



CABLE RELEASE

SILVER SPRING CAMERA CLUB

FOUNDED 1950

November 2013

Volume 55

Number 3

OCTOBER COMPETITION
WINNERS

MEMBER ARTICLES

MEMBER NEWS

UPCOMING EVENTS
AND WORKSHOPS

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E-mail addresses for officers are in the *Member Handbook*, others are available on request. Please contact Laurel Sharf at Lsharf@verizon.net.

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

The *Cable Release* is published ten times each year, September through May plus Summer, 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 pstu1219@gmail.com. More information is available at the SSCC Website: 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.



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SSCC MEETING LOCATION

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

Directions:

From downtown Silver Spring: Go north on Colesville Road (Rte. 29); take a right onto University Blvd. East; then left into the church parking lot A.

From College Park/Takoma Park: Go west on University Blvd. As you approach Rte. 29, move to the far left lane and turn left into church parking lot B. Or pass through Rte. 29 intersection and turn left at the loop just past McDonalds. Proceed east on University Blvd., pass through Rte. 29 intersection, and quickly get in the far left lane to enter into church parking lot A.

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. Proceed through the Rte. 29 intersection, and turn left into church parking lot A.

From Wheaton and points west of Four Corners: Go east on University Blvd. Pass through Route 29 intersection and turn left into parking lot A.

Wherever you park, walk to the southeast corner of the Church and enter Room 204.

NOVEMBER AT THE SSCC

- 2 Saturday Field Trip - Conowingo Dam
- 7 Speaker Night (7:30 p.m.)
- 14 Competition Night: Open (7:30 p.m.)
- 21 Education Night (7:30 p.m.)
- 30 Covered Bridges of Frederick County

30

QUOTE OF THE MONTH

"If I have any 'message' worth giving to a beginner it is that there are no short cuts in photography."

— Edward Weston

NO NOVEMBER OPEN FORUM NIGHT

Because the fourth Thursday is Thanksgiving Day, we will not be holding an Open Forum session in November.

COMPETITIONS 2013-2014

DOUG WOLTERS, COMPETITION CHAIR

September: Open

October: Nature

November: Open

December: Street Scenes

January: Open

February: Water in any of its forms

March: Open

April: People but not formal portraits

May: Shadows and/or silhouettes

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

JANUARY "WORDS AND PICTURES" ISSUE

As in past years, January's *Cable Release* will feature pairings of words and pictures from SSCC members. There is no defined definition of "words," and you might look at past issues to see how people have used words and pictures creatively to complement each other and capture the moment.

EDUCATION NIGHT

NOVEMBER - GADGETS AND GIFTS

Our annual Gadgets and Gifts program! There are always new and interesting gadgets on the market for photographers that make shooting pictures easier or more productive. Tonight we will talk about a few of my favorites. Bring your notepad (wish list) and ideas. If you have a cool gadget you can't shoot pictures without, feel free to bring it and share why you love it.

**PROJECTED ENTRIES
DUE
NOVEMBER 7
BY MIDNIGHT**

SSCC DIGITAL COMPETITION SPECIFICATIONS

By virtue of submitting a digital image for competition, the entrant grants permission for the image file to be retained by SSCC for reproduction in any of its publications, including the newsletter (*Cable Release*), Yearbook, and/or posting on its Web site, unless a written request to withhold the image is sent to the appropriate editor. The member retains all rights to the image, including copyright. Digital competition submissions will be saved for possible entry into the Year End competition, **after which they will be deleted.**

- * Monthly Images per member 2 (max)
- * File Format JPG
- * Image Dimensions
 - 1024 pixels wide (max) . . see Note below
 - 768 pixels high (max) . . . see Note below
- * Color Space sRGB (suggested)
- * File Size 500 KB (max)
- * File Name: **Class ~Maker's Name~Image Title**.jpg (Example: **Nov~Tom Jones~Washington Landscape**.jpg)

The tilde ~ character separates the 3 subfields of the file name

Class - Nov or Adv (capitalization not required)

Maker's Name - spaces are allowed in name (Please use the *same* name throughout the year to aid recordkeeping.)

Image Title - spaces are allowed between words in the title.

DO NOT embed commas (,) or tildes (~) in any of the File Name subfields

Submissions will be accepted by **e-mail only**; no other method will be accepted. Please use a meaningful e-mail subject, such as "SSCC Nov2013 Images".

Please E-mail all of your images at **the same time** to: SSCCphotography@Yahoo.com and do not resubmit without first consulting with the coordinator.

Non-compliant submissions are subject to possible rejection without consultation with or notice to the submitter (although, if possible, problem resolution will be attempted).

Deadline: Midnight **one week before competition** (SSCC's Speaker meeting night)

This will be the previous **Thursday** night (for regular monthly competitions).

Questions: Jim Rogers SSCCphotography@Yahoo.com

Signing-in on the Projected Image register will NOT be required on the night of competition.

Note: If for artistic reasons you wish your image to be presented at a size smaller than full screen, position your picture within a 1024 pixels wide x 768 pixels high **black** background image. In any event the submitted image should be constrained to fit within a box that is 1024 pixels wide by 768 pixels high.

PRINT IMAGE ENTRY GUIDELINES

Mark the **BACK** of the matte with category (e.g., Novice Color), photographer's name, title of the image, and an arrow indicating the print's correct orientation.



Novice Mono
Mary Smith
"Flower in B&W"

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LETTER TO THE EDITOR

Dear Fellow Photographers,

While I've been able to attend few meetings this year, those I've been able to attend have left me frustrated and questioning the value of my membership. Specifically, the behavior of the audience at the Education Nights has been rude to the presenter and counter-productive to learning.

When a photographer volunteers their time to make a presentation, they should be given the courtesy of being allowed to give their presentation without being interrupted by audience members telling them that they are wrong, or misguided, or making incorrect interpretations. We all have our own way of doing things in our photography, but for two successive months I have heard debates from experts in the audience about RAW vs. JPG, DNG vs. PNG, shooting for the judge vs. shooting for yourself, whether JPGs degrade on each successive save, and other minutia that add nothing to the presentation, interrupt the speaker, and frustrate the rest of the audience. I've seen other SSCC members (or prospective members) leave meetings in frustration over this behavior. Valid questions are crowded out by the editorials, and I can only imagine the frustration on the part of the presenters. Having run a high school for over 20 years, I would not allow any of my teachers to be treated in such a manner.

There are at least 16 different ways to do almost everything in photography, from camera settings to workflow to Photoshop to printing to book publishing, and what works for me might not work for you. But I haven't volunteered to make a presentation, so I need to be respectful of those who have and learn what I can. If I want to pass on my own opinions and expertise, I need to volunteer to run an Education Night or another event.

Perhaps we can have a "Debate Night" when all these questions can be argued among those who find them interesting, and leave the presenting to those who've volunteered to take on that task. I recently presented a session on Book Publishing with Blurb at the PSA-MAC, and not once was I told that I was being foolish for the way I was doing things. The questions were questions, not editorials, and were respectful and on topic, despite the fact that most of the folks in the room were quite experienced photographers. The

audience was there to hear my take on things, which they were free to adopt, modify, or reject as they saw fit. It was a pleasure to present to them, and I would do so again.

