration of accomplished club members at the "master photographer" level. Charlie Bowers is among these outstanding members. Here's the narrative he tells about his experience as a photographer and the reasons he took up photography initially...

"I am a practicing Landscape Architect who specializes in residential gardens. The motivating force to choose photography as an expression of my art was to document and feature the gardens that I design and build. Over the last fifty years, I've won more than 300 national and local awards for our gardens. In the process of photographing these gardens, I discovered another way to express my art, first in the darkroom and now in the digital darkroom.

"When I moved into the digital image capture photographic world, I followed my previous footsteps in the film world by including alternative processes in my repertoire. The digital realm allows me expanded exploration into digital painting,



digital texturing, and collaging. Additionally, I do emulsion and image transfers and various forms of mixed media. My results are printed or transferred onto canvas, wood, watercolor paper, and other media using state of the art archival-pigmented inks.

"My imagery includes people and their relationship to their environment, architecture, landscapes, gardens, flowers, and the natural

world. I have built extensive collections of work in these and other areas of subject matter over my years of experiences and travel. I also have numerous portfolios of ideas currently waiting to come to fruition.

"My art has appeared in several one-person and numerous group exhibitions over the years, and in many local and national and international magazines, commercial publications, and newspapers. Often, I've written articles to accompany my images for these venues. And I produced a photography book about a garden through the seasons and the years.

"My art hangs on the walls of private homes and corporate offices.

"My most recent shows include:

- November 2014 my "Faces of Cuba" show consisting of twenty-six images was featured co-solo show at The Artists Gallery in Frederick, MD.
- September 2015, into October, my "Nature's Colors Textures Patterns" show was the featured solo show at the Howard County Conservancy.
- September 2015 the "Faces of Cuba" show was a solo exhibit at the Full Circle Gallery in Baltimore, MD.
- March/April 2016 my "Nature's Colors Textures Patterns" show will be the featured solo show at the Bernice Kish Gallery in Columbia, MD.

- July 2016 my “Nature’s Colors Textures Patterns” show will be the featured co-solo show at The Artists Gallery in Frederick, MD.”

If you’re curious to learn more about this distinguished SSCC member and his work, you can visit www.cwbowers.com to see Charlie’s art and www.gardengate.net to see his gardens.

MEMBER NEWS

NEW PHOTOGRAPHY OPPORTUNITIES AT NATIONAL CATHEDRAL

Because SSCC members showed tremendous interest in the special field trip to the National Cathedral, you may be interested to know that the Cathedral is adding more opportunities for you to photograph the Cathedral before public hours. Their goal, for now, is to offer one or two early morning opportunities a month. Tickets are currently available for 12 March and 9 April, and they are planning additional dates for April 30, May 28, June 18: <http://www.cathedral.org/visit/SpecialPhotographyAccess.shtml>

Some sessions will include special access in a particular area of the Cathedral. For example, the first two dates will provide access to the west balcony for about the first 30 minutes of the session, before returning to the nave floor. Unlike the special week of “Seeing Deeper,” chairs will be in place during these sessions.

Doors will open at 8:15 a.m., with ticketed access beginning at 8:30 a.m. Doors will open to the public at 10:00 a.m., and you’re welcomed to stay for the rest of the day. Tripods are permitted, however aisles must remain clear once the building opens to the public at 10:00 a.m.

Please keep an eye on this webpage for details and ticket sales for upcoming dates.

COCO’S STILL LIFE WINS IN *POPULAR PHOTOGRAPHY’S* CONTEST

Popular Photography’s Annual Readers’ Contest for 2015 included six categories, one of which was “Objects and Still Life.” Of the vast number of entries from around the world, Coco’s composition titled “Still Life with Two Lemons and Roemer Glass” was chosen as the winner in this category. In addition to being printed in the April issue of *Popular Photography*, along with a short bio of Coco, the image also carries with it a cash award. Kudos to Coco!

(Note: “Still Life with Two Lemons and Roemer Glass” won HM in advanced prints for the SSCC February competition.)



SECRETARY POSITION ELECTION

The position of Secretary is currently an open position on the Board of Directors. To fill this position SSCC's Constitution requires a vote from members of the Club. We will have an election on Competition Night in March (3/10/16) to vote in our new Secretary. The Board is please to say Catherine Honigberg has placed her name on the ballot.

