



SILVER SPRING CAMERA CLUB - P.O. BOX 2375 - WHEATON, MD - 20902



# **CABLE RELEASE**

October, 2000

Founded 1950

Volume 40, Number 2

## **October Activities**

**Sep 30th - McCrillis Pictures Due**

**Oct 6th - McCrillis Reception, 7-9 PM**

**Oct 12th - Digital Workshop**

**Oct 14th - Field Trip**

**Oct 18th - Critique Workshop**

**Oct 19th, 3rd Thurs - Print Meeting**

**Silver Spring Library**

**Oct 25th - Monochrome Workshop**

**Oct 26th - Slide Workshop**

**Nov 1st - Board Meeting**

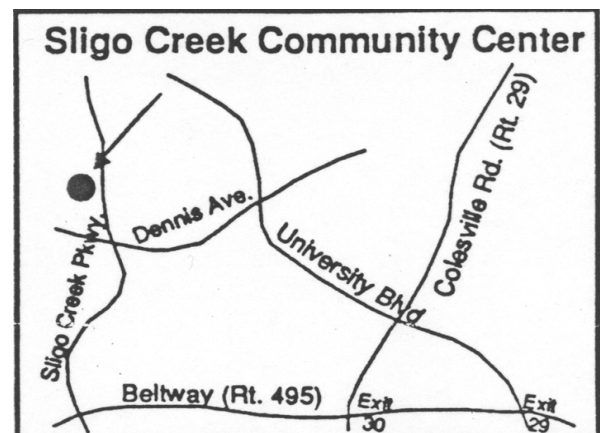
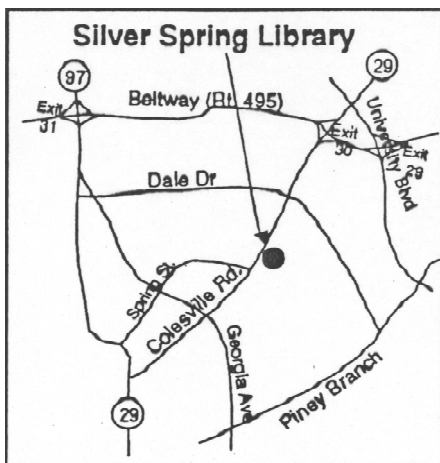
**Nov 2nd, 1st Thurs - Slide Meeting**

**Sligo Creek Com. Center**

## **October Print Meeting**

**Harvey Kupferberg** will be our guest for the October Print Meeting. Harvey has been a member of the NIH club for many years and is well known for his excellent printing technique. He studied with Bruce Barnbaum several years ago and has developed an exceptionally fine portfolio of prints of the southwest. The subject for the competition is **Nature**.

## **November Slide Meeting**



## SSCC Officers & Chairpersons

President	Anne Lewis	301-384-4938
Vice President	Joyce Jones	301-565-3868
Secretary	Jim Harris	
Treasurer	Bob Catlett	301-585-7163
Director	Jim Rogers	301-855-3532
Director	Clarence Carvell	301-725-0234
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Competition	Jim Rogers	301-855-3532
Programs	Alex Cummins	301-929-0640
Web Site Man.	Norm Bernache	301-935-5617
Hospitality		
Slide Meeting	Bill & Suzy Boyle	301-933-4527
Print Meeting	Sharon Antonelli	
Exhibits	Sally Gagnè	
Historian	Norm Bernache	301-935-5617
Property	Joel Fassler	202-829-7899

## Workshops, Etc.

New Directions	Mike Stein	301-384-5427
Digital Imaging	Stan Klem	301-622-6640
Critique	Clarence Carvell	301-725-0234
Monochrome	Clarence Carvell	301-725-0234

The *Cable Release* is published ten times each year, September through June, for the members of the Silver Spring Camera Club. All rights are reserved but may be reprinted without permission provided proper credit is given. SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Joyce Jones, 301-565-3868. SSCC is affiliated with the Photographic Society of America and the Greater Washington Council of Camera Clubs.

### **Membership Rates**

Student .....	\$20.00
Individual .....	\$30.00
Family .....	\$50.00

Submissions for the *Cable Release* should be directed to Editor, *Cable Release*, 7106 Pindell School Road, Fulton, MD, 20759, 301-725-0234. Submissions may be mailed on disc in MacIntosh Word or PC Word or PC Word Perfect format or E-mail to CCarvell@AOL.com or FAX to 301-776-3920. Photos may be sent as e-mail attachments or mailed as prints or slides.

**Deadline for the Nov. issue is Oct. 21**

## Members Showing

**Pat Bress, Clarence Carvell and Elisa Frumento** have photographs in the Maryland Federation of Art 10th Annual Photography Exhibit. Pat and Clarence both won Juror's Choice Awards

Several members exhibited work in the Silver Spring Showcase on September 22 & 23 at the Town Center Hotel. Alex made arrangements through the Chamber of Commerce to have one area dedicated to the Silver Spring Camera Club.

## McCrillis Exhibit

The McCrillis Exhibit will open Tuesday, October 3 and will be up through Saturday, October 28th. A **reception is planned for Friday, October 6th, from 7 to 9 PM.** Awards for the Juror's best picks will be presented about 8 PM.