I hope that going forward that audience members can remember that they have a role to play in successful SSCC meetings, which includes asking respectful, on-topic questions and refraining from editorials, telling everyone else how much more they know or how much better their method is than the presenter's. We are all free to accept or reject other photographers' ways of approaching this work, but we should not be free to hijack other people's presentations or other audience members' time.

I would ask my fellow audience members to ask themselves whether what they are about to say is a question or an opinion, and if the latter to have the courtesy to refrain until they can talk with the speaker at the end of the meeting.

Dave Mullen

GET READY FOR THE "OPEN" COMPETITION

DOUG WOLTERS, COMPETITION CHAIR

We have an open-topic competition for November. Just find the shots you love, and enter them. The only way to get a judge's evaluation is to submit photographs!

The theme for December will be Street Scenes. This is a really broad topic (see definition below) and can include people - or not. The topic isn't limited to big cities. Think of scenes in small towns - like a pub in Ireland. Or scenes in ethnic neighborhoods, like a Ukrainian street festival.

I always look forward to the themed competitions, as they give me a chance to go beyond what I would normally shoot.

December: Street Scenes - *Images in this category reflect the built environment and organized society. They may show cities or villages, with or without their inhabitants, in this country or abroad. The photographic approach may be photojournalism, informal "street photography," people shots, animal shots, architecture and cityscapes, unexpected views, or any other subject and technique that portray the "spirit of place."*

Remember, if you would like to help with the competitions, be sure to email me at: SSCCCompetitions@aol.com.

Happy shooting!

OPEN COMPETITION JUDGE: IWAN BAGUS

Though currently a resident of DC, our judge this month comes to us from halfway around the world. Bagus Himawan (Iwan) was born in Jakarta, Indonesia. He received a BA in Economics in Jakarta; soon after, he moved to Washington, DC to pursue his education further. He earned his MS in Engineering from the School of Engineering and Applied Science at the George Washington University. After that, he completed an MA in Film from the School of Communication of American University, with a concentration in Film Directing and Photography.

During his studies at AU, Iwan started working as a freelance photographer. His first assignment was for Teatro de la Luna, and his images were published in *The Washington Post*, *The Washington Times*, as well as other national publications, and also in *El Pais* in Paraguay. Since then, his works have been published in *The Atlantic* magazine, *DC Modern Luxury*,



International Finance Corporation's Annual Report, *In Style* magazine, and for exclusive commercial clients in DC, New York, and Indonesia. He has also taken time for non-profit organizations in and around Washington, DC.

As a fine art photographer, Iwan is represented by The Studio Gallery in DC. Moreover, his work has been shown at the National Geographic Society, the Corcoran-WPA, The Carnegie Institute-DC, the Art Museum of the Americas, Vermont Photo Place, the DC Commission on the Arts & Humanities, Atlanta Photography Group, and a number of national and international, juried photography exhibitions.

Currently, Iwan heads the Photography Concentration at the University of the District of Columbia. When not on a photo shoot or teaching, Iwan spends his time cooking up spicy creations for his extended family and playing with Osmar, a Saluki.

NOVEMBER SPECIAL GUEST SPEAKER: DAVE BURNS

By the time our next speaker, Dave Burns, appears on November 7, he will just have returned from safari in Africa - again. An award-winning photographer, Dave specializes in wildlife, travel, and landscapes. Though he was born and raised in DC, Dave now lives in Boston; SSCC undertook considerable logistics juggling to bring him to town for our November meeting.

Dave's passions range from the beauty of the African savanna to the streets of Paris. Over the past 20 years, he has traveled to more than 25 countries, professionally chronicling his experiences through a camera lens. His first safari in Africa was in 1997, after a Mt. Kilimanjaro climb, when he got a taste for the magic of the people, wildlife, and scenery of this special place.

Dave shares his love of adventure travel with other photographers through his company *Dave Burns Photo Tours*. Providing clients with unique travel experiences in exotic locations, he shows his groups how to capture amazing images of landscapes and wildlife while learning efficient, on-location, digital workflow.

Classically trained in the black and white darkroom and the Zone System, Dave presently works digitally from capture to print. He also experiments with different technologies and approaches. In fact, his infrared photography - with its unpredictable tones and dream-like effects - is what brought him to our attention in the first place. Dave's traditional training, combined with the organizational and planning skills gained in his professional background in software engineering management, give him a unique edge in running successful photo tours.

A member of the North American Nature Photography Association, Dave has exhibited his work in many galleries, and his photographs have been welcomed into numerous private collections.

As Dave says, "Safari njema."



SSCC FIELD TRIPS

NOVEMBER 2 - CONOWINGO DAM

On Saturday, November 2, 2013, Joe Coughlin will lead a field trip to the Conowingo Dam on the Susquehanna River on Rte 1 in Hareford Co. MD for interested SSCC members.

The Dam has been a favorite location for viewing eagles, great blue herons and many other species of birds, especially in November and December. There is a new Fisherman's Park viewing area just below the Dam that is the central viewing location for visitors and photographers. The eagles are typically more numerous at this time, but numbers can vary from day to day. There are rookeries of herons across the river. Sometimes there are eagles roosting in the trees around the parking lot just waiting for another meal or eating their latest catch. The birds are there most of the time feeding on the fish below the Dam. When the Dam needs to generate peak time electricity it opens some gates to let more water out, and with that comes more fish from the storage pond on the other side of the Dam, sending the eagles into a feeding frenzy. This typically occurs early in the morning and early evening at peak demand times. However, the timing can vary each day.



Because most of the photo opportunities, except for around the parking lot, are in the center of the river, below the Dam and / or on the other side of the river, I would recommend



telephoto lenses with tripods. A simple point and shoot camera with a fixed focal length lens or a small telephoto lens may not be enough for good close up shots. Your call.

A good description of the site and its photo opportunities is on the following sites:

<http://www.harfordbirdclub.org/conowingo.html>

<http://readingeagle.com/article.aspx?id=205101>

For those who may want to car pool, we will meet at 8:00am in the White Oak strip mall in the back of the parking lot of the Sears Automotive Center, on the left of the entrance road off New Hampshire Ave., just south of the Rte 29 and facing New Hampshire Ave. Joe will have a SSCC sign on his windshield and will be standing outside his car, a silver Toyota Avalon. We will leave the parking lot at 8:30 sharp, as it will take about 1 ½ hours to get there.

Directions:

We will drive up Interstate 95, through the tunnel (toll) in Baltimore north to exit 74 (Rte 152 Mountain Rd.) towards Bel Air. Right (North) on Rte 1 (Conowingo Dam Rd.) And then 18 miles to Shuresville Rd., just before the dam, south of the river. Turn east (right) on Shuresville Road. After one-half mile, make the first (sharp) left, onto Shures Landing Road. Follow the road to the parking lot at the base of the dam, where it dead ends. **Fisherman's Park** is right there. There is a pavilion there which provides shelter during bad weather. The parking lot is open every day of the year from at least 6:00 a.m. until 10:00 p.m. Shuresville Landing Road is steep and winding. There are public bathrooms at the pavilion. Just north of the dam, on Route 1, at the junction of Route 222, there is a store that has gas, coffee, and sandwiches. At the same intersection there is a small diner that provides cheap food.

