

CABLE RELEASE



October 2002

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Volume 42, Number 2

Notes From Mr. Ed.

(a.k.a. Stan Klem, editor)

Greetings to all!

Several items are noteworthy this month. The first and foremost is that the October print meeting (Oct. 17th) will be held at the White Oak Library. (White Oak will also host the February print meeting as well.) Secondly, the end of October is traditionally the deadline for payment of Club dues (please see page 10 for membership form and rates). Paid-up benefits include: continued receipt of the club newsletter, eligibility to compete in all photo competitions, and admittance to all club home workshops and special activities. So to forestall being left out of announcements and functions, please pay your dues NOW.

This month's Cable Release features an article by Jim Patterson, graphic designer / writer / photographer, and the digital photo columnist for Mac Design magazine. He also covers all sorts of interesting stuff for Photoshop User magazine, and is one of the main contributors to the on-line web site "PlanetPhotoshop.com." Jim regularly provides the site with a wealth of tutorials, reviews, and insights into the technology of digital photography and the art and techniques of digital imaging. His articles are relatively short, clearly presented, supported by photos and illustrations, and serve both amateur and advanced audiences alike. Jim has graciously allowed us to reprint his articles at no cost. Periodically, I will sift through his extensive archives and present his material in our newsletter, in the hopes that they enlighten, educate, and entertain.

For this month, we also have three other articles from club members (Bob Ralph, Henry Ng, and

Continued on page 2

October Print Meeting!!!

The October and February Print Meetings will be held in the White Oak Public Library. All other Print Meetings (Nov/Dec/Jan/Mar/Apr/May) will be held at the Long Branch Library, 8800 Garland Avenue at Piney Branch Road.

Beginners Digital Imaging Workshop

The Digital Imaging Workshop for beginners and their mentors will have its October meeting at Henry Ng's home on Thursday, October 10th, 7:30 pm. Please call for directions (301-460-3155) or pick up a map at the Slide Meeting on October 3rd.

This workshop was designed for those members who want to learn the art and techniques of digital image capture and manipulation. This is a "participation" workshop where attendees are either "mentors" or "protégés." Protégés are the beginners and are expected to participate in monthly assignments and bring in their results, questions, and problems. The "mentors" are more experienced users who have volunteered to assist protégés in the learning process. If you would like to join, please contact Stan Klem at 301-622-6640, or email sjklem@his.com.

October Calendar

(all events start at 7:30 pm)

Oct 3rd	Slide Meeting at Sligo Creek Community Center
Oct 7th	Slide Workshop
Oct 10th	Digital Imaging Workshop
Oct 17th	Print Meeting at White Oak Library

SSCC Officers and Chairpersons (2002-2003)

President	Mike Lux	301-929-1350
Vice President	Peter Manzelli	301-622-2570
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Print Meeting	vacant	
Exhibits	Jill Unger	301-593-0959
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Home Workshops:		
Slides	Chuck Bress	301-765-6275
Digital Imaging	Stan Klem	301-622-6640
Advanced 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 disk in MSWord or Word Perfect format. Photos may be sent as e-mail attachments or mailed as prints.

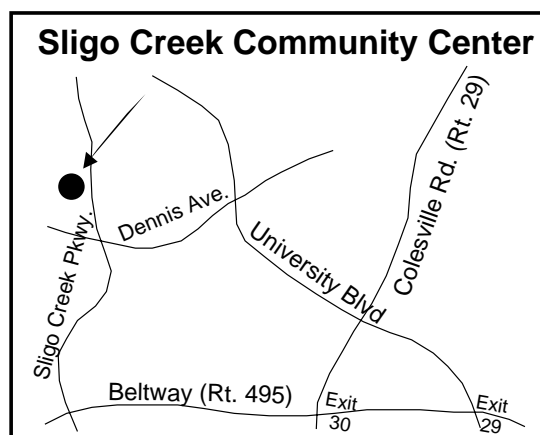
Deadline for submissions to the November issue of the *Cable Release* is October 17th.

Continued from page 1

Garry Kreizman). Bob offers another of his fictional essays; Henry relates his experiences on his recent trip to China and Hong Kong; and Garry delves into the mystery of nature and numerology and how that might relate to photography's "rule of thirds." Henry and Garry's articles are both two-parters, the first of which are printed herein, with the second parts coming next month.