KERNELS OF KOREN - MESSAGE FROM THE PRESIDENT

1600 millimeters is the length of a 36 exposure roll of film. This includes the leader and the small portion at the end of the roll that attaches to the spool. I measure all 1600mm rather than 1296 mm (36×36mm), because all 1600mm is required to have the roll "work" for 36 exposures. Not sure why 36 is the standard; some people on the internet suggest it started as a marketing ploy because consumers are conditioned to buy things by the dozen such as eggs, bagels, roses, etc. Another competing theory I've heard is that around 1913 1600mm, or 63 inches, happened to be the arm span of a Leica engineer tasked to measure off a length of movie film to be used in a prototype Leica. Whatever it may be, marketing or coincidence, the fact remains 36 exposures of 35mm film is 1600mm and long enough to give a photographer a feeling of anticipation before seeing the images when opening a developing tank.

That's right, developing tank! I've decided to start shooting black and white film again and developing it myself. The inspiration came when I was shooting and processing an image with my iPhone. Within Snapseed are many filter effects that can be applied to images such as Vintage, Grunge and Retrolux. I realized Snapseed is emulating two other popular apps that are built around filtering images. Both Instagram and Hipstamatic are apps that can transform images into a quirky, low-fi, vintage looking product that lacks sharpness and saturation. So, based on the photographer's settings in the app, one has a choice; rather than shoot and save, then altering images in the phone, these two apps can process immediately with filters applied, then save. The apps are taking the artistic process out of the hands of a photographer and just making junky images. I believe Oskar Barnack, the optical

engineer for Leica that developed precision lenses and the father of the 35mm camera would be horrified to see what these two apps do to images.

Don't misunderstand; I have no problem with grunge effects, enhanced grain, a vintage look, or soft focus, when used at the photographer's discretion. But, I think we are moving backwards with Instagram and Hipstamatic applying filters automatically. The process should be in the hands of the photographer, not the app. Only the photographer knows when enough is enough. Each image deserves a different effect; the effect can range from nothing to something that borders on graphic art.

Rather than apply a digital filter to an image, I decided to go back to the analog experience and embrace the retro look of film and apply grain by choice of film and developer. I've never liked the light leak or scratched look of pictures. That was usually an indication something went wrong and something needed to be fixed before using the camera again.

I still own a few 35mm film cameras I could use, but all are SLRs. I wanted a small compact rangefinder to use for street photography. Purchasing on Ebay was not an option because I needed to see the lens, feel the winding lever travel and hear the shutter click. Eventually, in an antique store, I found a great little camera. It's the Kodak Signet 35, and it works like a charm. The camera was produced in the 1950's and cost \$95 at the time. That's about \$800 in today's dollars!! I bought mine for \$10.00. The lens is very sharp, the body is small enough to fit in a jacket pocket, and the camera is a great conversation starter when shooting on the street.

Here is a short checklist I used to select my camera:

- Lens – no mold, spots, coating flaking, scratches
- Shutter – not dried out, flexible, no pinholes
- Film advance gears work
- Viewfinder clear of mold and dirt

One thing about this camera I like is that it forces me to really look at the light. There is no light meter in the camera, so I can either rely on an app or carry a separate light meter. The light

meter app for the iPhone works fine so I don't use a separate meter. But, shooting outside requires little more than using the [Sunny 16 rule](#) and paying attention to the light. Changing stops, either shutter speed or f/stop, as the light changes is easy, but occasionally I'll check the light meter app to make sure I'm in the ballpark. B&W film is very forgiving with a huge exposure latitude. It's very rare I get a negative that is unprintable because of exposure.

Why I shoot manual B&W:

- Makes you slow down
- More of a process
- More careful about each image because it cost money
- Rely more on composition, textures and shapes
- More about lighting and contrast – lower dynamic range
- Forces you to see things differently thereby making you more creative
- Pay attention to quality of light, quantity and direction
- Accentuates shape, form, pattern and texture
- No screen to chimp, get it right at the shoot or don't get it
- No editing in camera, just shooting
- Happy accidents can't be repeated. Expired film, light leaks, film stock differences, developing variables

The process of creating images, 1600mm at a time, is reigniting the sense of wonder and excitement that has been dulled by the instant gratification of digital photography.

Michael Koren
President

**PROJECTED ENTRIES
DUE MARCH 3
BY MIDNIGHT**



CELEBRATE SPRING AT THE SSCC SOCIAL HOUR!!

