



# CABLE RELEASE

February 1999

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## Editor Notes....

Becky Swick

So far January has been a month not to remember. The weather sure has given us a lot of different looks this month. SSCC has felt the wrath of the ice storm, which caused the cancellation of the January print meeting. Hopefully February will be a quieter month weather wise.

I recently received an invitation to compete in the Photographic Society of America International Bulletin Contest. The deadline is June 1, 1999, which means I have plenty of time. I am proud of the way our newsletter has developed this year. I would like to send our best representation to the contest. Please make a contribution to our newsletter. Suggestions on improving the newsletter are welcomed. Thanks.

## Slide Meeting....

The slide meeting will be held Thursday, February 7, 1999 at 7:30PM at the Silgo Creek Community Center located just off the Silgo Creek Parkway. The subject for February's meeting will be Photojournalism. The speaker and judge will be Robert Szabo. Mr. Szabo is known for his Collodion Wet Plate artistry.

## Print Meeting....

The print meeting will be held Thursday, February 14, 1999 at 7:30PM at the White Oak Library. This subject for this month's meeting will be Photojournalism. The program for the print meeting will feature the works of selected club members. The judge for the print meeting has not been confirmed as of the printing date for the newsletter.

## McCrillis 1998: "Winter" Exhibit....

Suzanne Izzo

Here is a final report on our very successful 1998 exhibit at McCrillis Gallery.

We had 70 entries from 20 members. The judge (Margaret Smith) chose 40 prints to hang in the show. Six prints were selected to receive awards:

1 <sup>st</sup>	John Osgood	Bogus Basin, ID
2 <sup>nd</sup>	Suzanne Izzo	Snowbound
3 <sup>rd</sup>	Mary McCoy	Frosted Leaves
HM	Clarence Carvell	Snow Drifts and Fence
HM	Suzanne Izzo	The Black Hole
HM	Maxwell Strange	The Jenne Farm, Reading, VT

The prizes consisted of photography books for the 1st, 2nd, and 3rd place winners and a pack of postcards with winter scenes by Ansel Adams for the honorable mention winners.

Four pictures were sold. Clarence sold all three of his black-and-white prints (Cattails Sleeping, Snow Drifts, and Snow Drifts and Fence) for a total of \$300. Suzanne sold Snowbound for \$200. In addition, there were sales from the cards brought in by Clarence, Suzanne, and Elisa Frumento. These showed three of the pictures which these members had hanging in the exhibit: Lancaster Sunset, The Black Hole, and Solo.

I hope most of you were able to see the exhibit and to share it with friends and family. I spent a good deal of time at the gallery and was able to overhear many favorable comments by the visitors. All were impressed by the beauty of winter revealed in the photographs.



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## McCrillis 1999: "Water" Exhibit....

Suzanne Izzo

I hope everyone has enjoyed making "water" pictures for our next McCrillis exhibit. As you will remember from the guidelines that appeared in the November *Cable Release*, the images should all contain some liquid water. However, this should be merely a springboard for your imagination. Water is everywhere and can be photographed (and printed) in countless ways. I expect to receive lots of water images showing the creative vision of our members to provide a challenge for our judge, Frank Van Riper.

All members are encouraged to submit prints. Those who take only slides can have prints made commercially. Do not be deterred from entering because you are not familiar with matting and framing; give me a call (202-829-6470) for help.

### Submission Information:

- Theme: "water" (image must contain some liquid water)
- Color or monochrome prints (may be commercially printed)
- Total of 5 prints submitted per member
- Prints must be matted for judging (you will frame prints selected for the exhibit when they are returned in March)

### Schedule:

- February 4 & 11 (Thursday Club meetings): pick up matted unframed entries
- March 4 & 11 (Thursday Club meetings): return prints with indication of which have been accepted for the exhibit
- April 1 & 8 (Thursday Club meetings): pick up accepted prints, framed and ready for hanging
- April 18 (Sunday afternoon): hang show
- April 22 (Thursday evening): reception
- April 20 - May 21: McCrillis exhibit open Tuesday - Sunday, noon - 4pm
- May 21 (Friday afternoon): take down show

We expect to order the invitation cards earlier than usual this year. Please begin thinking about where you might place cards to attract other photographers and art lovers to our exhibit.