Dress in layers and wear comfortable shoes for standing.

For those who may wish to visit other sites in the area, the Susquehanna State Park is about five miles to the south of the Dam, and the city of Havre de Grace is about ten miles to the south. Both are on the River.

For those interested in joining us please send Joe Coughlin an e-mail with your name, e-mail address and phone number.

Rain date: Sunday, November 3rd.

Joe Coughlin
hjc12@verizon.net 301 625-8810 and 240 893-4327 (C)

COVERED BRIDGES OF FREDERICK COUNTY & CATOCTIN FURNACE **Saturday, November 30, 2013**

Depart at 8:30 AM from the ICC Park and Ride Lot, Georgia Avenue, just south of the ICC entrance. Contact Jim Auerbach at npajim@aol.com if you are interested in participating on this field trip. Tripods highly recommended.

Utica Covered Bridge

Our tour of the historic covered bridges of Frederick County begins with the Utica Bridge. It can be found off Route 15 just north of the City of Frederick. A few miles north of town you'll see a cemetery on the right. Turn right just past the cemetery on Old Frederick Road. Travel a few miles and take a left on Utica Road. The bridge was built about 1850 but was moved to this location in 1889.

To find to the next bridge on the tour go back to Old Frederick Road and head north.



Loy's Station Covered Bridge & Park

This bridge is located in a beautiful park setting. It's ideal for cookouts. From the Utica Bridge you travel north on Old Frederick Road. Be careful, as the road jogs left then right at Creagerstown to continue going north on Old Frederick Road. A few miles north and you're at Rocky Ridge, which is the site of this beautiful park and bridge.

Roddy Creek Covered Bridge

The last bridge in the tour is at Roddy Creek Road. The easiest way to find it is to head west on Route 77 from the Loy's Station Bridge through Thurmont and head north on route 15. A short distance on the right you'll see Roddy Creek Road. The bridge is a half mile down. There is also a small cookout area at this bridge.



Cozy Inn Restaurant

(301) 271-7373
103 Frederick Rd, Thurmont, MD 21788

After visiting the three covered bridges we will have lunch at the Cozy Inn Restaurant. Located in Thurmont, Md., the Cozy Restaurant is part of the historic Cozy Country Inn, established by Wilbur R. Freeze in 1929. The Cozy Restaurant is among the oldest established restaurants of its type in the state of Maryland still operated by the founding family.



Catoctin Furnace

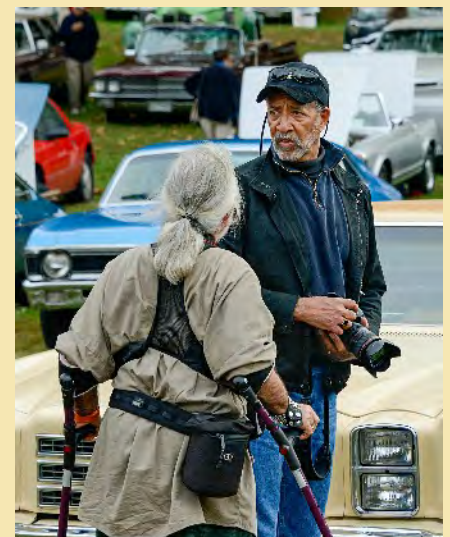
The Catoctin Furnace is part of Thurmont’s Cunningham Falls State Park. The furnace can be reached from the Catoctin Furnace trail which goes from the main entrance of the park to the furnace and manor area off of Route 806. In the past ten years the furnace has been reconstructed to preserve its history and to make this area safer for people to visit.

The “Isabella” furnace that remains today is the second of three furnaces that were built. The furnace was built here because all of the required resources were available. Forests provided wood for charcoal that powered the furnace, the stream powered the bellows of the first furnace, and local mines provided iron ore and limestone. The pig iron produced by the furnace was used to make ammunition to support the American Revolution. The furnace was in use during the Civil War and up until 1903, when it was closed.

There are more sites to see in addition to the furnace. The Catoctin Furnace trail leads alongside the manor where one of the furnace owners used to live. The manor burned down many years ago, so today only the stone walls remain. (Currently the path through the ruins of the manor is off limits). Along the trail you will notice dark, black rocks called slag, which is a byproduct of pig iron production. Next to the trail you can see remnants of the raceway and dam that were used to power the first furnace. The trail leads over the Bowstring Arch bridge, over the highway bridge over US-15, and ultimately to the park. The visitor center also has history exhibits on the area including a lot of information about the Catoctin Furnace.



Address: Catoctin Mountain Park, 6602 Foxville Road, Thurmont, MD 21788
Phone: 301-663-9330 Park Headquarters, Visitor Center: 301-663-9388



RECENT SSCC FIELD TRIPS



Fourteen members of the SSCC got up early on September 28 for the field trip to Great Falls. While there was not much mist on the water, the early hour allowed much experimentation with turning the water silky with long exposures. Seven of use went to a local restaurant afterwards for brunch and more photography talk.



The field trip to the Rockville Antique and Classic Car Show also attracted a number of SSCC members. Members Nick Williams and Bernie Van Leer (right) exhibited their Jaguar E-type sports car and BSA Flash motorcycle, respectively.



MEMBER NEWS

SSCC's **Henry Ng** was honored during the banquet at the Photographic Society of America (PSA) annual International Conference on September 21, 2013 in Portland, Maine. Henry was awarded the PSA's prestigious Service Award for his outstanding services to PSA and the world photographic community and for his significant contributions to the promotion and advancement of photography. Henry has served the maximum three terms (six years) as a member of the PSA Board of Directors in his role as the PSA Services Vice President from 2007 to 2011 and as the Image Collections Vice President from 2011 to 2013. Henry was the second SSCC member who has served on the PSA Board of Directors. (Dr. Paul Luebke was the first SSCC member who served on the PSA Board as the PSA President.)



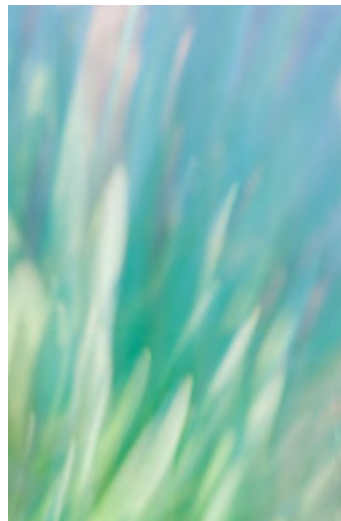
In the past seven years, Henry has taken the leadership role in promoting the arts and sciences of photography worldwide and fostering the international relationships for PSA. Because of his valuable contributions, the PSA Board has created a new position and appointed Henry as the "PSA Ambassador" to represent PSA for International Affairs and to serve as a member of the PSA International Relationship Committee.