Thursday, April 7

6:30-7:30

Right before the Guest
Speaker's presentation

FOR MORE INFORMATION CONTACT: RENÉE SCHAEFER,
MEMBERSHIP@SSCCPHOTOGRAPHY.ORG

SSCC FIELD TRIP

MARCH 7 FIELD TRIP TO LONGWOOD GARDENS Kennett Square, PA

Our next joint NIHCC/SSCC midweek meet-up will be on Monday March 7, 2016, to Longwood Gardens for their annual Orchid Extravaganza (<http://longwoodgardens.org/>). The orchids are on display indoors in the Conservatory. "Longwood's Orchid Display is a living showcase of 300 to 500 plants at peak bloom, filling the room with their vibrant colors and delicate fragrances."

Longwood is a 2-hour drive away so we will be leaving here before 7:00 a.m. in order to arrive there by 9:00 a.m. You can buy admission tickets on line - they are time stamped so a 9:00 a.m. ticket allows you entry at 9:00 a.m., a 9:30 a.m. ticket at 9:30 a.m., etc. Tripods are allowed in the conservatory from 9:00-12:00 noon so ideally we want to be in the 9:00 a.m. group. There are lots of plants other than orchids in the conservatory. Once you are inside the gardens you can stay as long as you wish. Depending on the weather there may also be some outside objects of interest. Jim Turner will provide additional information.

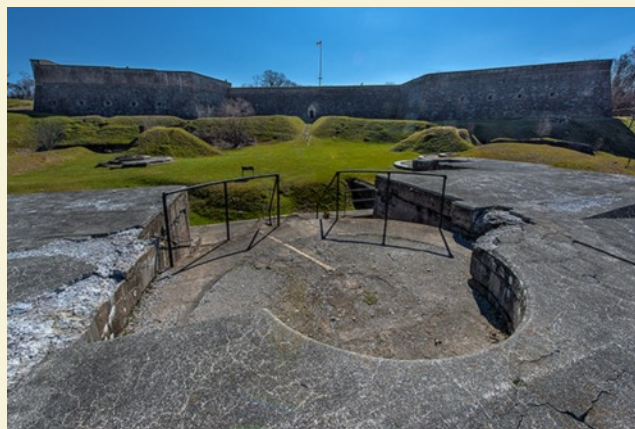
MARCH 26 FIELD TRIP TO FORT WASHINGTON Park Fort Washington, MD

On Saturday, March 26, 2016, SSCC will have a field trip to Fort Washington. The first fortification was built in the early 19th century and defended the river approach until becoming park after WWII.

We will meet at the Giant Food Parking Lot at 09:30 a.m. to convoy there. Bob Catlett will be at the Giant Food parking lot to provide transportation and lead the convoy.

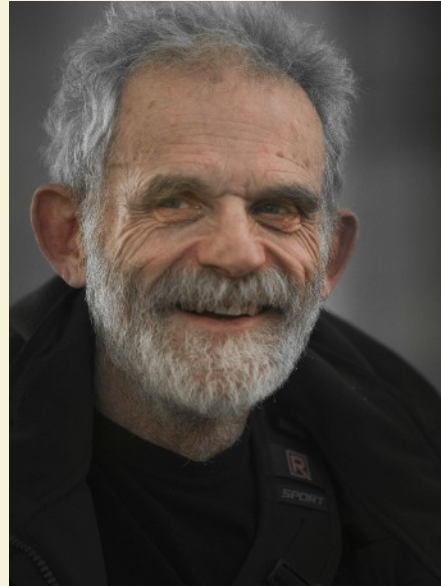
Directions; Take the Beltway to Exit #3, Route 210 (South). Make a Right turn onto Fort Washington Road.

The road ends at Fort Washington. There is a single lane road that is a circle. Take it to the Parking Lot near the Visitors Center and park. Bring your tripod and walking shoes. In addition to the fort, bunkers and a lighthouse, there is a multitude of wildlife to photograph.



PHOTOS FROM FEBRUARY 8 UNION STATION MEET-UP

Doug Wolters, Gene Luttenberg, Wesley Brown, Rick Dean and Jim Turner attended our midweek meet-up to Union Station with the NIH Camera Club on February 8. There were also 2 NIHCC shooters. We spend 2 hours inside and outside the station then everyone met for a leisurely lunch.