## SSCC Officers & Chairpersons 1998-99

*President: Clarence Carvell... 301-725-0234*  
*Vice-President: Jim Mitchell... 410-997-7235*  
*Secretary: Sonja Kueppers... 301-589-8675*  
*Treasurer: Bob Catlett... 301-585-7163*  
*Director: Jim Rogers... 301-855-3532*  
*Director: Henry Rosenthal... 301-587-2235*  
*Director: Alex Cummins... 301-929-0640*  
*Cable Release: Becky Swick... 410-997-4918*  
*Competitions: Anne Lewis... 301-384-4938 and Jim Rogers... 301-855-3532*  
*Exhibits: Suzanne Izzo... 202-829-6470*  
*Field Trips: Edna Knopp... 301-721-1789*  
*Historian: Norm Bernache... 301-935-5617*  
*Hospitality: Print meetings... Suzy & Bill Boyle... 301-933-4527*  
*Slide meetings... Elisa Frumento... 301-593-6007*  
*New Members: Jim Mitchell... 410-997-7235*  
*Property: Joel Fassler... 202-829-7899*  
*Mini Portfolios: Clarence Carvell... 301-725-0234*

## Workshop Chairs

*Alternative Processes: Suzanne Izzo... 202-829-6470*  
*Composition and Presentation: Henry Rosenthal... 301-587-2235*  
*Computer Imaging: Stan Klem... 301-622-6640*  
*Critique: Clarence Carvell... 301-725-0234*

## Representatives to Affiliated Organizations

*Council of Maryland Camera Clubs:*  
*Bill Perry... 301-593-5203*  
*Alex Cummins... 301-929-0640*  
*Frank Toner... 410-997-5813*  
*Greater Washington Council of Camera Clubs:*  
*Sharon Antonelli... 301-933-4450*  
*Henry Friedman... 301-588-1813*  
*Photographic Society of America:*  
*Clarence Carvell... 301-725-0234*

The *Cable Release* is published 10 times a year for the members of the Silver Spring Camera Club (SSCC). All rights are reserved and, no part may be reprinted without written permission. SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Bill Boyle at 301-933-4527. SSCC is affiliated with the Photographic Society of America, the Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.



Submissions for the *Cable Release* should be given directly to the Editor, Becky Swick, or mailed to her: 5929 Iron Frame Way, Columbia, MD 21044. Provide IBM PC format disks, email to [swick@erols.com](mailto:swick@erols.com), otherwise typed with no handwritten notations. Phone: 410-997-4918.

## Annual Auction....

This is an early reminder about our annual SSCC Auction to be held March 4, 1999 at the Silgo Creek Community Center. So dust off all those treasures you've been saving for the SSCC Auction. We will start off with a brief business meeting, and will devote the rest of the evening to selling all items brought in by Club members. Both sellers and buyers are urged to come early (about 7:00pm) to allow time for setting up and examining auction items.

More information about the auction will be in the March newsletter. Start planning....

## An American Century of Photography....

Mike Stein

Now at the Phillips Collection through March 28, "An American Century of Photography: From Dry Plate to Digital" promises to be one of the top exhibits of the year. The chronologically mounted show contains 150 works from the Hallmark Photographic Collection.

In addition to works from big names such as Weston, Adams and Bourke-White, the show includes works from photographers like Ralph Gibson and others, famous in their time, but lesser known today.

Interested? Join a group of SSCC members on Sunday, February 7—meet at my house at 11 or at the Phillips at noon (when it opens).

Interested in learning of other museum outings? Since these sometimes get set without time to announce in the "Cable Release," send an e-mail to me at [m\\_stein@ix.netcom.com](mailto:m_stein@ix.netcom.com) and I'll add you to my notification list.