Congratulations to Henry!

Angelique Raptakis and Nikhil Bahl are showcasing 29 photographs in an exhibit titled "Landscapes: Big and Small." The exhibit is on display until November 10, 2013 at the Meadowlark Botanical Gardens Visitor Center, 9750 Meadowlark Gardens Ct, Vienna, VA 22182.

NATURE VISIONS 2013

Club member **Greg Holden** had eight of his photographs juried into the 2013 Nature Visions Photography Expo, which will be on display November 9-10 at the Hilton Center for the Performing Arts in Manassas, VA. In addition, two of Greg's photos (right) were selected as among the top 25 images out of 948 entries and will be eligible for the People's Choice award and will be part of the traveling exhibit to be displayed in various locations throughout the greater DC area in 2014. Both of these were also chosen as the top images in their respective categories, Abstracts and Flora, which will put them in the running for Best in Show.



Club member **Beth Koller** also had a photo selected for the top 25.

For more information about the exhibit and the expo, go to www.naturevisions.org.

OCTOBER 2013 COMPETITION WINNERS - NATURE

Judge: Sasha Vasiljev

Novice - Projected Image

Jim Turner - Echinacea Bud - 1st Place
Bert Emmer - Mesa Arch - 2nd Place
Dan Sisken - Elephant Ear - 3rd Place
Kim Akkarach - Lunch-time - HM
Jim Delozier - On the Hunt - HM
David Blass - Fearsome Threesome - HM
Shy Shorer - Morning at Sea - HM

Advanced - Projected Image

Jim Rogers - Elephant @ Sunset - 1st Place
Michael Koren - Rise of the Sunflower - 2nd Place
Bob Catlett - Puddle - 3rd Place
Doug Wolters - Green Encircled - HM
Jim Auerbach - Change in the Weather - HM
Jim Rogers - Wildebeests Hwange National Park - HM

Novice - Mono Prints

Kim Akkarach - Egret - 1st Place
Doug Wolters - Lady in White - 2nd Place
Yaahov Gridly - Roots - 3rd Place
Fred Skolnick - Lonely Tree - HM

Advanced - Mono Prints

Bob Peters - Night Walk - 1st Place - Best in Show
Chuck Bress - Owl and Moose in B & W - 2nd Place
Bob Catlett - Virgin River - 3rd Place
Chuck Bress - Long Neck #1 - HM
Mark Ratner - Panther Grouper - HM

Novice - Color Prints

Kim Akkarach - Deers - 1st Place
Fred Skolnick - Shining Light - 2nd Place
Fred Skolnick - I See You - 3rd Place
Kim Akkarach - My Fishing Boat - HM
Lyndon Marter - Asian Lily - HM

Advanced - Color Prints

Jim Auerbach - Hot Lips - 1st Place
Nick Williams - Beautiful Beetle - 2nd Place
Michael Koren - Rows of Roots - 3rd Place
Chuck Bress - Crane with Comb - HM
Doug Wolters - Final Exuberance - HM
Coco Simon - Spring Coiled - HM



Doug Wolters, "Green Encircled"

This flower was shot at Behnke's - a great place to shoot. Behnke's encourages photographers with tripods, hoping to get pictures the retailer can post on their website. One can even move the plants to a better position. This was shot with a Canon 5D Mark III with a Tamron 180mm macro lens; f/32, 1.3s.



Michael Koren, "Rise of the Sunflower"

This was taken soon after sunrise at McKee Beshers on our unofficial summer field trip. I held the flash directly above the sunflower out of the shot to get the effect that there was sunlight about to rise out of the flower. Processed with Nik Color Efex Pro 4, Viveza 2 and Photoshop. Nikon D7000, Nikkor 70-300 on a tripod, SB900, f/9.0, 1/20s, ISO 100, 230mm

OCTOBER 2013 COMPETITION WINNERS - NATURE

Jim Rogers, "Elephant @ Sunset"

This image was taken in Chobe National Park in Botswana. The sunsets in southern Africa were the most spectacular that I have ever seen. This sky is as shot ... not enhanced in Photoshop.



Jim Auerbach, "Change in the Weather"

Canon 50D, Canon 100-400 mm f/4.5-5.6, 1/1250s, f/5.6, ISO 100,180 mm



Nick Williams, "Beautiful Beetle"

I was wandering around the McKee-Besher sunflower fields early one morning and stumbled on this beautiful multicolored beetle that hadn't yet fully awakened. It sat there motionless on a leaf for about 30 minutes as if it were posing for me, allowing me ample time to take out my tripod and camera fitted with a 100mm macro lens to capture the moment.



David Blass, "Fearsome Threesome"

Taken in Everglades National Park in January 2013.



Jim Delozier, "On the Hunt"

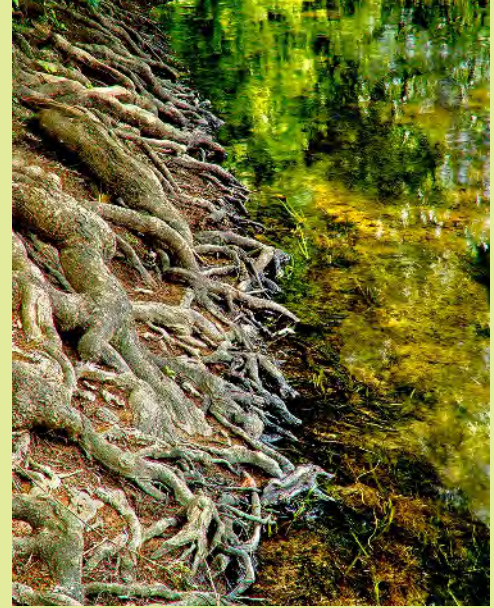
My photo is of a coyote looking for lunch in Yellowstone NP. He was so intent on his mission that he was oblivious to me, standing on a ridge looking down at him not too far away. It was taken on a bright, overcast day with a Canon T1i, using a Canon 18-200 zoom lens. Specifics: f/5.6, 1/250s, ISO 200, 187 mm.

OCTOBER 2013 COMPETITION WINNERS - NATURE



Coco Simon, "Spring Coiled"

Hosta leaves uncurling always seem like a primary symbol of spring. This one, still uneaten by deer, was part of a clump near my front door. With the camera on a tripod, I pointed the macro lens straight downward. Minor editing in Lightroom 4. Canon 5D Mark II, Canon EF 180mm f/3.5 macro, f/18, 0.8s, ISO 400, Really Right Stuff tripod and ballhead.



Michael Koren, "Rows of Roots"

I shot this on the banks of the Potomac near the Point of Rocks train station. This is a 5 shot HDR exposure taken with a tripod. Processed with Nik HDR Efex Pro 2. Nikon P7100, f/8 at 1/5 sec with 3 stops +/-, ISO 100, 76mm



Jim Auerbach, "Hot Lips"

Costa Rica, Canon 40D, 1/250s, f/8, ISO 1250, 100 mm Macro USM



Doug Wolters, "Final Exuberance"

This tulip is indeed exhibiting a final burst of color and interesting form. Shot indoors with natural light against a black velvet background with a Canon 7D with a Canon EF 100mm f/2.8L macro lens; f/18, 2.5s.

