SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATON, MD • 20902-0471

CABLE RELEASE

September 2002 | Founded 1950 | Volume 42, Number 1

Words From Your President

Michael Lux

On the first Thursday evening of every September, the SSCC starts anew. Our annual rebirth is as predictable as the beginning of a new football season, bringing with it a sense of anticipation and comfort for so many of us. As your new president, (after a hard fought, ruthless election campaign), I have two primary objectives for the betterment of our club: They are: (1) creating new forums where we can better learn from each other and get more of us "actively" involved at Thursday night meetings, and (2) increasing our membership.

When the SSCC began in the fall of 1950, its stated purpose was "to provide an opportunity for people with a mutual interest in photography to share their experiences and common knowledge." I believe that, after fifty-two years, this remains our stated purpose. However, it is my belief that we can do a lot better, in this regard, than we have been doing, since I joined the Club ten years ago.

We have become far too passive in our Thursday night approach. We basically "sit on our butts," - month after month – like classroom children - listening to other photographers, for better or worse, talking about their work and judging ours. This is ok for some of the time, but not all of the time.

Quite frankly, I'm tired of having my mouth taped shut every month, eventhough I would like to share my thoughts, with my fellow club members, (and especially with the photographer) about an image in competition. Few, if any, individual judges can provide more meaningful insights about an image than can our entire club of skilled and experienced photographers.

Folks, it's time to begin talking to each other, more often, about our mutual passion, when we are together on Thursday nights!

Thus, starting with the October print meeting, we, the group, will comment on, and judge all of the images put into competition. We will try this "experiment" (and possible variations of it) for up to 50% of this season's meetings. We'll get better at it as we go along, but, for sure, we will all get the opportunity to contribute for a change.

I would also like to see more of us giving Thursday night presentations and exhibiting our work. Through the years, many of the most enjoyable presentations I have seen at the Club were those by our own members. However, we need more of them (scheduled far in advance). I will be asking many of you to present this coming season. Sure, it's a challenge; but it's well worth it! It's a marvelous feeling to share your photography, in an open setting, with an interested audience of fellow club members and photographers. In the meantime, if you're interested in presenting, please contact me at: 301-929-1350 or mlux@erols.com

In a future column I'll discuss other ideas we are working on to provide more forums for sharing ideas and experiences including the setting up of a

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September Calendar

Sept. 5th	Slide Meeting at Sligo Creek Community Center
Sept. 9th	Slide Workshop
Sept. 12th	Digital Imaging Workshop
Sept. 19th	Print Meeting at Long Branch Public Library

SSCC Officers and Chairpersons (2002-2003)

President	Mike Lux	301-929-1350
Vice President	Peter Manzelli	301-622-2570
Treasurer	Marc Payne	301-565-0825
Secretary	Joyce Jones	301-565-3868
Director	Anne Lewis	301-284-4938
Director	Clarence Carvell	301-725-0234
Director	Bob Ralph	301-983-1104
Cable Release	Stan Klem	301-622-6640
Competition	Jim Rogers	301-855-3532
Programs	Mike Lux	301-929-1350
Programs	Sharon Antonelli	301-933-4450
Membership	Clarence Carvell	301-725-0234
Web Site Mgr.	Norm Bernache	301-935-5617
Hospitality:		
Slide Meeting	vacant	
Print Meeting	vacant	
Exhibits	Jill Unger	301-593-0959
Historian	Norm Bernache	301-935-5617
Property	Joel Fassler	202-829-7899
Home Workshops:		
Slides	Chuck Bress	301-765-6275
Digital Imaging	Stan Klem	301-622-6640
Advance Imaging	Charlie Bowers	410-465-2696

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 Clarence Carvell @ 301-725-0234. 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*, 12810 Kilgore Road, Silver Spring, MD, 20904, 301-622-6640. Submissions may be e-mailed to sjklem@his.com or mailed on disc in MSWord or Word Perfect format. Photos may be sent as e-mail attachments or mailed as prints.

Deadline for submissions to the October issue of the *Cable Release* is September 15th.

SSCC web site: www.ssccphotography.org

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possible computer "chat group" for interested members only. We'll also discuss ideas for increasing and maintaining membership as well.

One way to share ideas, (big ones or little ones) is to send them to Stan for the Cable Release. Take a look at Peter Manzelli's tips in this issue, as an example.

Let's have a great year, and shoot and print more than ever!