Competition-Only Meeting

Thursday, Oct. 3, 7:30 pm



The October 3rd meeting will be the Joyce Bayley Nature Award Competition evening for **both** slides and prints. There will be no speaker that evening.

The judge for the competition will be Terry Popkin, an internationally known photographer who resides here in Silver Spring. Terry has been creating elegant portraits, landscapes, and commercial images for 30 years. He has photographed over 1,000 weddings, bar and bat mitzvahs, and other events across the United States and around the

Contents

October Competition-Only Meeting	2
Competition Topics for 2002-2003	3
October Print Meeting	3
Three Photo Exhibitions on Cuba	3
Speeding Up Your Digital Camera	5
Rabbits, Thirds, and Photography (Part 1)	6
Splendid China & Majestic Hong Kong (Part 1)	7
The Quid Kid by Bob Ralph	9
September Club Competition Results	10

SSCC web site: www.sscphotography.org

world. His photographs and articles on photography have been published worldwide. Terry's studio includes the finest traditional and digital imaging utilities and equipment.

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**.

Definition of 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.

Competition Topics for 2002-2003

Nature

For definition, see page 2, Competition Only Meeting.

Photojournalism

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

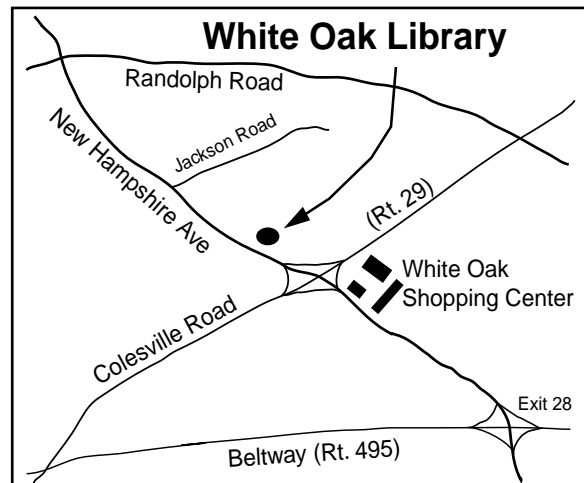
Inclement Weather

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)

Advanced Digital Imaging Wait List

If you have an interest in learning about our Advanced Photoshop printing workshop and being added to the waiting list please email Charlie Bowers at charlie@gardengate.net for details about the workshop. Our focus is on correcting images in Photoshop and producing quality prints on Epson printers. After reviewing the details you may request to be added to the waiting list.

Print Meeting Thursday, Oct. 17, 7:30 pm



Our speaker for October 17th will be SSCC Vice President Peter Manzelli. He will give a slide / music presentation on his trip to Cuba. Afterwards, members, as a group, will critique prints (up to three each) in a "first time" member-driven competition. The subject is open.

Three Photo Exhibitions on Cuba

Cuba

Photographs of Cuba by 9 Washington Photographers (Bonita F. Bing, Pradeep Dalal, David L. Hamilton, Victor Holt, Farrell Tate, William E. Carter, Nestor Hernandez, Jason Miccolo Johnson and George Dalton Tolbert, IV)

Washington Works on Paper

September 13 - November 9, 2002

Opening Reception: Friday, September 20,
6:00 - 8:00 pm

Cuba is arguably one of the most fascinating countries on earth. Visitors to the island return with descriptions of Havana as a little Paris as if in the 1940s. Despite years of deprivation, the Cuban people are vibrant and proud. Theirs is a culture with a richness of spirit reflecting the natural beauty of the island.

The photographers in this show have captured that spirit. Each explored Cuban society and culture through their individual photographic styles, and each interpretation is unique. Their photographs

shine with the faces of the Cuban people, the vibrant life of the cities, and time-honored traditions.

Gallery Talk: Saturday, November 9 (call for details)
Washington Works on Paper
3420 9th Street, NE
Washington, D.C. 20017
(one half block from Red Line Metro, Brookland /
Catholic University)
For information, call (202) 526-4848

Cuba: En Foco

Photographs by Cuban Children
The Capital Children's Museum
October 10 - 31, 2002
Opening Reception: Friday, October 11, 2002,
6:00 - 8:00 pm

Cuba: En Foco is an exhibit of photographs by 18 Cuban children who participated in a photography workshop held this past summer in Havana. The program was conceived as part Cuba-Foto 2002, a cultural exchange project between Cuban and American photographers. The workshop, sponsored by the Teatro Nacional de Cuba, was designed to involve and encourage the innate talents of children to express their culture and environment through the photographic medium.

