



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



# C A B L E   R E L E A S E

April 2001

Founded 1950

Volume 41, Number 8

## April Activities

- Apr 4 – Slide Meeting**  
Sligo Creek Comm. Center
- Apr 8 – Slide Workshop**  
Bress Home (301)765-6275
- Apr 11 – Digital Workshop**
- Apr 17 – Board Meeting**  
Location to be announced
- Apr 18 - Print Meeting**  
Silver Spring Library



## **Slide Meeting**

Just as we were converting this to Acrobat, the scheduled speaker called to say he had to go out of town on a family emergency. Needless to say, at this late date, we were unable to fill the spot before the newsletter needed to go out. This will be resolved by slide night but it's things like this that keeps club jobs exciting.

**Annual Banquet**

**June 13, 2002**

**Send \$29 /person to  
Bob Catlett or Jerry Fath**

## **On Shipping Film**

A lot has been said lately about the dangers of shipping film by USPS.

Despite what they may tell you, irradiation will definitely cause at least some degradation in image quality if not destroy it completely. The same is true of magnetic media. Since it becomes very difficult to know when and where this may happen, it is probably safest to avoid the US mail entirely.

FedEx, DHL, Airborne and the like, do not sanitize parcels left in their care and for now, that probably remains the safest and surest means of shipping unprocessed film.

For travelers, hand inspection is still possible but expect it to take more time. Security people have become paranoid and the only way for photographers to deal with it is through applying a great deal of patience.

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**[WWW.SSCCPHOTOGRAPHY.ORG](http://WWW.SSCCPHOTOGRAPHY.ORG)**

<b>President</b>	<b>Anne Lewis</b>	<b>301-284-4938</b>
<b>Vice President</b>	<b>Jerry Fath</b>	<b>301-565-2145</b>
<b>Secretary</b>	<b>Joyce Jones</b>	
<b>Treasurer</b>	<b>Bob Catlett</b>	<b>301-585-7163</b>
<b>Director</b>	<b>Jim Rogers</b>	<b>301-855-3532</b>
<b>Director</b>	<b>Clarence Carvell</b>	<b>301-725-0234</b>
<b>Director</b>	<b>Bob Ralph</b>	<b>301-983-1104</b>
<b>Cable Release</b>	<b>Clarence Carvell</b>	<b>301-725-0234</b>
<b>Competition</b>	<b>Jim Rogers</b>	<b>301-855-3532</b>
<b>Programs</b>	<b>Clarence Carvell</b>	<b>301-929-0640</b>
<b>Membership</b>	<b>Mike Lux</b>	<b>301-929-1350</b>
<b>Web Site Man.</b>	<b>Norm Bernache</b>	<b>301-935-5617</b>
<b>Hospitality</b>		
<b>Slide Meeting</b>	<b>Bill &amp; Suzy Boyle</b>	<b>301-933-4527</b>
<b>Print Meeting</b>	<b>Sharon Antonelli</b>	<b>301-933-4450</b>
<b>Exhibits</b>	<b>Sally Gagnè</b>	<b>301-588-2071</b>
<b>Historian</b>	<b>Norm Bernache</b>	<b>301-935-5617</b>
<b>Property</b>	<b>Joel Fassler</b>	<b>202-829-7899</b>

### **Workshops, Etc.**

<b>New Directions</b>	<b>Mike Stein</b>	<b>301-384-5427</b>
<b>Digital Imaging</b>	<b>Stan Klem</b>	<b>301-622-6640</b>

The *Cable Release* is published ten times each year, September through June, for 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 **Mike Lux @ 301-929-1350**. SSCC is affiliated with the Photographic Society of America.

#### **Membership Rates**

<b>Student</b> .....	<b>\$20.00</b>
<b>Individual</b> .....	<b>\$30.00</b>
<b>Family</b> .....	<b>\$50.00</b>

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 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 May issue is  
April 18th**

## **Nominations**

**Officers for next year will be elected at the May Slide Meeting. The Nominating Committee is currently accepting nominations. So far, the following members have stepped forward to be considered.**

<b>President</b>	<b>Mike Lux</b>
<b>Vice President</b>	<b>Peter Manzelli</b>
<b>Treasurer</b>	<b>Marc Payne</b>
<b>Secretary</b>	<b>Joyce Jones</b>
<b>Directors</b>	<b>Clarence Carvell</b>
	<b>Bob Ralph</b>
	<b>Anne Lewis</b>