Cover: Bob Catlett, "Virgin River"

Taken inside Zion National Park, with a converted Nikon D90 (Infra-red) 18-70 Nikkor lens, f/11, 1/160s, ISO 200.

OCTOBER 2013 COMPETITION WINNERS - NATURE

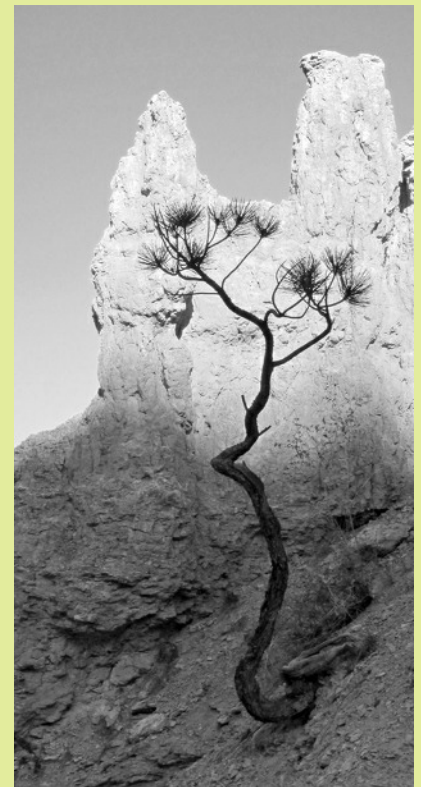


Bob Catlett, "Puddle"

Taken inside Arches national Park, Utah. With a Nikon D4 and a Nikkor 70-300 lens, f/8, 1/125s, ISO 400. On a tripod.

Fred Skolnick, "Lonely Tree"

This was taken in Bryce Canyon National Park this past May. Although Bryce is wonderful for its vivid colors, this tree growing out of the rock made an interesting contrast. This was taken while I was hiking on Fairyland trail.



Fred Skolnick, "Shining Light"

This was take on a morning hike in Zion National Park in May. The hike is called the Narrows and goes along and through the Virgin river. I caught a stream of light entering the narrow canyon. I took this picture with my canon S95, since I did not want to risk getting my DSLR wet in the river.



Burt Emmer, "Mesa Arch"

Mesa Arch in the Canyonlands, about 1 hour out of Moab, UT. Hiked 1 hour at 4 in the morning to get in position for the sunrise. Nikon D7000 18-200mm VR lens f/11, 1/30s, ISO 200 and bracketed three shots for Photomatix HDR processing.



Shy Shorer, "Morning at Sea"

The photograph was taken early morning on the coast of Sydney Harbor as we approached from the Tasman Sea. It was a cold and misty morning, and the sun just broke through the clouds. It was taken with a Sony A35, 50mm lens, f/8, 1/640s, ISO 100. It was processed with Nik ColorEfex 4.0 an Nik Silver Efex Pro 2.0.

OCTOBER 2013 COMPETITION WINNERS - NATURE

TURNING DAY INTO NIGHT

Bob Peters

I periodically go back over pictures I took to see if I missed something in them or if I could make them more interesting. This is my success story. I started out with the top picture with the lions backlit by the rising sun. My first attempt to improve the picture was to use shadow protection in Nikon Capture NX2 to lighten the lions and foreground without washing out the sky. Playing with exposure compensation and shadow protection gave some improvement as seen below (equivalent things could be done in Bridge in Photoshop or Lightroom). This certainly improved things but was still not a particularly dramatic photo.



Figure 2. With shadow Recovery

Rather than try further work on bringing the lions out of the shadow, I tried moving in the opposite direction, of making the scene darker. Using Curves, I moved the black point (Figure 4) to give a silhouette as shown in Figure 3. It was then that I first realized the fur on the lions was backlit outlining the belly of the lions.



Figure 1. Picture without modification

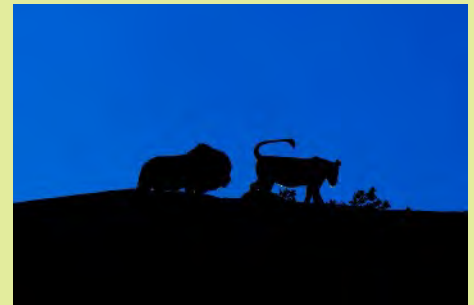


Figure 3. Result of moving black point as shown in figure 4

If doing this, it seemed that going to mono would be appropriate; after all, I was making it night. I played with Contrast to give the sky the light that I felt worked best. In the final picture (Figure 5) I painted over some white specs in the photo.



Figure 5. Final picture

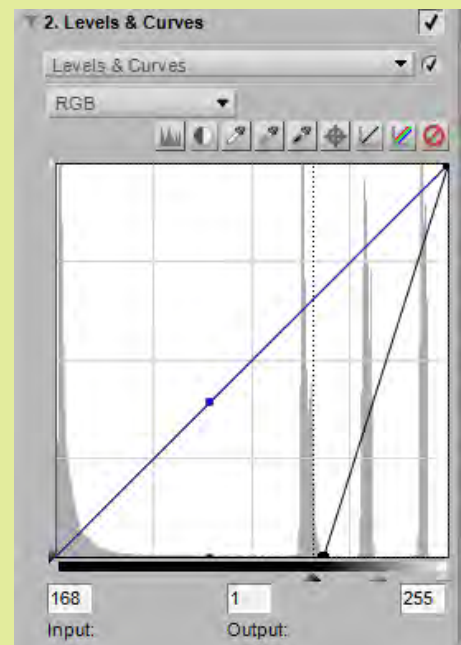


Figure 4. Black point moved to the right

EXHIBITING - WHY & HOW TIPS FOR GETTING STARTED

CORIOLANA SIMON

What do you do with all the photographs you take? Some you print. Some you bring to competitions. Some you post on the web or share through social media sites. Why not plan to exhibit some?

Exhibiting your photographs isn't as hard as you might think. It can involve a good bit of time and work, but it's worth it.

Two main reasons could prod you to take the plunge:

- You grow immensely in your craft
- You share your work with an audience and get live feedback from their first-hand experience

As many SSCC members have noticed, Doug and I frequently take part in exhibitions. Each year, we participate in at least one group show and have a solo show of our own. For us, as musicians, this comes naturally. Mounting a photography exhibit is very much like giving a concert. It means we practice a lot to improve our skills, we nourish our artistic inclinations by studying the work of others, we develop repertory, we create our personal interpretation of the subject, and we present the very best we can achieve to a live audience.

Of course, preparing photographs for an exhibit takes some commitment. It means selecting and editing your finest images. Maybe getting some critiques from other photographers. Then, there's printing, whether you do it yourself or send it out to a high quality lab (such as Nations Photo Lab). After that, there's mounting, matting, and framing within the specs of the exhibit director. And don't forget: You have to create labels for the back of each framed piece. VistaPrint is a great source for customized labels (the mailing label

size) as well as inexpensive business cards. You'll need some of those, too!