The fruits of the project are the photographs presented in this exhibit. The sharing, solidarity and new perception of the world immediately comes to focus through the children's work. The fact that young people observe the world through different

eyes has helped us to discover photography one more time. We did not "teach" children photography, but shared our knowledge and abilities with them. We have learned and are still learning a lot from them about photography and life.

Capital Children's Museum
800 Third Street, NE
Washington, D.C. 20002
(Third & H Sts)
For information, call (202) 675-4120

Inside Cuba

Photographs by Gonzo Gonzalez and Nestor Hernandez
International Visions Gallery
October 15 - November 30, 2002
Opening Reception: Saturday, October 19, 2002,
6:30 - 9:00 pm

Cuban photographer Gonzo Gonzalez presents works from his series, "La edad de oro" (The Golden Age) - a look inside a Cuban mental institution. Nestor Hernandez, a Washington photographer of Cuban descent, presents works from his years documenting the island.

International Visions - The Gallery
2629 Connecticut Ave., NW
Washington, D.C. 20008
(Across from the Woodley Metro Station)
For information, call (202) 234-5112



The Irish countryside is a patchwork of over 250,000 miles of stone wall. Built from local stone according to the style of each region—such as dry stone associated with the West and the Mourne mountains—these walls are an intrinsic part of the landscape.

Photo by Stan Klem © 2002

Speeding Up Your Digital Camera:

"I'm just not getting the same kind of shots that I do with my M6."

by Jim Patterson

A veteran Leica street shooter contacted me with complaints about her new digital camera. She's an established black and white shooter, using a Leica M6 with a wide angle lens to shoot people unaware of the camera in their natural surroundings.

Excited by her new digital acquisition, she took to the streets after a scan of the "quick start" portion of the user manual and shot in the Automatic mode.

Her complaint? "I'm just not getting the same kind of shots that I do with my M6."

As the teens at the mall say, "Well, duh!" She had just learned about the phenomenon of most digital cameras called "exposure lag," non-existent in her conventional Leica. My advice to her was to learn the manual exposure functions of her digital camera through a thorough reading of the user manual and try to emulate the techniques she uses with her Leica.

Here are those suggestions, many of which will apply to all digital cameras:

1) Turn off the flash. Since she shoots in available light anyway, having the camera decide whether the auto flash is needed adds to exposure lag.

2) Use manual focus and set the focus distance to about 10 feet. With her Leica, she uses pre-set focus distance, works to shoot within that focus range and relies upon depth-of-field for sharpness. Why not do the same with the digital and eliminate the time-consuming automatic focus function?

3) Shoot in aperture preferred mode with the lens set to wide angle and choose the smallest aperture. This will increase the inherent depth of field just as it does with her Leica.

4) Increase the exposure sensitivity. Her digital camera's default sensitivity is the equivalent of ISO 80. However, it can be set manually to ISO 100, 200 or 400. Using ISO 400 will provide faster shutter speeds. The higher sensitivity may result in some noise (grain) just as it does with film.

5) Shoot in black and white mode. Although digital cameras record black and white images as three-channel RGB, less electronic noise is exhibited in the gray scale mode.

6) Shoot in "Normal" versus "Fine" quality mode. Her camera compresses images in JPEG and

the Normal mode reads the image to the memory card about twice as fast as in Fine mode. I've found it's almost impossible to discern a quality difference in comparing images from the two modes. Further, it doubles the number of exposures available.

7) Extend the period of time before the camera goes to sleep. In her camera, the default is 30 seconds of inactivity before the camera shuts down its exposure readiness. Setting the period to five minutes ensures against losing a shot because her camera is automatically reawakening.

8) Turn off the LCD monitor and use the viewfinder to shoot. Precious seconds are lost if the monitor has to review the last shot made. Leaving the monitor off also extends battery life.

9) Use NiMH batteries and carry a spare charged set. Keeping the camera awake for a longer time will decrease battery life.

My camera has three "user sets" available and one of these sets is customized to the above settings. I switch to it whenever I am prowling a location in search of people shots rather than scenery.