Also of note: Opening March 27 at the National Museum of American History, "Santo Pinholé," —the patron saint of contemporary photography as Ansel Adams was dubbed by an unknown contemporary.

## Cone-Shaped Cornea....

Bob Ralph

Last week a new patient in her early 30's complained to me that she could no longer focus her old Cannon AE-1 with confidence. She lined up six pairs of glasses on the

counter. "They're all from the last year." She grumbled, "and they're all different."

My examination revealed that her best-corrected vision with the right eye was 20/60, while the left achieved 20/40. Each of her corneas had an irregular contour, coming to a point instead of being more evenly curved. The central portion of each cornea was thinned, and along the back surface of each cornea was a cluster of tiny vertical folds.

The diagnosis was **keratoconus**.

**Keratoconus** is a condition, in which the cornea becomes thinned, gradually assuming an irregular or cone-shaped contour. It occurs in all races and ethnic groups, but it is slightly more common in females. Generally both eyes are affected, but in about 40% of the patients, the condition is unilateral. There appears to be a weak tendency for **keratoconus** to be inherited.

**Keratoconus** usually develops very slowly, and it is unlikely to raise any suspicions until a patient in the late teens through early 40's complains of an inability to see clearly even after numerous changes of glasses. Sometimes a patient who will later develop **keratoconus** has worn rigid or soft contact lenses for years. As the corneal shape changes, the patient may develop visual blurring, ocular discomfort or difficulty retaining the lenses in the eyes. Focusing a camera becomes nearly impossible.

A presumptive diagnosis can often be made by viewing the cornea carefully under magnification of the slit lamp, a microscope used to assess the shape and thickness of the cornea. An instrument called the keratometer is designed to measure the corneal curvature and to look for subtle irregularities that might suggest **keratoconus**. The diagnosis is clinched if high power examination with the microscope reveals vertical folds in the back layers of the cornea. Curiously, these little folds tend to disappear when pressure is applied to the eye.

Even though the cornea becomes thinner as **keratoconus** develops, it is highly unlikely that the eye will perforate because of the disorder. More likely is a gradual decrease in the best-corrected acuity with glasses. Sometimes the cornea will develop cloudy scars near its surface of the cornea, allowing fluid to seep into the cornea to cause discomfort, swelling of the cornea and further blurring.

In an eye that is otherwise clear, the quality of an image perceived by the brain depends on how accurately that image is projected onto the retina, the "Movie Screen" of the eye. If the surface of the cornea has relatively smooth curves as in very early **keratoconus**, it is usually easy to correct that eye with glasses. In an eye with more advanced cone shape, however, it is almost impossible to focus all of the light rays clearly on the retina using glasses alone. A firm contact lens is more likely to be effective in correcting the vision because when it is placed on an irregular cornea. It functions by giving the eye a new spherical surface through which light can pass with minimal distortion.

If **keratoconus** progresses so that it becomes impossible for a contact lens to give satisfactory vision, or if the cornea becomes too steeply curved to retain a contact lens comfortably, then it may be possible to consider cornea transplant surgery. A disk of distorted cornea is removed from the patient and replaced by a disk of similar size from a normal donor cornea. Under the direction of a certified Eye Bank, donor corneas are harvested, tested to assure that they are disease-free and stored in a refrigerated tissue culture solution until the corneal tissue is needed for transplantation.

### Protech Class Offerings....

Here are descriptions for four classes at Protech, in Alexandria, that may be of interest to SSCC members. The classes are low cost and comprehensive within each topic.