Photos Wanted!!!

The Silver Spring Historical Society, a 501(c)(3) nonprofit organization, is seeking photographs to use in an upcoming book. To be published in 2003 by Arcadia Publishing, the book will be a photographic history of Silver Spring from the late 19th century to the present.

The SSHS is lacking in material depicting downtown Silver Spring from the 1950s to the present. If any of your members have images which they would be willing to let us use in our publication we would be very grateful. Our deadline for submission of materials will be the end of the year.

Please feel free to contact me if you have any additional questions.

Jerry A. McCoy, President
Silver Spring Historical Society
PO Box 1160
Silver Spring, Maryland 20910-1160
http://www.sshistory.org

"Fighting for the right is the noblest sport in the world." Theodore Roosevelt

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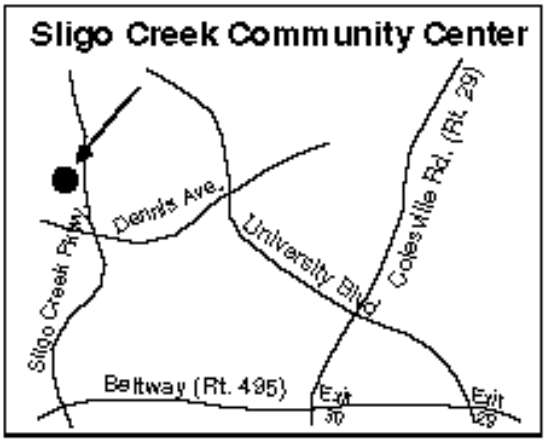
Slide Meeting

Thursday, September 5th

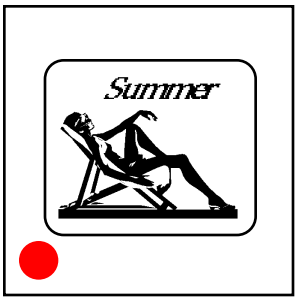


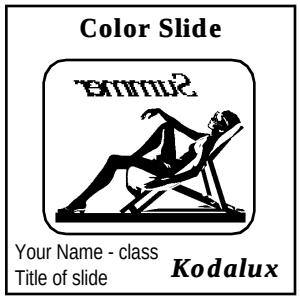
Our guest speaker and judge for September 5th will be Tony Sweet. Tony is one of my favorite nature photographers, and has spoken several times at the SSCC. In the words of an attendee at one of Tony's workshops: "Tony Sweet's nature photography captures a perfect blend of abstract surrealism with a touch of reality. He is able to carve out a piece of nature and convey a perfect balance of line, color, texture, and order." Tony became a professional nature photographer after twenty years as a professional jazz artist. He has become fluent in digital imaging, and has a beautifully designed website: http://tonysweetphotography.com.

His first book, "Fine Art Nature Photography: Advanced Techniques and the Creative Process" was recently published by Stackpole Books.

How to Mark Slides for Competition

FRONT of slide viewed normally, with thumb spot marked in lower left corner





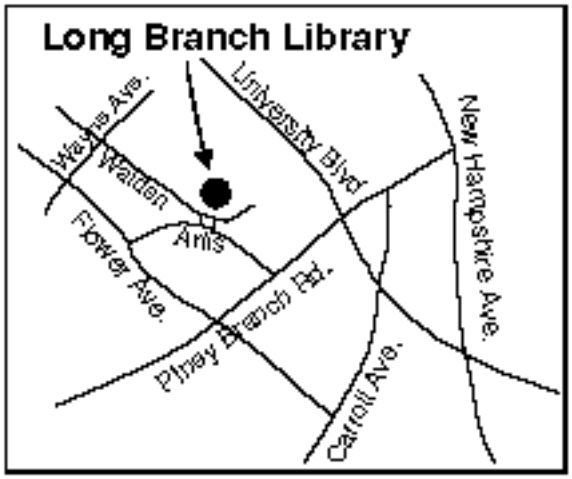
REVERSE of slide, with photographer's name, competition class, and title of slide

BULLETIN!!!

We could not get the Silver Spring Library for this season's print meetings. Instead, we will be using the Long Branch Library, 8800 Garland Avenue at Piney Branch Road, (Tel. 240-777-0910) on the third Thursday of every month—except for October and February. Alex Cummings is looking for a location for those two months.