PHOTOS FROM FEBRUARY 27 CATHEDRAL FIELD TRIP

On Saturday afternoon, February 27, fifteen SSCC members joined expert Andy Bittner for a private tour at Washington National Cathedral. The group visited seldom seen corners of the grand edifice: the narrow balcony just under the great rose window, the upper level exterior “gutters” within arm’s reach of gargoyles, store rooms and work rooms above the altar and choir, and narrow scissor-stairs with water-themed stained glass. Andy Bittner contributed gems from his encyclopedic knowledge of the Cathedral and made sure everyone had plenty of time to photograph at each location. Our next private tour of the Cathedral will probably be held in September.





Jerry Fath



Coco Simon





Bryon Barlow



Bryon Barlow



Doug Wolters



Stephanie Banks



Doug Wolters



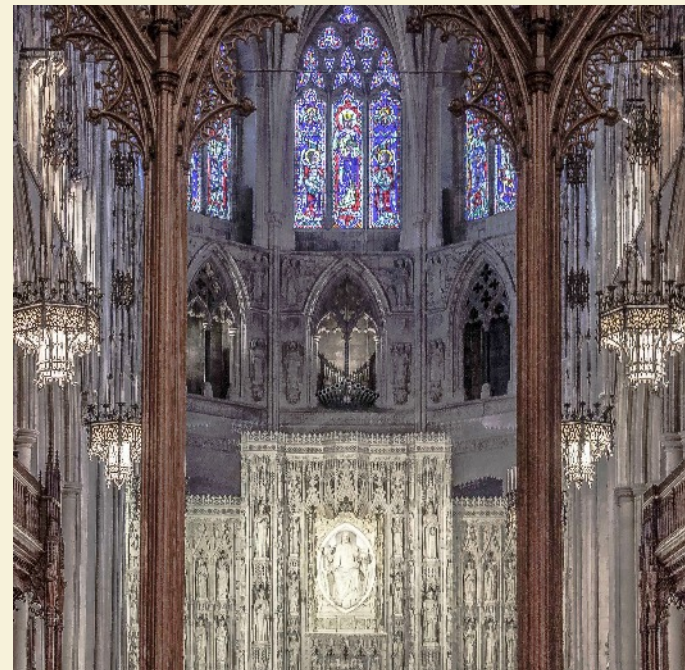
Doug Wolters



Doug Wolters



Tanya Riseman



Jack Dunham

NOVICES: EASY COMPETITION PRINTS!

By Coriolana Simon

Every month, our competition chairman, Doug Wolters, encourages more novices to submit prints. But every month, we get only a handful of prints from members at the novice level.

Why?

It's probably because printing and mounting prints for presentation seem like such daunting tasks! Well, they don't have to be. You don't need a \$1200 printer or a mat cutting device or lots of time to learn-by-doing (i.e., creating wasteful mistakes).

Here are two ways to get top quality prints you can be proud to submit in any competition.

First, have your images printed at a pro lab. It's simple. You just open the lab's software, choose a print size, upload your files, and in a couple days, the prints are delivered to your front door. Quick tip: You can ask for "color correction" when you fill out your order, and you can give specific direction on the way you want the color to come out. Also be sure to request that they ship your prints flat, not rolled in a tube.

You can find any number of labs to choose from. Among the best known are [Mpix](#), [Bay Photo Lab](#), [Myphotopipe](#), and [AdoramaPix](#). Close to home and with terrific customer service is [Nations Photo Lab](#). Google them and take your pick!

Once you've got the prints in hand, they have to be mounted and matted for competitions. If you use standard sheet sizes, like 11" x 14", you can get ready-made mats at craft stores like Michael's. This is a good solution if you want to keep re-using the mats – but they do start to look ratty after a while. For standard sizes or non-standard-size cropped images, you can take them to an art supply shop like Plaza Art. If you want high quality custom matting and mounting at a very reasonable price, contact Jimmy Yip, a Silver Spring framer used by many SSCC members. You can reach Jimmy at 301-949-1322.

If you want more information or help with printing and mounting prints for competitions, talk to Doug.



IN THEIR OWN WORDS...

Competition judges often drop nuggets of insight or generally useful information when they critique our images. Sometimes they're explaining what they look for in an image. Sometimes they give specific tips on editing, or on cropping or mounting a print. Across the board, each judge in his or her own way, emphasizes the quest for the "wow factor" - the vision or personal perspective that makes an image unique. Here's a sampling of their words of wisdom.

Mary Louise Ravese

What I look for as a judge:

1. Technical characteristics with appropriate settings.
2. Composition and lighting. An image is not compelling if the tech aspects are good but the composition is poor.
3. Uniqueness factor that demonstrates your vision as a photographer. If this is strong, it can, to a degree, overcome technical weakness.

