



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



CABLE RELEASE

May 2002

Founded 1950

Volume 41, Number 9

May Activities

- May 2 – Slide Meeting
Sligo Creek Comm. Center
- May 6 – Slide Workshop
Bress Home (301)765-6275
- May 7– Board Meeting
Anne Lewis Home
- May 9 – Digital Workshop
Stan Klem Home
- May 16 - Print Meeting
Silver Spring Library



Slide Meeting Body of Work

This is a special opportunity to show your work as you imagined it. Four slides will be projected on screen simultaneously to be judged as a body of work. The slides should have a unifying element that brings them together as a story telling sequence or common theme. You may enter up to two sets of four and should be sequenced as you want them presented. For this competition, there is no class distinction, i.e., all entries are judged in the advanced category. Carl Root is to be the judge for this event.

Annual Banquet June 13, 2002

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

Print Meeting Body of Work

As in the slide competition, a collection of prints will be presented as a single entry. Each member may enter up to two sets of prints consisting of three to five images in both color and black and white. There will be no class distinction, meaning all prints will be judged in the advanced category. Rod Barr will be the judge for this event.

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WWW.SSCCPhotography.org

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Print Meeting	Sharon Antonelli	301-933-4450
Exhibits	Sally Gagnè	301-588-2071
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

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

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 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 summer issue is
June 20th**

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. Additional nominations may be made from the floor prior to voting.

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

Annual Banquet

June 13, 2002

Awards Prizes

Great Food

Special Program

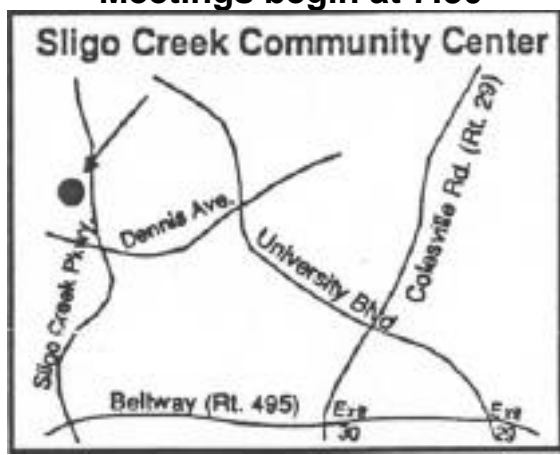
\$29.00/ person

New Editor

Please Note that beginning with the summer issue of the newsletter, Stan Klem will be assuming the job as editor or the *Cable Release*. Stan was editor about the time I joined the club and I still remember how impressed I was with the outstanding quality of every issue. This is also a good time to thank everyone who made my job so easy and so much fun.

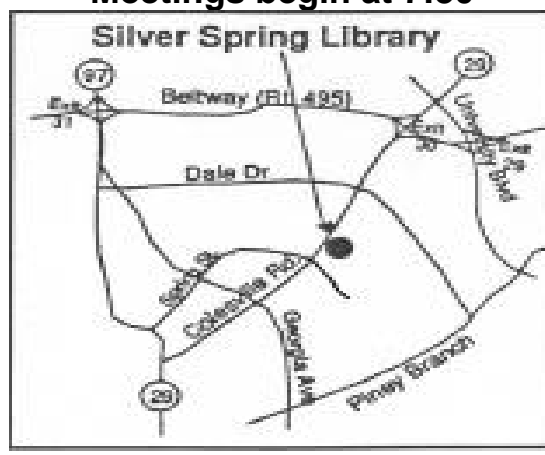
Slide Meetings

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



Print Meetings

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



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.

ers 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.

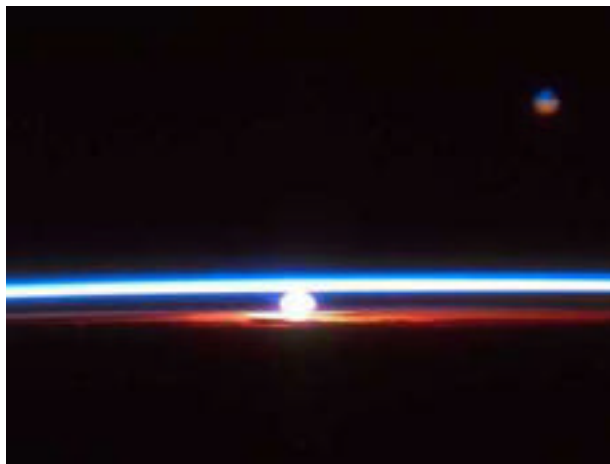
Photographing the Planets

By Mike Lux

If you've ever thought about photographing the nighttime sky, this month will be ideal.