Before you even deliver your framed pieces (padded with towels and / or bubble wrap) to the exhibit space, you'll need to create some publicity - an email flyer, maybe a printed postcard. You can plug the flyer in to your social media or just send it to a distribution list of your friends, family, and contacts. You'll also need a short bio of yourself as a photographer and a brief statement explaining what you shot and why you shot it. Even a small-scale exhibit has an opening and meet-the-artist reception. Usually, this is the best moment for selling your work, though sales are not really the goal of exhibiting. For the reception, you, as the artist, are generally responsible for bringing refreshments. The last step in exhibiting is following up with new contacts and adding them to your list and - fingers crossed - connecting with the special people who want to buy your work. Well... there is one more step in the process: bringing your work back home and finding the right place to store it.

Exhibiting can be done on a very limited scale to start. Volunteer for a group show, which might mean just one or two pieces. SSCC intends to do an annual show of club members' work, so get ready to participate. To be more adventurous, ask your dentist or eye doctor or accountant or chiropractor if you could hang a few of your own pieces in their reception area - maybe four or five. If this works, then see if your church or synagogue would display some of your photographs. Look in the *Cable Release* for other exhibit possibilities, or ask other members. Find out about "calls for artists" from galleries in our area, and send in a submission - an artist's statement and a few representative .jpps on a specific theme.

Once you start showing your work in public, you'll find the effort rewarding. You may not make any money at it, but you'll grow immeasurably as a photographer.



Jim Rogers "Wildebeests, Hwange National Park"

There are no migrating herds of animals in Zimbabwe as there are in some other parts of Africa. These wildebeests were part of several small herds that we saw on the savannah. I like the entire herd being visible as a unit, rather than spread over the entire image. I also feel that the bare trees, termite mounds and enhanced sky add to the overall interest of the image. I darkened this image very slightly and cropped a little from both the foreground and sky, to emphasize the vastness of the African savannah.

A LESSON IN PATIENCE

PATRICK STUART

This August, I spent five days on Bald Head Island, NC this August. My previous visit to the island was in the spring, but this time would be in the middle of turtle hatching season. Thanks to the effort of the Bald Head Conservancy, the island offers a welcoming location for sea turtles to lay their eggs, and every measure helps the survival of the species: baby sea turtles have a 1 in 10,000 chance of reaching maturity due to predators, pollution, and fishing fleet nets.

Waiting for sea turtles to hatch requires enormous amounts of patience. Experts can determine the window for a nest to hatch based on the time from laying the eggs, but variations in temperature can throw this estimate off.

There are signs to watch for, especially when the sand over the nest "drops" down into a depression, which means the baby turtles have emerged from their eggs and will hatch soon.



We sat and waited for three nights at various nests - including one time until after midnight - and nothing happened. Thanks to the cloudless nights and a full moon, though, I was able to play around with some long-exposure shots on a tripod. Part of our group left a day early, without seeing anything after three nights of watching.

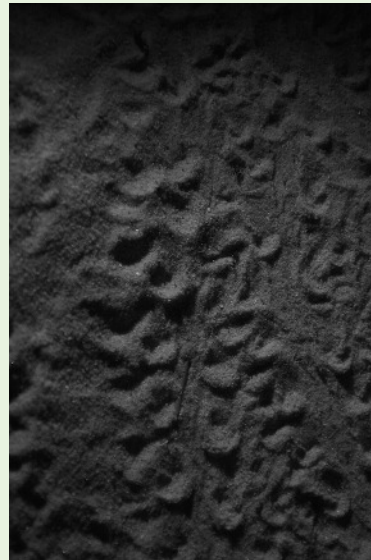


On our last night on the island, my son and I headed out for one more attempt to see some baby turtles. We headed for a pre-dusk nest excavation, and my son wandered over to a nest we had watched a few nights before. All of a sudden I heard shouts of excitement: "There's a depression! They're going to hatch!" A number of us rushed over, and sure

enough, there was a large bowl-shaped depression in the sand. It was well over an hour before sunset, and I dared to hope that we might witness a rare daylight hatching, which would make for some great photographs.



Instead, we waited patiently for two hours until the nest "boiled," erupting in a stream of tiny baby turtles all dashing for the surf. It was over in a few minutes, leaving some amazing memories. I tried to take pictures, but with only a few red-colored flashlights I would have needed the "see-in-the-dark" capabilities of a 1DX or D4 to get sharp pictures. In the end, though, the moment was less about prize-winning photographs than witnessing an amazing, endangered part of Mother Nature.



Doug Wolters, "Lady in White"

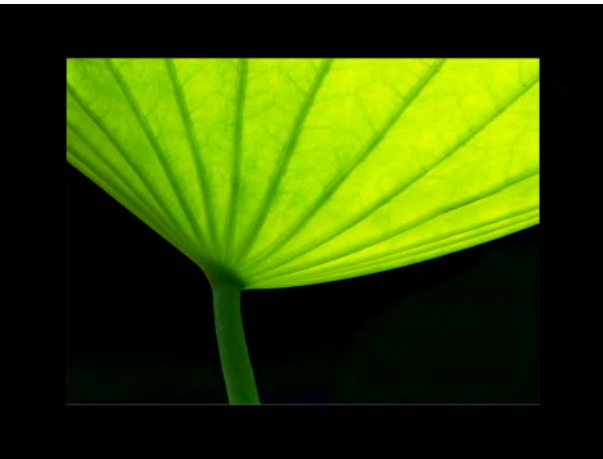
This was shot at the camellia show at Brookside Gardens in April of this year using a Canon 7D with a Tamron 180mm macro lens; f/32, 0.4s. I especially liked the way the light was illuminating the top of the flower. In converting the image to black and white, using Nik Silver Efex Pro, I thought the high key treatment was appropriate for the spirit of this flower.

NOTES FROM YOUR PSA CLUB REP, LORETTA ARGRETT

Our club is an organizational member of the Photographic Society of America (PSA), a worldwide, non-profit organization for photographers of all skill levels “to learn, share, compete, and enjoy photography more.” There are numerous PSA club membership benefits, including for example, technical services such as information on selection and calibration of digital projectors; camera club membership help; a monthly PSA Journal; camera club management help; opportunity to participate in interclub competitions each year; and being part of a network of camera clubs, chapters, and councils.

PSA also has individual members to and for whom it provides services and activities, including for example, use of PSA logo on personal website and business cards; free on-line study groups and image evaluations; photo galleries; juried competitions; discounts on photography products and services; mentors; and free photo travel planning services from a PSA member who has traveled to the area of a member’s planned trip. Annual dues for an individual member is \$45 (Journal access on web), or \$60 if you prefer to receive the Journal in print.

For more information about PSA, see www.psa-photo.org or contact me at largrett@gmail.com.



Dan Sisken, “Elephant Ear”



Kim Akkarach, “Lunch-time”



Fred Skolnick, “I See You”

One of many pictures that I took on a Overseas Adventure Travel (OAT) safari trip to Africa in August. We were watching the interaction between four female lions and a number of giraffes for more than 30 minutes. This one lion got up and started to approach the giraffes. This picture was taken in the Okavango Delta area of Botswana.