## **Annual Banquet**

**June 13, 2002**

**Awards Prizes**

**Great Food**

**Special Program**

**\$29.00/ person**

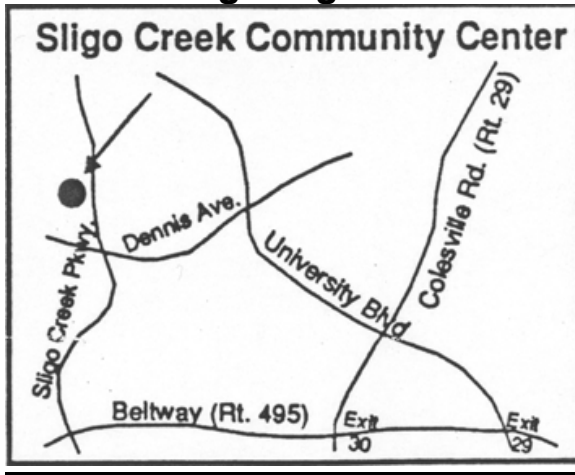
### **McCrillis Exhibit**

**Accepted prints should be returned to Sally Gagnè as soon as possible.**

**There was an unusually short period of time between the last two exhibits. By doing it this way though, the club is able to get back on the schedule of exhibiting in the spring, which is a much better time to be visiting McCrillis.**

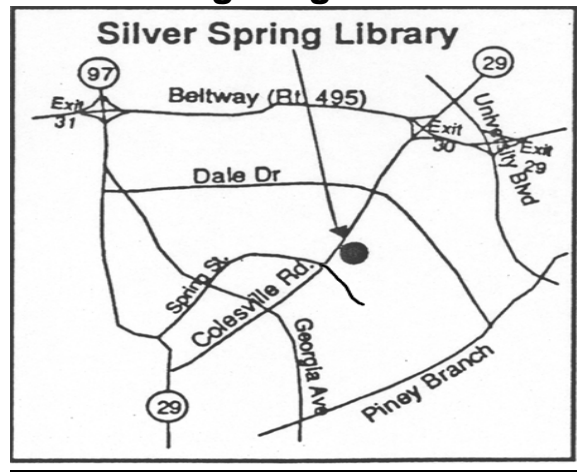
## Slide Meetings

1st Thursday of each month  
Meetings begin at 7:30



## Print Meetings

3rd Thursday of each month  
Meetings begin at 7:30



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### Body of Work Competition for May...

*By Jim Rogers*

May is the month for our annual Body of Work competitions, in which multiple images (intended to tell a story, make a statement or support a theme) will be presented to the judge as a group. All images are eligible, including those that may have won in a previous monthly competition. However, each image must have been created within the previous 36 months and cannot have been entered in a previous Body of Work competition. Please note that the number of allowed entries per member has been increased this year.

### Year End Competition

*By Jim Rogers*

Now is the time to begin considering your entries for the year-end competition. Any image entered in this (2001-2002) season is eligible. You can enter as many as 5 images in each category, slides, monochrome prints and color prints. Entries will be collected at the May Slide and Print meetings and win-

**Slide Competition** - Each member may enter up to two (2) sets of images in the Body of Work slide competition. A set consists of four (4) slides, which must conform to the **VERTICAL** format. Novice and Advanced competitions will be combined.

**Print Competition** - Each member may enter up to two (2) sets of images in each (monochrome and color) Body of Work print competition. A set consists of three (3) to five (5) prints. Novice and Advanced competitions will be combined in each category.

ners will be announced at the year-end banquet. Information about the date and location for this year's banquet will be provided later. I will be happy to help if you need any assistance concerning entering the competition. Please use the Entry Form, which will appear in the April and/or May issues of The Cable Release. Printed copies of the Entry Form will be available at club meetings.

# My First Trip to Florence

by Bob Ralph



*It had been raining for a week and I had become restless in the hills of Fiesole.*

Torrents cascading through the orchards had carved great gulches among the trees, uprooting the grass and sculpting crevices into the rich Tuscan soil. Off the terrace hillsides and onto the winding roads flowed a slurry of mud, pebbles and divots of grass.

I wrapped my cameras in plastic sheets and stuffed them into my knapsack. Eight kilometers was no big deal and it was downhill all the way. The rain would only make it more interesting.

Twenty minutes later my rubber poncho was as wet on the inside as on the outside and I had barely passed San Dominico. If I didn't lose my footing it would still be an hour before I reached Florence. But the road was mine, without a car in sight, and I sloshed right down the middle, where the pavement was higher and my feet were drier.

I had reached the municipal stadium when a young man pulled alongside me in the only car I had seen. He pushed the passenger door open and beckoned me inside. I was shivering and soggy and it felt good to catch my breath without being pelted by the rain. I pointed straight ahead toward the Arno, and he nodded.

The Minolta was damp, even within its wrap of plastic, but I shook it dry and figured it would work when I needed it. I was more concerned about my slow film speed and my lack of a tripod.