Use a foreground element to lead you in to the central point of interest.

Look for a dynamic element in the image.

Don Rosenberger

Simple often works best.

Walt Calahan

All art is "made." Artists don't "take" a painting.

We use optics to create the illusion of depth. As photographers, we're doing art.

We photograph light. If the light is dull, the image is dull.

An open-topic competition is an opportunity for self-expression. So, what we do to the camera, we are making something that resembles the creative spirit inside our mind.

We're interpreting; we make an image unique, which says something about us. It's not that the person stood in front of the

Grand Canyon, but what she saw there that made the image hers. Don't emulate; instead, interpret.

Don't make your image a "catalog picture"; don't be a slave to your camera's aspect ratio.

Get rid of voids that don't add to your photograph.

Motion gives the value of emotion, gives you the *feeling* in a picture.

Get to the essence. For a macro flower, study what Georgia O'Keefe does with flowers. Don't make the image like hers, but learn from what she does with flowers - the light coming through them, cropped to abstraction.

Look for emotional success, for lasting emotional content.

Look for a Cartier-Bresson "moment."

The best part of post-production manipulation is that it should be invisible.

Clifford Wheeler

Still life represents a window into a certain social culture. More than other genres, still life can communicate our human condition.

Still life is an exercise in control - control of the environment, of the subject matter, of the light. Every element in your composition is *your* responsibility.

Josh Taylor

Some specifics:

In photographing flowers with a macro lens, try back-light or rim light on buds and stems to catch the tiny hairs of the plant. Make them glow.

Tone down your hot spots; make them more even.

A clean black backdrop can be the most effective.

Always look for better tonal balance.

Drive the viewer's attention to the primary subject. Don't let the eye drift around. Emphasize the path of the eye through the image.

Look for opposites like warm / cool.

Iwan Bagus

Keep your images simple and elegant. Some images are too straightforward, but some images are too abstracted and over-manipulated.

Look for dynamic forms, like the triangle. Use lines to create dynamism and movement.

Find the new, the novelty, in any image; go beyond just color or texture or lines. "Pretty" is not enough if the image isn't creative and interesting.

For black and whites, mount the prints on white or a very pale grey, not black.

Frank van Riper

If you're photographing architectural elements, look for interesting light. Don't make the elements look two-dimensional.

Put something of yourself, the photographer, into the image. Watch out for border problems, edge tension, cut-offs. It's like a stuck needle on a record!

Steve Gottlieb

I judge by the gut - then I find words to explain the feeling.

I love it when I don't immediately see Photoshop.

Travelling is great, especially seeing new places. But I'm more turned on by simple things in front of us all the time, when something ordinary is transformed into something magical.

Always be aware of the lighting! Add light to make a good subject sing. And if you need to create a catch-light, try using flash dialed down to the lowest output.

Victoria Restrepo

Show more movement! That's the way to convey excitement.

Don't freeze action with a super-fast shutter speed.

Jim Steele

I look for craftsmanship but also creativity. You have to have something to say. Look beyond the obvious.

Capture the story. Crop out the extraneous. Crop tight to show where the story is. Isolate and eliminate to show emotion, more than just narrative. Let the image play with the viewer's mind. Don't give too much information! Don't stuff everything in or your image will be static.

Where do you want the viewer's eye to go? Where do you want the visual experience to be? Let that be your guide to technical aspects - what you dodge and burn and clone out.

Pay attention to the edges of the image. Fill the frame, or take care of the edges. Don't let distractions at the edge keep the viewer's eye away from the center of interest.

Be aware of backgrounds in search of a subject!

Mark Power

Flowers are very difficult. Pretty pictures are not enough. Georgia O'Keefe was there first. You have to show something new about a flower.

An image has to pull you in or make you curious.

Let your photographs be interpretations, not snapshots.