Using this mode, I worked in close to a percussion band in Edinburgh, Scotland, and noticed the pair of lovers on the steps of the art museum in the background. Preset depth-of-field carried the day to help me capture the scene. . .

Another technique I use for street shooting is to employ my camera's swivel LCD monitor and shoot from waist level, looking down at the camera and not at my subject. Or I swivel the monitor to an advantageous angle and shoot with only the lens pointing at the subject. This is the technique (I) used to capture the five members of a Thai family on their motorbike.

After a few weeks my street shooter friend reported that she was doing much better with her digital camera although it's "still not quite the same as my M6." But now she's horrified at the monster size of her Photoshop files. Since she's a Photoshop neophyte as well, I referred her to my PlanetPhotoshop column on resizing and told her about saving her images as gray scale TIFFs.

The great Henri Cartier-Bresson is famous for having captured "the decisive moment." Your neighborhood is full of decisive moments. Capturing them digitally can be easier if you work to decrease exposure lag.

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Rabbits, Thirds, and Photography

(The first of two articles by Garry Kreizman)

I always have been intrigued with how things work in this world, and with man's attempt to quantify what is observed, and make sense out of seemingly inconsistent events. The ability to perceive, organize, and explain simple events is a wonder to me. The rule of thirds is one of those things we all use, and maybe over use. It is a simple way to place simple or complex subjects within a photograph. And what astounds me is that I didn't know why it works. It certainly has to deal with perceptual organization and some mathematics related to space.

I was particularly struck by the insight of an article that appear in the *Washington Post* in 1985 by biologist Nik Walter. Walter's article talked about the Fibonacci numerical series, or "numbers of life," and how it relates to rabbits, flowers, the spiral of a ram's horn or a nautilus shell, and the Parthenon's "golden section." I kept thinking that the "numbers of life" was relevant to the important rule of thirds used by photographers, painters, and other two dimensional artists. So a little exploration seem in order. Here are some extractions and excerpts of the Walter's article.

The structures of plants and animals alike seem to obey mathematical laws. One such law, the "numbers of life" or Fibonacci sequence, awakened my interest in biology.

The pattern of the "numbers of life" is elegantly simple. In the Fibonacci sequence, every number (after the first two) is the sum of the two preceding numbers: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610, and so on. This looks like a simple pattern, yet it determines the shape of a mollusk's shell and a parrot's beak, or the sprouting of leaves from the stem of any plant—a revelation as surprising to me, at 16, as it probably was to Leonardo Pisano—later known as Fibonacci—almost 800 years ago. Pisano, the first great mathematician of medieval Europe, discover}d these magical numbers by analyzing the birth rate of rabbits.

He wrote in the Book of the Abacus, in 1202: "Someone placed a pair of rabbits in a certain place, enclosed on all sides by a wall, to find out how many pairs will be born in the course of one year, it being assumed that every month a pair of rabbits produces another pair, and that rabbits begin to bear young two months after their own birth." When Fibonacci checked after one month, he found one adult pair and one juvenile pair. After two months, the count was one adult pair (the

original) and two juvenile pairs. After three months, there were two adult pairs and three juvenile pairs. One month later, the count was three and five, then five and eight, eight and 13, 13 and 21, and so forth. Rabbits helped Fibonacci to discover one of the great marvels of nature.

It wouldn't be a marvel, though, if these numbers were found only in the growth of a rabbit population. Interestingly enough, the "numbers of life" appear throughout biology. Botany offers countless examples. The leaves of many plant species sprout in well-defined geometrical arrays spirally from the stem. In willows, roses, and many other plants, consecutive leaves follow each other by an average angle of 144° . Therefore, five leaves account for 720° or two complete circles. In other words, the periodicity consists of two windings and five leaves. Other plants show widely varying periodicities that are nevertheless consistent with the numbers of life. In cabbage, asters, or hawkweeds, for example, eight leaves complete a period after three circles. In the cones of spruce and fir trees, 21 scales turn eight times for one period. The cones of pines, in contrast, use 34 scales in 13 windings.

Yet, Fibonacci numbers appear not only in the leaves and cones of plants, but also in flower blossoms. Pick some random flowers and count their colored petals. On average, daisies will have 21, 34, 55 or 89 petals, chrysanthemums 21, and some senecio species either 13 or 21 petals. Although exceptions to the Fibonacci rule are not difficult to find, the "numbers of life" occur so frequently in nature that they cannot be explained by chance. There must be a general law of symmetry, aesthetics and beauty.