I tried to follow the roads but I couldn't remember the map very well. We crossed the train tracks, turned left and right and then suddenly we were passing the synagogue. When we got to Santa Croce, he smiled and pointed to a group of photographers moving toward Lungarno. I motioned for him to stop, thanked him in English and jumped into the crowd of cameramen. They had brought their gear down to Lungarno, where they crossed the road to the riverside and staked their claims along the waist-high wall. I hung back a few paces and then did the same. The heavy rain eased to a drizzle.

Ten days earlier I could have walked across the Arno, jumping from rock to rock, forty feet below the wall. Now a churning ocean, the Arno was choked with tree limbs and scraps of lumber, almost obliterating the arches of the Ponte Vecchio. At each end of the bridge, rows of attached buildings flanking the Arno were being hammered by huge trees, slamming against them like battering irons. Brown with the soil it had torn from the hills, the water roared by only a foot below the top of the wall.

I fell back into the street as great billows of foam and debris leaped again and again to twice my height. I unwrapped the Minolta as I stumbled back toward the wall. The light was dim and my shutter speed was much too low, but I had to try. I draped my poncho over the camera and pressed the shutter release as many times as I could. It was then I realized I was standing alone. The news photographers had already retreated from the wall, dragging their equipment into the sheltered doorways across Lungarno.

I had assured myself earlier that the water would never come over the wall but in a great surge, the murky foam suddenly stood several inches above the concrete cap and the world seemed to stand still for a moment. Then the whole river, with its tree branches and mud, careened over the wall and fell into the street.

I tried to run but my camera and knapsack, their straps intertwined, were torn from my grasp as I struggled in knee high turbulence. They became wrapped around a pole and were totally submerged. I grabbed them, pulled them free, and moved quickly along the Uffizi, to the Piazza Signoria.

I could not outrun the water that had already risen above the base of the David

statue in the Piazza. I cut through the alleyway to Mercato Nuovo, where the bronze boar was drowning. I sloshed across the street and now, for the first time, I realized there were great hordes of people around me. Arms full of children and belongings, they abandoned their cars and took to their feet. I leaned against the doorway of a tavola calda. The glass door was shattered and the cafeteria floor was covered with a foot of water. The proprietor stood in the doorway handing out cups of hot coffee and Florentine pastries. My stomach was upset and I was cold and wet. The hot cup felt good in my hands. I drank it in a single gulp and moved on.

By the time I passed the Duomo, the water was more than two feet deep. It had risen above the steps to the Baptistery and burst through the Ghiberti doors.

It took me at least another hour to pass the Academia, where two weeks earlier I had admired the Michelangelo sculptures. Here the water was above my waist. When I reached high ground, several blocks later, I was finally beyond the flooding. The rain had stopped. As a convoy of diesel driven amphibious army vehicles lumbered by me, I sat to rest, and ten kilos of water drained from knapsack. My cameras were ruined.

*Bob Ralph is a full time Ophthalmologist and long time member of Silver Spring Camera Club. He frequently photographs and writes about his experiences. His stories are often featured in the Cable Release.*



## **Advanced Digital Workshop**

Beginning in June, Charlie Bowers will be conducting an "Advanced Digital Workshop" on a more or less monthly basis. The workshop is intended for those who are already somewhat familiar with Photoshop and the associated programs and who are willing to work, complete monthly assignments and who have access to a Mac or PC with Photoshop 5.5 or higher.

More information is available by contacting Charlie at [Charlie@gardengate.net](mailto:Charlie@gardengate.net) or visit the club website for more information and an application form.

## **Slide Workshop**

Chuck and Pat Bress run a monthly workshop in slide making which includes a lot of information on composition. The format is basically a critique. All members are welcome but space is limited. Call to assure yourself of a space. (301) 765-6275.

## **Digital Workshop**

Stan Klem runs a monthly digital workshop from his home. Members are invited to present work for discussion and various topics are covered in detail. The foundation of the workshop is Adobe Photoshop. (301) 622-6640.

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## **Please Welcome**

**New Members**

**Jim & Janice Waters  
of Hyattsville**



**Please note that the club website has been experiencing some problems lately. If you have problems finding the forms for the new digital workshop, email the editor and they will be sent back to you.**

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## **64<sup>th</sup> Annual PSA Conference**

**September 2 – September 7**

**Pittsburgh, PA**

**City of spectacular scenery,  
wonderful attractions,  
excellent dining and  
old world charm**

**For more information,**

**Contact: [isowards@aol.com](mailto:isowards@aol.com)**

**\* \* \***

***Experience is something you don't get  
until just after you need it!***

## **2002 Interclub Competition**

**by Jeff Kendrick**

### **President, Bowie-Crofton Camera Club**

Monday, March 11, gave us a good indication that camera clubs are still going strong in the suburban Maryland area. Members of NIH and Silver Spring Camera Clubs joined host Bowie-Crofton for a spirited competition. Bowie-Crofton's meeting place was filled to capacity with more than 75 participants and spectators.