This is so since there will be a spectacular grouping of planets right next to each other which you can capture in a single image. In fact, this months groupings (called “conjunctions”) won’t be equaled until the year 2020. All you need is your camera, a tripod, and if you think you will be making enlargements, some ISO 100 film. Meter for the sky and bracket starting at 1/15th second and go up to about 8 seconds for a variety of interesting results. You might also try a somewhat longer lens for some possible detail.

From May 4th through the 7th, in the low western sky, Saturn, Venus and Mars form a right triangle beginning 30 minutes after sunset. The crescent moon adds to this visual feast from May 13th through the 16th. On the 16th, weather permitting, you will see these three planets practically kissing each other. Venus, by far the brightest, is the first to appear and should be used as the easy reference point. Saturn and then Mars become Venus’s companions, “slowly” appearing in the fading twilight. From the 3rd through the 10th, the three planets are within a 5 degree circle. On the evening of the 6th, the trio moves as close together as they will ever be in our lifetime, within 2.8 degrees, forming a beautiful small triangle. Just 7 degrees to the lower right lies Mercury. Mercury always “sets” before total darkness making it very difficult to spot with the naked eye.



Some Photographic Tips – Your camera should be able to capture all of these planets using Venus as your reference point, even if you can’t spot them with your naked eye.

- Try to find an unobstructed western horizon, especially if you’d like to photograph the elusive to see, Mercury.
- At the end of May, Jupiter and Venus will be only about 4 degrees apart. With a 50 mm lens you should be able to include all three in a single exposure.
- Binoculars, even of fair quality, will assist in spotting Mercury, Saturn and Mars.
- Consider using a foreground object such as branches of a tree or the outline of a building to add contrast and effect.
- Venus appears about 25 to 30 minutes earlier than Saturn. Be patient and make lots of photographs as the sky continues to darken.

Even if you don’t attempt to photograph these conjunctions, look up anyway, each evening this month, and try binoculars. One need not be an astronomy enthusiast to enjoy and appreciate the beauty of the nighttime sky at rare moments as these. All it takes is a sense of wonder.

(Much of the information in this article is gleaned from the May, 2002, edition of Astronomy Magazine.)

The Complete Picture

by Bob Ralph

In eight years out of ten, half of April has come and gone before the snow melts from the West Virginia highlands and the icy marshes thaw completely.

Late in the morning of April 20, 1989, Joseph Dean Markesy found solid footing for his tripod on a grassy hummock flanked by a musty crop of skunk cabbage. To a chorus of spring peepers, he directed his camera toward the central area of the pond, where a downed tree limb and a cluster of reeds created an aesthetic pattern. In years gone by, he would have been in water up to his neck, but this part of West Virginia was twelve inches low on rainfall for the last six months alone. The old mining road was to his right, and the sun was over his left shoulder. The first shots he took were with full polarization, and the last few had none. These were among the slides he planned to use in his lecture on polarization at the University course he taught in Morgantown.

He showed twelve pairs of slides. Each pair depicted the same scene, one with full polarization and the other with none. He asked the class to describe the differences between the two images in each pair.

Professor Markesy had not been as observant as were his students. Because three of them had responded identically to pair number five, he laid those two images side by side on his light table.

These were the ones he had taken at the pond near the old mining road.

There was no question in his mind that the students were right. In the fully polarized image, they described the outline of what looked like an automobile windshield,

... one with full polarization and the other with none.

visualized obliquely from the front.

A diver from the county police found the car fully submerged, with its front end tilted slightly upward. It was just below the surface. They brought a heavy crane up the dirt road two days later, and with great difficulty they wrenched the vehicle from the grasp of mud and silt at the pond bottom, and hoisted it high enough to drain freely. In the passenger compartment were skeletal remains of two people. Each skull was splintered and caved in from the back side.

This was an automobile well known to the police. Three years earlier, a local farmhouse had burned to the ground one night. The elderly couple who lived in that house and their car had never been found.

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.