Print Meeting

Thursday, September 19th



Our guest speaker and judge for September 19th will be Joshua Taylor, Jr.

Josh's photography background includes over thirty years of experience in newspaper and magazine photography, teaching and conducting workshops. He has been a member of the Smithsonian Studio Arts Faculty since 1990, and is a past president and photographer of the year of the Northern Virginia Photographic Society. He has won numerous awards and has had six shows and exhibitions.

The October 3rd meeting will be the NATURE COMPETITION evening for both slides and prints. There will be no speaker that evening.

Monthly Competitions

By Jim Rogers

Another year of photographic fun and competition lies ahead for us. The complete "Competition Rules and Awards" were printed in the Summer issue of the Cable Release, and will be available as a separate handout at the September club meetings. The rules can also be found at the club web-site (www.ssccphotography.org).

Don't forget that in October, unlike other months, the first Thursday (Oct 3) will be devoted entirely to the competition (to determine the winner of the Joyce Bayley Nature Award). Both slide and print competitions will be held that night.

Slides should be marked with a **spot** on the **lower left-hand corner** of the front (as you view the slide). The **title** and the **maker's name** should be clearly printed on the **back of the slide (see page 3 for illustration)**.

Prints should be marked with the **title** and **maker's name** clearly printed on the **back of the print**, along with an **arrow pointing to the top**. *There should be no markings at all on the front of prints*. All prints should be mounted.

Separate sign-in sheets will be provided for Novice and Advanced entries as well as for Mono and Color prints. Please print clearly when recording entries.

Peter Manzelli and I will always be available to assist if you have questions; or you can ask any member.

Competition Topics for 2002-2003

Nature

Pictures that portray different kinds of various aspects of natural plant and animal life in a living state, that illustrate the natural features of land and sea or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets, auroras, etc.), precipitation, frost, fire, but which do not show the hand of man, such as buildings, fences, beer cans, etc. Domestic plants or animals may be included provided they do not show the hand of man.

Note that the **Joyce Bayley Award** is both a **slide** and **print** competition with **no class distinction** and is presented to the maker of the image which the judge considers the **best of show. (October** 3, 1st Thursday, is a competition-only meeting; 3rd Thursday is a speaker-only meeting)

Photojournalism

Storytelling pictures or people doing things where the activity itself is the theme. (January)

Inclement Weather

Photographs which depict weather at its worse, such as rain, fog, sleet, snow, tornadoes, hurricanes, etc. Does not include the effects of inclement weather, unless the actual weather behavior is apparent in the photo. The idea is to capture the essence of the storm at the time it occurs. (April)

Pete's Photoshop QuickTips

Peter Manzelli

For a long time I used the following techniques to adjust scanned images. After taking Charlie Bowers digital workshop, I almost forgot them until Mike Lux insisted I write an article on tips. Although I'm doing things differently now, I think they are still useful and easy ways to at least get in the ballpark. If you are new to Photoshop and a little overwhelmed, you will especially appreciate these quick tips. I developed these methods myself just by playing around; so don't be afraid to experiment.

Assuming you know how to work in layers, make a duplicate layer and then under IMAGE/ ADJUSTMENTS select **auto levels**. Most of the time I find that the computer's translation is over adjusted; so the trick is to cut the opacity back to 50% or so on this Auto Adjusted Layer. Blending it with the original image will improve color balance as well as brightness and contrast. I used this technique on some very poorly exposed underwater pictures that I almost tossed and ended up with a few ribbons.

If the colors seem flat and faded and need some saturation, duplicate the layer and to the left of the OPACITY adjustment slider on the layers window you will see a pop up menu with the word NORMAL on it. Click on it and scroll down to MULTIPLY. Then adjust the opacity to the desired effect. I like to use a Gaussian blur on the adjusted layer, but you don't have to.

Need to sharpen an image with people in it but it makes it look grainy or gives a harshness to the flesh tones? Duplicate the layer, turn off the eyeball so it is not visible, select the background layer and sharpen. Now go and turn the duplicate back on, and using a soft edged brush as an eraser, ERASE just the areas you want to be sharper. This allows the sharpened layer to show through. For faces, we tend to focus on the eyes and mouth, so these areas always benefit from sharpening. By the way, to sharpen an image—never, never, never use anything but UNSHARP MASK. I have no idea what the other alternatives are for, or what Adobe was thinking.