SCANNING, INPUT, AND OUTPUT                      one session  
Saturday, January 23    9:30 - 1:30  
course fee \$125

A class for anyone who would like to understand how best to set up images for digital editing and output. The class includes:

1. Characteristics of scanners - flatbed, film, drum
2. Color Modes - RGB, CMYK, Lab
3. Photo CD
4. Resolution, File Size, and Output - capturing the right amount of data
5. Using the scanner software
6. Cropping, Image size, canvas size
7. Eliminating defects such as scratches and moire
8. Sharpening with unsharp mask

9. File formats and compression - Photoshop, TIFF, EPS, JPEG, GIF

PHOTOSHOP - COMPREHENSIVE QUICKSTART  
see schedule info below

A class for those with limited or no prior experience working with Photoshop. The class includes:

1. Proper set up of a Mac or PC to run Photoshop.
2. Overview of menus tools and palettes - where to find and control particular features.
3. Selections - isolating parts of an image for compositing, color correction and special effects.
4. Selection tools, the Select menu, introduction to channels.
5. Layer basics - capabilities, requirements, menu and palette controls.
6. Composite images.
7. Applying color with brush tools and fills.
8. History palette and multiple undos
9. Troubleshooting - when things don't seem to work.

PHOTOSHOP - COLOR CORRECTION and RETOUCHING  
see schedule info below

A class for those with a basic knowledge of Photoshop who would like to improve their ability to produce smooth, color balanced images. The class includes:

1. How Photoshop displays and edits color.
2. Color management in Photoshop 5.0.
3. Screen based color corrections - why and why not.
4. Using the Info palette
5. Color correction using black points, white points, and neutral values.
6. Image Adjust menu - emphasis on Levels, Curves, Selective Color, and Hue + Saturation.
7. Retouching using the rubber stamp, selections, and layers.

PHOTOSHOP - LAYERS AND CHANNELS  
see schedule info below

A class for those who are familiar with Photoshop and would like more info on the use of layers and channels. The class includes:

1. Refining selections with tools
2. Working in channels to make selections
3. Adjusting selections in channels
4. Color range selections

5. How best to work in layers
6. Layer blend modes
7. Layer masks
8. Neutral layers for dodging and burning

Scheduling is either on a Saturday or two Thursday evenings. Class fee is regularly \$149. Register at least 2 weeks before course for a reduced fee of \$130. Cancellations within five days of the course incur a 25% fee. Contact Eliot Cohen at 703-589-1150 for dates in January through April.

### Theresa Airey Private Workshops....

All workshops will be held at Theresa's home in Monkton, Maryland. Workshops being offered are as follows:

- Creative Digital Printmaking and Hand Coloring
- Polaroid Transfers (Image and Emulsion) and Hand Coloring
- Infrared And The Nude In The Landscape

For more information on dates and cost you may call Theresa Airey at (410)771-4318 or contact via email at [aireyt@aol.com](mailto:aireyt@aol.com).

### Slide Winners, January 5, 1999....

Judge Roger Miller

#### Novice Slides

1 <sup>st</sup>	Larry Mars	Cinema Point
2 <sup>nd</sup>	Rhoda Steiner	Aquatic Forest
3 <sup>rd</sup>	Chuck Lee	Hog Heaven
HM	Larry Mars	Chaco Doorways

#### Advanced Slides

1 <sup>st</sup>	John Osgood	Vegas Nymph
2 <sup>nd</sup>	John Osgood	Monastery Columns
3 <sup>rd</sup>	Harald Hoiland	Old Fences
HM	Sharon Antonelli	White House - Red Cart
HM	Mary McCoy	Pink Water Lily
HM	Mary McCoy	Red Barn & Fence

### Print Winners, January 14, 1999

The print meeting was canceled due to bad weather.



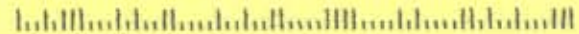
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Member of....



99/76

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Silver Spring Camera Club Membership Form - 1998-1999

Name \_\_\_\_\_ Spouse \_\_\_\_\_ Regular \$30  
Address \_\_\_\_\_ Spouse \$20  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Student \$20  
Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_  
Email Address \_\_\_\_\_

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Bob Catlett, 8710 Geren Road, Silver Spring, MD 20901, (301)585-7163. Note: Dues cover the club year from September through May. After January 31, dues for the remainder of the year for new members are \$20.00, dues for spouses and students remain at \$20.00.