If you are one of those whose work the Juror selected to be in the McCrillis Exhibit, you need to have it to Sally no later than Saturday, Sep. 30th. Call Sally if you will have a problem getting there, (301) 588 2071.

Winners will be announced in the November issue of the Newsletter.

### Just a Reminder

**October 31st is the cut-off date for dues renewal. Although you will still be welcome at all of the meetings, most of the workshops, field trips and competition is only open to payed up members.**

# Why This Sophomore Took Only One Astronomy Course

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*by Bob Ralph*

**I**t is the recounting of personal experiences that most frequently rings true. And yet there are still those factual accounts that are so unlikely that they seem to stretch the truth beyond the plausible.

By chance alone, the memory of a long-forgotten experience resurfaced the other day. In the fall of 1958, I volunteered to help Dr. Byron Mandel, my Astronomy professor, sort and classify photos. He was writing a book about Unidentified Flying Objects, or UFOs. That project cost me an hour a day for eight weeks and a large measure of sanity.

Most of the photos had been taken during the day, within an hour after sunrise or within an hour before sunset. The sun had been low in the sky. Most had been taken with the sun at the photographers back. And most of these had been consistent with the sun's reflection off an airplane, a blimp or a weather balloon.

Then there were the ones taken at night. These images generally showed a poorly defined luminescence over the silhouettes of trees or buildings or mountains. Almost all were consistent with meteorological phenomena (such as lightning discharges) occurring in the vicinity and were easy to explain from local records of weather patterns at the time the photos were made.

Of the three hundred images we reviewed, barely two dozen excited our continued interest because they could not be explained readily by atmospheric or terrestrial happenings. But one thirty-second sequence or four photos, taken in August of 1958 by a hiker in the Rattlesnake Hills of Wyoming, stood aside from all the others. These alone were far from illusory, since all four prints imaged a glowing ellipsoidal object rising from ground level into an overcast sky on what appeared to be three flaming spouts of exhaust. The photographer claimed that he had noted by landmarks the location of this occurrence and that at daybreak he had trekked across a granite plateau in that exact direction. He further claimed that one half mile from where he had been standing the previous night he encountered a circular clearing, two hundred feet across, from which all scrub growth had been burned down to the level of the intervening granite. Here and there were still some

smoldering pockets of thicket brush. In the center of the clearing he described a most unusual change in the character of the rock. He said that the course gray granite merged into a circular zone that was glassy and smooth and dark.

This one stumped us and we knew we needed more facts. The photographer was unavailable for further questioning. We contacted the U. S. Geological Survey on the outside chance that their library of aerial reconnaissance photos included the Rattlesnake Hills division of Natrona County, which at that time had a population of about 40,000, most of whom lived 45 miles away in Casper. We were extraordinarily lucky, for indeed there was on file a five year old composite plate of this sector. Ours was the only request ever received for that plate.

The landmarks described by the photographer in his report were apparent on the aerial survey photos, taken from an altitude of 500 feet, but the granite plateau had a uniformity interrupted only by pockets of low brush. There was no burned out area or change in the character of the rock. Our luck carried us a little further, as we discovered barely a week later, when a representative of the Geological Survey called to say another photo was on its way to us. He had talked a field worker in Casper into flying over the site with a camera. These new photos were of exquisite clarity and were also taken at an altitude of 500 feet. There was no question at all about what we saw. A circular clear zone of exposed rock with no leafy brush surrounded a highly reflective central area perhaps twenty feet across. In the photo it looked like water. But the terrestrial elevation was 4,500 feet and there was no known source of water for at least six miles.

We were in a plane destined for Cheyenne the next day. Professor Mandel, Geochemistry Professor Geddes and I squeezed into a single Piper to

(Continued-page 4, col 2)

## On Going Digital

Photographers laughed a few years ago when Apple first introduced their digital camera. It wouldn't even make an acceptable passport picture. A few of those people are still laughing but most have begun to accept the idea that a digital camera is indeed plausible but the problems at the moment seem insurmountable.

In a clipping from Washington ComputerUser sent to the Cable Release by **Garry Kreizman**, Nelson King discusses a few of those problems, which when summarized, come down to three things: resolution, battery power and storage. At the moment, all three come with heavy price tags.

Image quality is a function of how many pixels can be resolved on the image capture device called the CCD or Charge-Coupled Device. Resolution is typically stated in terms of the total pixels or vertical pixels times horizontal pixels. To reproduce a photograph of near 35mm quality, one needs a digital file that will reproduce about 300 pixels per inch both vertically and horizontally. This means a 5 x 7 inch print would require about 3.15 megapixels, the current limit on most consumer level digital cameras.

The more expensive cameras with the better battery packs will make about the equivalent of one roll of 35mm photographs, more if you avoid use of the LCD monitor. For a full day of photographing, you can figure at least another \$100 in spare battery packs and then the problem of recharging everything before the next outing.

Storage is quite another problem and again quite expensive. One flash card

costing about \$90.00 will store the equivalent of one roll of 35mm film so you could wind up carrying several hundred dollars worth of storage media for a single day in the field. And the cards are fragile. There are other ways including downloading to a hard drive or laptop but you still have similar problems to deal with.