Before doing anything, decide what you want to change; and as Charlie says, "Develop a plan." Avoid an over-manipulated look. Most of the time, less is more. Using layers and opacity will allow you to experiment and have hours of fun. Who needs Nintendo, or is it Xbox now?

Peter Manzelli works for USDA, and pictures of his Cuba travels have been uploaded to the agency's website at:

http://www.usda.gov/oc/photo/opc-feat.htm

A Rich Legacy

Bob Ralph

My Uncle Rich died three years ago at the age of seventy-three. He left a legacy of which he would be eternally proud. He was a photographer without any particularly outstanding achievements, save one. His life touched indelibly that of another, who, because of the fame he later achieved as one of the 20th Century's most recognized photographers, will be eternally grateful to my Uncle Rich.

There will come a day when the story will be told in its entirety, but I will not be the one to tell the tale. My limited privilege extends only to the recounting of the most basic details.

In the late Iowa summer of 1980, the unrelenting wind and the scorching sun had seared the fields of Indian corn like a blowtorch for nearly two months. McGinty's farm supplied much of the feed corn for Calhoun County, but the stalks were low and the heads were brown. McGinty could not irrigate since the reservoir in Pomeroy was dry, and the whine of the pumps had long since been quieted. The crop was a total disaster, and McGinty wanted only to plow it under. Meanwhile, he turned his attention to the chickens and hogs, for which he scooped dangerously close to the bottom of his silo to ration last year's withered corn.

It had been two weeks of mornings since he had begun to find the barn door ajar. Realizing that the crop was wasted, he had long since released all his help, and McGinty alone latched the barn door every evening.

For the contracted fee of ten dollars a night, my Uncle Rich set a camera on a ledge inside McGinty's barn door, with a board at the threshold that tripped the shutter at roughly five pounds. A light burned nightly over each of the pens. The hogs were restless as it was, but they began to bellow if they were left in the dark with the chickens cackling and rustling about only a few feet away.

McGinty's wallet lightened by only ten dollars when photos from the first night showed the culprit, face unseen, but who stood only as high as the four foot rail around the hog pens. They caught him sleeping in the barn the next night.

In the winter of 1980-1981, the threadbare fourteen-year-old waif who just months earlier had been wandering the cornfields of western Iowa with mud between his toes, came east to Providence with his new foster parent, my Uncle Rich. He had new clothes on his back and a camera in his hands. A series of unique photographic apprenticeships, four years at a well-known school of design and an incomparable eye for the perfect image resulted in his meteoric ascendancy from humble roots to become one of the nation's most well-known and emulated photographers.

Bob Ralph is a Rockville ophthalmologist who creates fictional essays with a photographic slant

New Member Sponsors

A few years ago, new members were teamed up with an old timer to help the new member become acquainted with all the various activities in the club and encourage them to become involved. It was a nice relationship for both. We are returning to this practice and ask that anyone willing to participate, contact Clarence to have your name added to the list. Pairing, to some extent, will be based on interests, location, age, and format. Call Clarence 301-725-0234 or Email CCarvell@aol.com

Notes from Mr. Ed.

Well, I'm back—from a 14-day vacation in Ireland, and as the *Cable Release* editor. My goals this year are twofold: to create newsletters that are informative, timely, and accurate; and to fill the empty spaces with beautiful photographs (yours and some of mine). For delivery, I will continue the recent practice of sending the newsletter electronically to all members that have e-mail addresses, and printing a limited number of hard copies for those who don't. (The hard copies will be available to non-e-mail members at each Slide and Print meeting.)

Now, a note about e-mail—If you have problems opening the electronic newsletter (attached to your e-mail in PDF format), please contact me ASAP (by e-mail or phone). However, to troubleshoot your problem, please be prepared to provide the version of your computer's operating system (e.g., Windows 98, 2000, etc.), your e-mail application and version (e.g., Outlook, Eudora, etc.), and your version of Adobe Acrobat Reader. Also, in mailing out the summer edition, I found that some mailboxes were too full to accommodate the 484 KB newsletter file. If we work together, and possibly get some assistance from other PC-savy members, we can eliminate most of the electronic delivery problems.

Stan Klem

The Digital Imaging Workshop will have its first meeting at Stan Klem's home on Thursday, September 12th, 7:30 pm. Please call for directions (301-622-6640).

Cliffs of Moher, Co. Clare (west coast of Ireland)

Silver Spring Camera Club
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