FEBRUARY 2016 COMPETITION WINNERS - STILL LIFES

Date: February 11, 2016

Topic: Still Lifes

Judge: Clifford Wheeler

NOVICE PRINTS

1st - Larry Gold, "Sargerepa"

ADVANCED PRINTS

1st - David Terao, "Persimmons and a Pine Cone"

2nd - Gene Luttenberg, "Naked Raspberry No. 1"

3rd - Beth Koller, "3 Bottles"

HM - Coriolana Simon, "Still life with Roemer Glass and Two Lemons"

HM - Beth Koller, "Spice It Up"

NOVICE PROJECTED

1st - Alex Rasputnis, "Still Life 07"

2nd - Kate Woodward, "Elegant Decay"

3rd - Tanya Riseman, "Soda Pop"

HM - Stephanie Banks, "La Fleur en Rose"

HM - Rick Dean, "Mountains of Life Himalaya"

ADVANCED PROJECTED

1st - Beth Koller, "Sand Dollar"

2nd - Jim Turner, "Pears, Grapes and Rambutans"

3rd - Coriolana Simon, "Still Life - Allegory for Kevin"

HM - David Blass, "The Mechanic's Bench"

HM - Coriolana Simon, "Approaching Ostentation"



Coco Simon, "Approaching Ostentation"

Here, I wanted to try a busy composition, with many elements densely arranged across the table. This style is reminiscent of the late 17th century Dutch still lifes in what they called the "ostentatious" mode, though my composition is not quite as overloaded as the originals. Like my other still lifes, this was photographed with a Canon 5D Mark II and a Canon 100 f/2.8 macro lens on a Really Right Stuff tripod.



Jim Turner, "Pears, Grapes and Rambutans"

I bought these fruits at H Mart on Georgia Ave.; they have an interesting selection. They were lit with a desk lamp and a few reflectors. The final image was focus stacked.

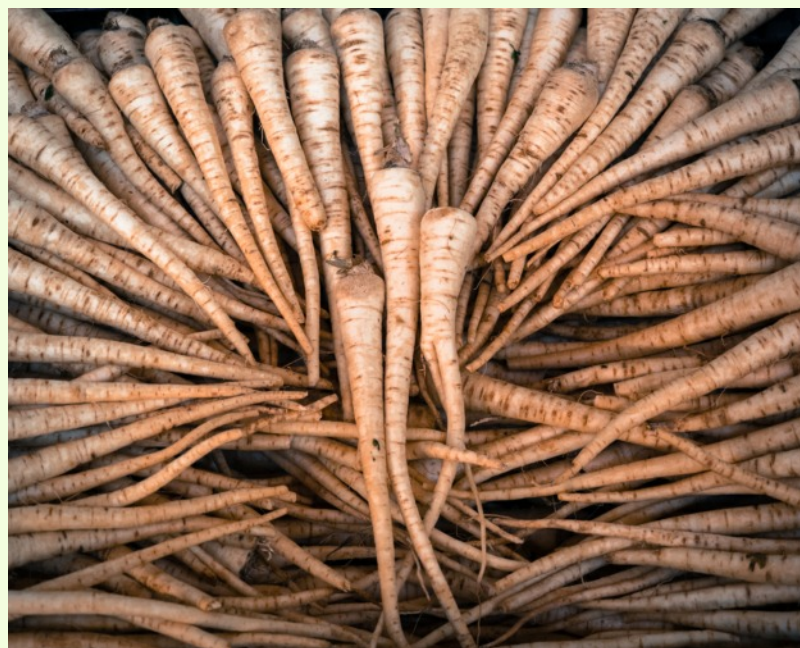
(Cover) Beth Koller, Sand Dollar

The rope was carefully coiled and lit to provide a leading line through the picture. The sand-dollar worked better than other shell shapes because it complimented the coil. Its 5 points had to be angled a certain way to maintain the flow through the picture. The net made two triangles (itself and the space between the edge of the net and the rope). The color gamut was muted, but cohesive.

FEBRUARY 2016 COMPETITION WINNERS - STILL LIFES



Rick Dean, "Mountains of Life Himalaya"



Larry Gold, "Sargerepa"
I found this arrangement at an incredible food market in Budapest, Hungary. Though I thought these were white carrots, my wife Linda insists they are parsnips. As always, she is right.



Stephanie Banks, "La Fleur en Rose"
Taken with my Pentax K50, macro 100 mm lens, ISO 200, f4.0, shutter speed 2.0 sec.

FEBRUARY 2016 COMPETITION WINNERS - STILL LIFES



Coriolana Simon, "Still Life - Allegory for Kevin"
Elements in the Dutch still life paintings usually contain moralistic symbolism. In this composition, I chose each object for the personal symbolism it contains. I intended the composition as a visual introduction of myself to another photographer, someone who would understand each of the symbols without any verbal narration. I used my Canon 5D Mark II with the 100mm f/2.8 macro, taking advantage of north light from my living room windows.