Jim Turner, “Echinacea Bud”

KERNELS OF KOREN

Thanks to all the folks that attended October's Education Night to learn about Digital Workflow: From Capture to Archive. The turnout was higher than I expected! It is a big step going from September's Intro to Digital Photography to a heavily technical topic like workflow. It was kind of like splashing around the shallow end of a pool then jumping off the high dive!

I'm sure some thought it was too technical and some thought I was painting with too large a brush, not taking the time to discuss all the details. The one takeaway from the night that I hope everyone, and those reading this, received is that it's important to at least start thinking about a workflow aimed towards archiving your images. We all take pictures for different reasons, it would be a tragedy to not be able to find our pictures later or, worse, not have the pictures at all to look back on or to pass on to another generation. Gone are the days of storing your negatives and sorting them by roll into labeled negative sleeves in a three ring binder. Your "digital negatives" are just a series of 1's and 0's stored on a fragile magnetic disk. If you accidentally drop a binder of negatives nothing will happen to your images. But, drop your hard drive and there may be a different story to tell.

My goal in determining each month's Education Night topic is to not only help you learn something but to start a discussion about a topic and give you a launching point to go and find out more about that topic. There are technical aspects to photography; there always have been and always will be. We're dealing with the physics of light, the mathematics of exposure, and the engineering constraints of equipment. Throw in the art of the process and passion of expression and you get a very complicated hobby. Engaging with an audience on an educational level with a diverse group of members with different skills, from beginner to pro, is a challenge and something I enjoy. Learn what you can from these evenings together to broaden your experience and advance photographically.

Please share your thoughts with me regarding Education Night at any meeting or via email at middlingsort-ssccthirdthursday@yahoo.com Don't forget, we also have a Flickr group where you can post images, questions and comments at Silver Spring Camera Club Images: http://www.flickr.com/groups/sscc_picture_a_day/ Hope to see you online soon.

SSCC MEMBER TEACHING PHOTOSHOP ELEMENTS COURSE IN ROCKVILLE

SSCC member Dave Mullen is teaching a four-session twelve-hour course on Photoshop Elements at the Washington School of Photography in Rockville on the first four Monday nights in November. Elements is the "little brother" of Photoshop, offering much of the power at a fraction of the cost (currently \$75 on Amazon). You can find more information and enroll at

<http://washingtonschoolofphotography.com/index.php/workshops/save-local-new-workshops/photoshop-elements-detail>

NATURE VISIONS PHOTO EXPO 2013

Bryan Peterson at Nature Visions Photo Expo in Manassas, Virginia

Friday-Sunday, November 8-10, 2013

Bryan Peterson is the Friday all-day seminar and Saturday afternoon keynote speaker at Nature Visions Photo Expo 2013, which takes place on Friday-Sunday, November 8-10, 2013 at the Hylton Performing Arts Center in Manassas, Virginia. Adobe Evangelist Julieanne Kost gives two FREE featured presentations on Sunday, November 10. The Expo also features Mike Moats and twelve more outstanding photographer-educators, who will present nine two-hour classes, six one-hour lectures, and, for beginning photographers, three free instructional sessions. Visitors can also take in two free exhibits and visit with twenty national and local vendors of equipment, supplies and instruction.

Registration is required and passes are on sale now at NatureVisions.org.

CLASSES AND WORKSHOPS

DAVID BLASS

Capital Photography Center

Faces, Not Places! Photo Safari, Sat. Nov. 2,
2:30-5pm
How to Stand Out as a Photographer, Mon.
Nov. 4, 7-9pm
Fall Cherry Blossoms at Sunrise!, Sun. Nov. 10,
6:15-8:30am
Photography Basics-3 Sessions-11/14, 11/21 and
12/5, 7-9:30pm
iPhone Photography, Getting Started-Baltimore,
Sun. Nov. 17, 10am-2pm
Shooting the Lights at Night, Fri. Nov. 22,
7-9:45pm
The Dynamics of Light and Color, Mon. Nov. 2,
6:30-9:30pm
And others at
<http://capitalphotographycenter.com/classes/>

Horizon Workshops

Abandoned Factory (Delaware), Sat. Nov. 2,
1:30-5pm
And many more at
<http://www.horizonworkshops.com/>

Washington School of Photography

Lighting Techniques for Portraiture, Sun. Nov. 3,
2-8pm
Storytelling Through Images, Mon. Nov. 4,
10am-1pm
Digital SLR, Wed. Nov. 6, 10am-1pm
Lighting Portable Flash, Wed. Nov. 13,
1:30-4:30pm
Image Sales, Sat. Nov. 16, 10am-4:30pm
Macro, Copy & Close Up, Sun. Nov. 24, 2-8pm
And many more at www.wsp-photo.com

Joseph Van Os Photo Safaris

Ultimate Antarctica, Nov. 2-29
Faces of Burma, Nov. 29-Dec. 16
Bosque del Apache & White Sands, New Mexico,
Dec. 7-13
Horses & Icons of the Wild West in Winter,
Jan. 26-Feb. 1, 2014
Japan's Winter Wildlife, Feb. 19- Mar.6, 2014
Venice at Carnevale, Feb. 22- Mar. 1, 2014
Aurora Borealis, Fairbanks, Alaska, Mar. 3-10,
2014
Back Roads of Greece, Apr. 5-18, 2014
www.photosafaris.com

Art Wolfe

Morocco, Nov. 2-17
Bali, Indonesia, Dec. 9-18
India, Jan. 14-25, 2014
Iconic East Africa, Mar. 8-23, 2014
Bhutan, Apr. 2-13, 2014
Olympic Peninsula, WA, May 2-4 2014
And more at <http://www.artwolfeworkshops.com/>

Suzi Eszterhas

Wildlife of India, Nov. 2-18
Custom Photo Tours in Monterey Bay, year-round,
custom dates available
Wildlife of Costa Rica, Jan. 14-26, 2014
Alaska Bears and Eagles, June 23-July 1, 2014
Orangutans of Borneo, Oct. 2014 (exact dates tba)
<http://www.suzieszterhas.com/toursWorkshops/>

Corey Hilz Photography

Chincoteague National Wildlife Refuge, Virginia,
Nov. 22-24
Plus classes and software training at
<http://coreyhilz.com/>

Glen Echo Photoworks

Field Trip, National Building Museum--Workshop,
Sun. Nov. 10, 11am-4pm
Great Portraits with Simple Lighting, 4 sessions,
Thu. Nov. 7-Dec. 5
Beyond the Camera: Intermediate Digital
Photography, 8 sessions, Mon. Dec. 2-Feb. 10
Darkroom Photography, 4 sessions, Sat.
Jan 11-Mar. 15
Explore Film Photography, 6 sessions, Wed.
Jan. 8-Feb. 19
And more at
<http://www.ssreg.com/glenechopark/classes/classess.asp?catID=4403&pcatID=4379>