King summarizes his investigation by saying he has decided to wait at least another six months before buying, partly because of the cost of operating the camera and partly because he is not quite sure they are good enough.

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## **Why this Sophomore Took Only One Astronomy Course (from page 4)**

bounce 160 miles to the dusty town of Ervay, one street of houses and a general store. We landed on the road in front of the general store. In a borrowed Jeep we drove ten miles along a rocky mining road and then at an elevation of 4,000 feet we hiked the last mile to the plateau.

The photographers account of the area was precisely as we found it. Dead center in the two hundred foot circle, strewn with ashes and totally lacking in live plant growth, was what appeared to be a gray-black puddle of glass, shiny and slick and opaque. It looked like the volcanic glass called obsidian. It was about as big across as a car and it appeared to thin as it merged with the surrounding coarse gray granite. We photographed it from every direction and chipped away several amorphous lumps and some of the surrounding granite to carry back to our lab in Cambridge.

Although we never determined exactly what happened that August night in Wyoming, we did conclude that the glassy black chunks were indeed similar to obsidian of igneous origin and that they had been formed from the underlying granite by a transient surface temperature of at least 2,500 degrees Fahrenheit.

## **Competition Entries**

*by Jim Rogers, Competition Chairman*

Ask not what your Competition Chairperson, Projectionist or Historian can do for you. Ask what you can do for them.

Well, since you asked.

**1. Print legibly on the sign-in sheets.**

Remember that others must transcribe your entries into the club's permanent records. Some members use labels, filled out beforehand, to speed the sign-in process at the meetings.

**2. Use Exact Titles** as written on your slide or print. Don't enter 'My Son Bob' one time and "My son" or "Bob" later. Also, please be careful to use the same spelling.

**3. Number Titles** if you must use the same title on another image - example "Light-house #2". The best solution is a completely different image with a completely different name.

**4. Place a LARGE spot in the lower Left Hand corner of slides** and a **large arrow pointing up on the back of prints.**

**5. Maintain Records** so you know which images have been entered, how many times and whether they won an award. Use a system that works for you.

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## **Museum Watch: An Arizona Kook and Other Good Stuff**

*by Mike Stein*

Well, the best isn't around these parts. Did any of you get to see Part I of "Photographing Maine" at the Maine Coast Artists Gallery in Rockport? I did. It covered the period from 1950 to the present.

A wonderful, extensive show with lots of familiar names and a few more obscure. Too bad it closes on October 1. But, if you're heading north later, Part II, 1840 - 1940 will hang from October 21 through December 2.



OK, closer to home but pointing west, at the Corcoran through November 13, we find "Strange But True: The Arizona Photographs of Allen Dutton." Who? The review in the *Post Weekend* from September 15 tells us how this guy is known as a kook in Arizona and that the one-man show is "odd but stimulating." Enough to tempt me!

Too much excitement? OK, at the National Archives, see "Picturing the Century: Part II - 100 years of Photography."

Need a super photo-journalism fix? Head for the Newseum in Rosslyn.

OK, OK, you want the heavy hitters? Get to the Academy Art Museum, 106 South St. in Easton by October 18. The show is "America the Beautiful" featuring Ansel Adams, Paul Strand and Edward Weston.

Got some stuff of interest? E-mail me at [m\\_stein@ix.netcom.com](mailto:m_stein@ix.netcom.com).

*Mike Stein is a long time member of the Silver Spring Camera Club, holds a Masters Plaque and has led the New Directions Workshop for many years. His haunts are the museums and galleries around town, frequently in the company of other members.*

## **September Competition Winners**

### **Novice/Advanced Combined Slide Competition**

1st	Jim Rogers	Ponti Vecchio Shops
2nd	Jim Mitchell	Window Light
3rd	Jim Mitchell	Magic Light
HM	Sharon Antonelli	Let Sleeping Dogs Lay (?)
HM	Bernice Easter	Caterpillar

### **Novice/Advanced Combined Monochrome Competition**

1st	Clarence Carvell	Milltown
2nd	Vernon Kirkpatrick	Siesta Time in Lima Peru
3rd	Mary McCoy	Garden of the Maidens

### **Novice/Advanced Combined Color Print Competition**

1st	Clarence Carvell	Bryce -Version 2.1
2nd	Elisa Frumento	Farm House #1
3rd	Rhoda Steiner	Sun Bathers
HM	Anne Lewis	Paddle Boats
HM	Clarence Carvell	Rain Forest

## **Classified Ads**

### **GiveAway**

Fred Schirrmacher has designed a very useful copy stand and has assembled all the plans and materials, including the baseboard and column, which he is making available free for the asking. Call him at (202) 726-5089.

### **Also a GiveAway**

A 14400 Hayes Modem with software and cables for Mac and a McIntosh external CD Drive (The older style that uses the cassette). Clarence (301)725-0234.

*Ads are free to paid up members of the Silver Spring Camera Club, .50 per line for all others. The Editor reserves the right to accept or reject Ads from non-members based on available space.*