Photography 101+

A Primer on Polarization

by Bob Ralph

Mounted on each of my basic lenses is a polarizing filter. I would be lost without this unique accessory. I use it when I want to intensify the blue of the sky or the colors at an amusement park. I use it when I am photographing water lilies to eliminate the glare of the pond, or if I want to see the pebbles at the pond bottom. I use it to suppress the reflections from a display window or from the chrome of an antique car.

How does polarization work?

A light ray traveling forward vibrates in waves that are perpendicular to the direction of propagation. These waves can move up and down or from side to side or even obliquely, but are always perpendicular to the direction of the light ray. A polarizing lens is composed of minute polarizing crystals that are all aligned the same way. That lens is fully transparent only to waves of light vibrating in the direction of polarization, and the light passing through the lens is said to be polarized. As the lens is rotated through 90 degrees, its polarizing ability becomes less and less.

Why are polarizing lenses useful in photography?

Reflected light is virtually always polarized to some degree. Consider, for example, the reflections arising from polished chrome on a car sitting in sunlight. Without polarization, those hot spots may draw attention to unwanted focal points, or they may diminish image quality. In the worst cases, they may confuse the automatic metering. A polarizing lens can remove these unwanted reflections and improve the quality of the overall image.

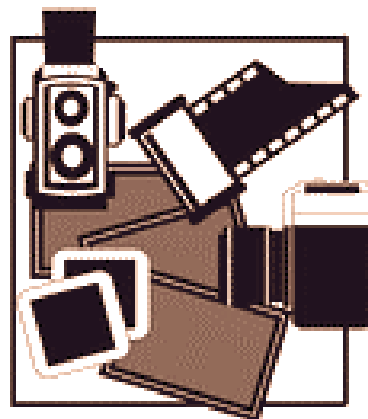
Very much the same reasoning can be used to explain how the polarizer intensifies the blue sky. On a bright, sunny day, the blueness of sky is diminished because sunlight is reflected off minute droplets of moisture in the air or from suspended dust particles. With the polarizer on your camera lens properly adjusted, this glare is minimized and the blue color is intensified.

How can we benefit most from polarization?

The effect of a polarizing lens is maximized when the camera is directed at a right angle to the sun. The degree of polarization can be adjusted by rotating the polarizer until the effect is optimal.

What are the pitfalls of polarization?

Polarizers reduce the amount of light striking the film by at least two f-stops at full polarization, so an adjustment in film ISO number may be necessary in order to achieve the best exposure under reduced lighting conditions. Of course the polarizing filter can always be removed to extend the photographic session when the sun is low.



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 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.

Please note that the club website has been experiencing some problems lately. If you have difficulty finding the forms for the new digital workshop, email the editor and they will be sent back to you. We also have the forms for renewing membership, purchasing banquet tickets and entry forms for End of Year Comp.

64th Annual PSA Conference

September 2 – September 7

Pittsburgh, PA

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

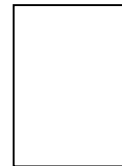
For more information,

Contact: isowards@aol.com

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Cable Release
Silver Spring Camera Club
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Fulton, Maryland 20759



Join PSA

Wake up the artist
within you. See the
Club Rep. or visit
www.psa-photo.org



Competition Results April 2002

Slides - Novice

Judge: Pat & Chuck Bress

1P	Frank Toner	Villager II
2P	Ralph Wright	Wild Eyes
3P	Ralph Wright	The Stretch
HM	Richard Derr	Honor
HM	Richard Derr	Pier at Sunrise

Slides-Advanced

1P	Bernie Van Leer	NYC Street
2P	Jim Rogers	Penn. Caboose Detail
3P	Mary McCoy	Five Kayaks
HM	Elisa Frumento	Tip of the Flower
HM	Mary McCoy	Blue & Gold Macaw

Advanced Monochrome Prints

Judge: Richard & Ann Rohlifing

1P	Chuck Bress	Smokey Mtn. Barn
2P	Chuck Bress	Grass at the Beach
3P	Max Strange	The Old Shed
HM	Garry Kriezman	Missing Window

Advanced Color Prints

1P	Max Strange	Early Snow, Vt.
2P	Bernie Van Leer	Rudder #2
3P	Elisa Frumento	Colonia 1763
HM	Max Strange	Window, The Abbey
HM	Frank Toner	Villager II
HM	Frank Toner	Me and My Shadow