David Blass, "The Mechanic's Bench"
In order to keep this photo authentic, I used the fluorescent light that's hanging over my workbench as the light source. Nikon D7100 and Nikkor 18-200mm f/4-5.6. Converted to black & white as well as some modifications to highlights and contrast in Lightroom CC.



David Terao, "Persimmons and a Pine Cone"
This autumnal still life used objects found around the house. Persimmons and pine cones are abundant in late fall. For lighting, I used natural, indirect sunlight from the patio door. Exposure was 8 sec @ f/20 and ISO 50. Shot with a Canon 5D Mk III camera and Zeiss Makro-Planar T*2/100 ZE lens on a tripod.

FEBRUARY 2016 COMPETITION WINNERS - STILL LIFES



Kate Woodward, "Elegant Decay"



Alex Rasputnis, "Still Life 07"



Tanya Riseman, "Soda Pop"

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

- One-On-One Image Critique--You Choose the Date
- Dynamic Compositions Around the World, Wed. Mar. 2, 7-9:30 pm
- Lightroom in a Day, Sat. Mar. 5, 9am-5pm. Also offered on Sat. Apr. 2
- Fieldwork--Photography Basics at U.S. Botanical Garden, Sat. Mar. 5, 10am-12:30pm
- Monuments and Memorials, Wed. Mar. 9, 9:40am-1:10pm
- iPhone Photography, Getting Started--at the National Gallery, Sun. Mar. 13, 11:45am-3:45pm
- City in Bloom: A Nighttime Architectural Safari, Sat. Mar. 19, 7-9:30pm
- Cherry Blossoms at Sunrise Photo Safari, Sun. Mar. 27, 6:15-8:30am
- C&O Canal and Pennyfield Lockhouse Field Shoot, Sun. Apr. 3, 3:30-6pm

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

- Norway's Lofoten Islands, Mar. 7-15
- Costa Rica Birds, Apr. 2-14
- Holland at Tulip Time, Apr. 10-21
- 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

- Denali National Park in Autumn, Aug. 27-Sep. 3
- Colorado Fall Colors, Sep. 25- Oct. 1

And many others at www.photosafaris.com

Art Wolfe

- Altiplano, April 11-20
- Galapagos, May 6-14, May 13-21
- 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
- Okavango Delta and Timbavati Mature Reserve, Nov. 2-15
- 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), Sat. Mar. 5-26, 10am-1pm. Also Tue. and Thu. sessions
Focus on Composition (4 sessions), Mon. May 2-15, 7-10pm and a Sunday field trip, May 23

HDR Photography, Sat. Mar. 26, 10am-5pm

Digital SLR Basics, Mon. Mar. 14, 10am-1pm

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

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

- 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

- Charleston, SC, Mar. 28-Apr. 1
- Smokies Spring, Apr. 24-28
- Geneva, NY, May 23-27
- Madeline Island, WI, June 27-July 1
- Palouse, WA, Aug. 7-11
- Badlands, SD, Sep. 5-9

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

Glen Echo Park

- Darkroom Photography: Basic & Intermediate (5 sessions), Sat. Mar. 5-Apr. 9, 10:30am-1pm
- Digital Camera Basics (3 sessions), Wed. Mar. 16-Apr. 6, 9:30am-12pm
- Great Portraits with Simple Lighting (2 sessions), Apr. 7 & 14, 7-10pm
- How to Make a Good Photograph Better Workshop (2 sessions), Tue. Mar. 8 & 22, 7:30-9:30pm
- Intro to Large Format Photography (7 sessions), Sat. Mar. 26-May 7, 10am-3pm
- My Camera Can Do What? (2 sessions), Sat. Apr. 9 & 16, 10am-1pm

And many more at

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

EXHIBITS AND EVENTS

National Geographic Into Africa: The Photography of Frans Lanting. The exhibition offers a unique perspective of the continent. National Museum of Natural History - Smithsonian Institution 10th Street and Constitution Avenue NW, Washington, DC, 202-633-1000

Nature's Best 2013 Photography Awards: Windland Smith Rice International Awards. Approximately 60 large-format images and photographers' stories highlight the beauty, power and humor found in nature. National Museum of Natural History - Smithsonian Institution 10th Street and Constitution Avenue NW, Washington, DC, 202-633-1000

Investigating Where We Live: A photography exhibition of Washington, D.C. landmarks, taken by teens. National Building Museum 401 F St. NW, Washington, DC, 202-272-2448