Smithsonian Institution

Identifying and Preserving Your Photographs, Sat.
Nov. 2, 10am-1pm
Witness to a Dream: The Studio of James Van Der
Zee, Tue. Dec. 10, 6:45-8:45pm
http://smithsonianassociates.org/ticketing/tickets/search_photography.aspx?keyword=C-Photography

EXHIBITS AND EVENTS

TED RINGGER

Landscapes in Passing: Photographs by Steve Fitch, Robert Flick and Elaine Mayes - Images of the passing American landscape. Through January 20. Smithsonian American Art Museum. Eighth and F Streets, NW, Washington, D.C. 202-633-1000. www.americanart.si.edu

A Democracy of Images; Photographs from the Smithsonian American Art Museum - 113 photographs from the museum's permanent collection. Through January 5. Smithsonian American Art Museum. Eighth and F Streets, NW, Washington, D.C. 202-633-1000. www.americanart.si.edu

Meade Brothers: Pioneers in American Photography - A collection of 19th century daguerreotypes. Through June 1. National Portrait Gallery. Eighth and F Streets, NW, Washington, D.C. 202-633-1000. www.npg.si.edu

A Day Like No Other: Commemorating the 50th Anniversary of the March on Washington - Forty black and white images of the march. Through March 1. Library of Congress. 10 First Street SE, Washington, D.C. 202-707-9779. www.loc.gov

Portraits of Planet Ocean: The Photography of Brian Skerry - Underwater images of different marine environments. Through November 30. 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 Awards - Through June 1. National Museum of Natural History. Tenth Street and Constitution Ave., NW, Washington, D.C. 202-633-1000. www.mnh.si.edu

Creating Camelot: The Kennedy Photography of Jacques Lowe - Intimate shots of the president's family taken by his personal photographer. Through January 5. The Newseum. 555 Pennsylvania Ave., NW, Washington, D.C. 888-639-7386. www.newseum.org

Lion and Tigers and Bears: Through the Lens with National Geographic - Through February 2. National Geographic Society. 17th and M Streets, NW, Washington, D.C. 202-857-7588. www.nationalgeographic.com/museum

Women of Vision: National Geographic Photographers on Assignment - Features work by eleven female photojournalists. Through March 9. National Geographic Society. 17th and M Streets, NW, Washington, D.C. 202-857-7588. www.nationalgeographic.com/museum

Lines, Marks and Drawings: Through the Lens of Roger Ballen - Photographs of homes and windowless rooms in rural Africa. Through February 9. National Museum of African Art. 950 Independence Ave., SW, Washington, D.C. 202-633-4600. www.africa.si.edu

Civil Rights at 50 - A three-year changing exhibit follows the Civil Rights Movement from 1963 to 1965 with images and front pages of newspapers and magazines from the time. The Newseum. 555 Pennsylvania Ave., NW, Washington, D.C. 888-639-7386. www.newseum.org

Front Room: An-My Le - Viet Nam War era black and white photographs. Through February 23. Baltimore Museum of Art. Art Museum Drive, Baltimore. 443-573-1700. www.artbma.org

Bodine's Industry: The Dignity of Work - Seventy photographs by A. Aubrey Bodine on the rising industries in Maryland. Through January 31. Baltimore Museum of Industry. 1415 Key Highway, Baltimore. 410-727-4808. www.thebmi.org

Palaces for the People: Guastavino and America's Great Public Spaces - Exhibition includes large-scale color photos by Michael Freeman. Through January 20. National Building Museum. 401 F Street NW, Washington, D.C. 202-272-2448. www.nbm.org

Timothy Makepeace: Hubs and Feeders - Photos and photo-based works inspired by hidden architecture and infrastructure. Through November 17. D.C. Arts Center. 2438 18th Street, NW, Washington, D.C. 202-462-7833. www.dcartscenter.org

(Exhibits and Events, cont.)

Fair Game - An exhibition of photos from the collection of famous Brazilian soccer player, Pelé, that focuses on how sport can be used to promote social change. Through January 16. IDB Cultural Center. Inter-American Development Bank. 1300 New York Ave., NW, Washington, D.C. 202-623-3558.
www.iadb.org/cultural



CALLS FOR ENTRY

DAVID BLASS

Vermont Photo Workplace

Imagined Realities, Deadline: Nov. 25
Black and White, Deadline: Dec. 20
<http://www.vtphotoworkplace.com/>

Focal Press Photography Contest

Flash Photography, Deadline: Nov. 30
Seasonal Inspiration, Deadline: Dec. 31
<http://focalpressphotographycontest.com/schedule/>

Linus Galleries (Signal Hill, CA)

Pop Culture, Deadline: Nov. 4
Past, Present, Future, Deadline: Nov. 18
Roots, Deadline: Dec. 2
Forsaken Nature, Deadline: Dec. 18
Constant Connection, Deadline: Jan. 6
<http://www.linusgallery.com/call-for-entries.html>

The Kiernan Gallery

Mainland, Deadline: Nov. 19
The Alternative Approach, Deadline: Dec. 20
Take Flight, Deadline: Jan. 23
<http://kiernangallery.com/>

New York Center for Photographic Art

Primary Colors, Deadline: Nov. 3
<http://www.nyc4pa.com/>

Yosemite Renaissance

Yosemite and the Sierra Nevada,
Deadline: Nov. 16
<http://yosemiterenaissance.org/index.html>

Embracing Our Differences

Diversity, Deadline: Jan. 6
<http://embracingourdifferences.org/>

Jeffrey Leder Gallery (Long Island City, NY)

Photographic Being, Deadline: Nov. 15
<http://www.jeffreyledergallery.com/photobeing.php>

Annamarie Sculpture Garden & Arts Center (Dowell, MD)

Myths & Legends, Deadline: Dec. 6
<http://www.annmariegarden.org/annmarie2/sites/default/files/myths%20%26%20legends%20prospectus.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

CELL 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

I am willing to lead a field trip

I am interested in presenting a program on:

I suggest the following club field trips:

I would like to have the following additional training, workshops, and / or programs:

MEMBERSHIP RATES

Individual: \$45

Student: \$35

Family: \$65

Contribution to Commemorative Fund

\$ _____ (Please indicate amount)



Dues cover the club year from September through May. After January 31, only for new members dues for the remainder of the club year are \$35; dues for 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 the completed form with your check to one of our meetings or mail to:

Silver Spring Camera Club

c/o Jerry Fath, 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

November SSCC Calendar

Upcoming Events

- 2 Saturday Field Trip - Conowingo Dam
- 7 Speaker Night (7:30 p.m.)
- 14 Competition Night: Open (7:30 p.m.)
- 21 Education Night (7:30 p.m.)
- 30 Covered Bridges of Frederick County

ALL MEETINGS AT 7:30 P.M.

FOR SALE

Teak wood free-standing photo display unit
3 hinged panels
Displays 15 (one side) or 30 (both sides)
8x10 photos behind glass
Width: 36 inches Height: 66 inches
Price: \$40
Contact Coco Simon or Doug Wolters:
jaifizz@aol.com

Submissions for the Cable Release are
due by the **24th of the previous
month.**

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