Jim Steele, a fine art photographer from the Northern Virginia area, had the unenviable task of selecting the winners in competitions featuring Slides (69 entries), Color Prints (82 entries) and Monochrome Prints (53 entries). From those 204 images there were 2 competitors who received 3 awards -- Garry Kreizman (SSCC) and Marketa Ebert (B-CCC) -- and 4 others who received 2 awards -- Don Andberg (B-CCC), David Ebert (B-CCC), Joe Moran (NIHCC) and Len Shay (B-CCC).

Thanks to all who traveled to Bowie from NIHCC and SSCC. Also thanks to everyone who assisted during the evening -- Roz Kleffman, Jeanne Walker, Clarence Carvell, Marti Carvell, Dick Russell, Dave Hornick, Bill Collins, Dick Whitley, and Lawrie Hunter.

Here is a complete listing of all winners:

### **Slides, -69 entries (NIHCC-18,SSCC-15, B-CCC-36)**

-----  
1st Pete Banholzer, B-CCC -- NY Subway Steps #1  
2nd Margaret Sprott, NIHCC -- South Dakota Thunderstorm II  
3rd Frieda Weise, B-CCC -- Who, Me?  
HM David Ebert, B-CCC -- Got It!  
HM Marketa Ebert, B-CCC -- Seeing Red  
HM Elisa Frumento, SSCC -- Red Amaryllis  
HM Martha Jacobs, B-CCC -- Down the Lane  
HM Ralph Wright, SSCC -- Vermillion Flycatcher  
HM Paul Lenz, NIHCC -- Froggy  
HM Joe Moran, NIHCC -- Red Tail Afternoon

### **Color Prints -- 82 entries (NIHCC - 18, SSCC - 14, B-CCC - 50)**

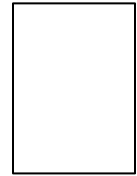
-----  
1st Don Andberg, B-CCC -- Beam Me Up Scotty  
2nd Len Shay, B-CCC -- Spiral Ramp at the Vatican  
3rd Len Shay, B-CCC -- Venturing Out  
HM Don Andberg, B-CCC -- Brooklyn Beauty  
HM Kevin Kenner, B-CCC -- Through and Beyond the Blue Wall  
HM David Ebert, B-CCC -- Hummingbird in Flight  
HM Garry Kreizman, SSCC -- Poinsettia and Orange  
HM Garry Kreizman, SSCC -- Red Door  
HM Ann Krumrein, B-CCC -- Firenze Courtyard  
HM Joe Moran, NIHCC -- Old Signs  
HM Ralph Wright, SSCC -- The Abyss

### **Monochrome Prints -- 53 entries (NIHCC - 6, SSCC - 6, B-CCC - 41)**

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1st Marketa Ebert, B-CCC -- Impermanence  
2nd Mark Laster, B-CCC -- Bird's Eye View  
3rd Harvey Kupferberg, NIHCC -- Swirl and Curves  
HM Marketa Ebert, B-CCC -- Old Post Office  
HM Bill Collins, B-CCC -- Sisters  
HM Gary Kreizman, SSCC -- Sea View  
HM Jeff Kendrick, B-CCC -- Arlington Amphitheater #1  
HM Ed Pastula, B-CCC -- Into the Storm



Cable Release  
Silver Spring Camera Club  
7106 Pindell School Road  
Fulton, Maryland 20759



## **Join PSA**

Wake up the artist  
within you. See the  
Club Rep. or rep. or visit  
[www.psa-photo.org](http://www.psa-photo.org)



## **Competition Results March 2002**

### **Slides - Novice**

Judge: Roger Miller

1P	Richard Derr	Dead Eye
2P	Jim Waters	Sunrise From Thunder Hole
3P	Ralph Wright	Great White
HM	Frank Toner	The Villager
HM	Ralph Wright	Turnstone

### **Slides-Advanced**

1P	Larry Mars	Winter Calm
2P	Mary McCoy	Artisan at Work
3P	Joel Fassler	Karen Looking Back
HM	Chuck Bress	Domino Park, Miami
HM	Larry Mars	Slinky Delight
HM	Jim Rogers	Turkish Women Har- vesting Rice

### **Advanced Monochrome Prints**

Judge: Stan Klem

1P	Mary McCoy	Cross My Heart
2P	Chuck Bress	Stairs A
3P	Chuck Bress	Shadows 2

### **Novice Color Prints**

1P	Marilyn Nelson	Shimmer & Ripples
2P	Jill Unger	The Family Winery

### **Advanced Color Prints**

1P	Chuck Bress	Hand in Chinatown
2P	Mike Lux	Puget Pleasure
3P	Mary McCoy	Wrapped in Pink
HM	Chuck Bress	Blowing Grass 2
HM	Jim Rogers	Green River, Amasya, Turkey