The Primordial Landscapes: Iceland Revealed. Photographs by Feodor Pitcairn and poetry by Ari Trausti Guomundsson focus on the natural beauty of Iceland. National Museum of Natural History - Smithsonian Institution 10th Street and Constitution Avenue NW, Washington, DC, 202-633-1000

New Arrivals: Photographs from the O'Neill Collection. An exhibition of 18 photos gifted by long-time Baltimore collectors Tom and Nancy O'Neil. Baltimore Museum of Art 10 Art Museum Drive, Baltimore, MD, 443-573-1700

Perspectives: Lara Baladi. Baladi, an Egyptian Lebanese artist, showcases her experimental photography, which focuses on how the medium shaped perceptions of the Middle East. Arthur M. Sackler Gallery - Smithsonian Institution 1050 Independence Ave. SW, Washington, DC, 202-633-1000

EXHIBITS AND EVENTS (cont'd)

New Arrivals: Late 20th-Century Photographs From Russia and Belarus. This exhibition featured over 20 photographs by Russian and Belarusian artists, most of which were taken during the 1980s. Baltimore Museum of Art 10 Art Museum Drive, Baltimore, MD, 443-573-1700

Photo Ark. Joel Sartore photographs endangered animals in hopes of getting people to take notice. National Geographic Museum 1145 17th St. NW, Washington, DC, 202-857-7700

Pristine Seas. The exhibit of videos, pictures and a virtual aquarium wall explores the work of National Geographic explorer-in-residence Enric Sala to understand and protect remote marine reserves. National Geographic Museum. 1145 17th St. NW, Washington, DC

The New American Garden: The Landscape Architecture of Oehme, van Sweden. An exhibition of photographs, drawings and artifacts explores the contributions of Wolfgang Oehme and James van Sweden to American landscape architecture. National Building Museum, 401 F St. NW, Washington, DC, 202-272-2448

Salon Style: Portraits from the Collection. The focus exhibition will explore women's involvement in early 18th-century French salons and how French female artists influenced and inspired one other. National Museum of Women in the Arts, 1250 New York Ave. NW, Washington, DC, 202-783-5000

Dark Fields of the Republic: Alexander Gardner Photographs 1859-1872. The exhibit of photographs by Alexander Gardner includes Civil War battlefields, landscapes of the American west, Indians, portraits of President Lincoln and other famous figures. National Portrait Gallery - Smithsonian Institution, Eighth and F streets NW, Washington, DC

CALLS FOR ENTRY

DAVID BLASS

ViewBug (online; prizes include cash and gear)

Water World, Deadline: March 14

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

Travel Destinations, Deadline: March 18

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

Objects, Deadline: March 31

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

Show Movement, Deadline: April 3

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

World Expeditions, Deadline: April 18

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

Bokeh and the Night, Deadline: April 19

<http://www.viewbug.com/contests/bokeh-and-the-night-photo-contest>

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>

The Maryland Zoo (Baltimore)

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

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

1650 Gallery (Los Angeles, CA)

What's New Pussycat?, Deadline: March 6

<http://1650gallery.com/index.php>

Art-Competition.net (online)

Pure Abstraction2, Deadline: March 7

<http://art-competition.net/G25N-Pure-Abstraction2.cfm>

Colors of Humanity Art Gallery (online)

Human Nature, Deadline: March 15

<http://www.colorsofhumanityartgallery.com/Human-Nature-2016/Human-Nature-2016-Prospectus-a/n-dvZQ7w>

Brooklyn Waterfront Artists Coalition (Brooklyn, NY)

Wide Open 7, Deadline: March 15

<http://bwac.org/wordpress/wp-content/uploads/2015/11/WO7-Prospectus-11-3-15.pdf>

Recycle 2016, Deadline: March 22

<http://bwac.org/2015/11/recycle-2016/>

Annemarie Sculpture Garden (Dowell, MD)

Swarm: Invasion of the Insects, Deadline: March 23

<https://annemariegarden.wufoo.com/forms/w1jom1qs0uhd96n/>

VisArts at Rockville (Rockville, MD)

Open Call for Solo Exhibitions, Deadline: March 30

<https://www.visartsatrockville.org/more/solo-exhibitions/>

Biggs Museum of American Art (Dover, DE)

Biggs Shot Photography Competition and Exhibition (category: open), Deadline: April 1

http://www.biggsmuseum.org/?page_id=2131

Del Ray Artisans Gallery (Alexandria, VA)

Surrealism: A Photography Exhibition, Deadline: ongoing

<http://thedelrayartisans.org/cfe/2016-Surrealism.html>

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