In fact, such a law seems to govern the Fibonacci numbers. The ratio between one number and its predecessor in the series approaches 1.6180 as the numbers increase ($5/3=1.667$, $8/5=1.600$, $13/8=1.625$, $21/13=1.615$, $34/21=1.619$, $55/34=1.618$). This magical ratio turns out to be a universal measure of beauty, which the Greeks called the "golden section" or "divine proportion." Most of the ancient Greek temples, including the Parthenon in Athens, obey this law of divine proportion. They are exactly 1.618 times as long as they are wide. Long before the Greeks, the ancient Egyptians had already built the pyramids along the same rules. A pyramid's base length is 1.618 times its height. And many artists, too, including Leonardo da Vinci, have used the divine proportion to structure their paintings and sculptures.

Returning to the living world, let's go one step further. Draw a "golden" rectangle with a width-length ratio of 1.6180. Then, draw a square in one end of this rectangle and you end up with a smaller golden rectangle in the space left. Next, place a square into that smaller rectangle, following the same rules, and you produce yet another, smaller golden rectangle. Theoretically, this can be done infinitely. After you've nested about ten rectangles within the original rectangle, try drawing a curved

line connecting the centers of all the squares. You'll be surprised to find that the line forms a perfect spiral.

This "golden spiral" defines the shapes and structures of many features of living organisms. The claws of a lion, the horns of a ram, the tusks of an elephant, the beak of a parrot and the shell of a snail all obey the rules of the golden spiral. Such perfect shapes appeal to us through an irresistible combination of order and beauty. Yet, the golden spiral appears unexpectedly in many non-living things, too—in the shape of a breaking wave or the structure of a galaxy, for example.

Rule of Thirds and Fibonacci Numbers

From this view, the "correct" total image size should follow the divine proportions, i.e. 5×3 , 8×5 , 13×8 or other consecutive pairings; but photographers are generally stuck with normally standard size matte boards of 7×5 and 10×8 with ratios of 1.4 and 1.25, respectively. Accordingly, conforming

to the divine proportions with the standard matte board size is not possible, except for the 5×3 combination. It appears that Nik Walter's "general law of symmetry and beauty" does not explain the perceptual workings of the rule of thirds when you are talking about the outer edge of the matte board as the frame of reference.

Maybe the Walter's "general law of symmetry and beauty" lies within the frame of reference and the perceptual dynamics of space and the subject arrangement within that space.

In the next article I will give some personal observations about perceptual dynamics and on why I think the rule of thirds works. If anyone wishes to discuss why they think the rule of thirds works, or knows someone who has written on the subject, please call 301-384-4911, or e-mail me at: grkreizman@erols.com.

Splendid China and Majestic Hong Kong - Part 1

(by Henry Ng)

With a huge land area and over 5,000 years of history, China is a BIG country, and very interesting to visit and photograph. It attracts an ever-increasing number of tourists and is well known throughout the world for its long history, ancient civilization, extensive territory, fabulous culture, and stunning natural scenery—not to mention the tasty cuisine and fantastic shopping opportunities.

I was born in China in the 1950s, but left when I was only a few years old. I did make a short visit in 1981; but it was only for 3-4 days and only to a small place called Guilin in the southwest China. As I was unable to experience the many different beauties of this country, I vowed to return someday for a much longer visit. This summer, our family decided to take a two-month-long vacation to the Far East, to see China's famous landmarks (e.g. Great Wall, Forbidden City) and explore its rich history. As a compromise, we planned two different tours. The first tour was designed as a reunion trip for my wife with her sisters, who live in New Zealand and Hong Kong, respectively. It was also designed as an educational tour for my kids to see all the famous and historical cities in northeast China—Beijing,

Nanjing, Wuxi, Suzhou, Hangzhou and Shanghai. The second tour was designed for hiking and picture taking, and included cities in southwest China, where stunning natural scenery abounds. It also included visits to Guangzhou and the famous cities of Guilin and Yangshuo.

We met with my sisters-in-laws in Hong Kong in late June. Since we had more than 10 people, we were able to arrange a custom 10-day tour to the northeast China with a commercial company in Hong Kong. Except for Beijing where we stayed for 3 days, it was almost a city-a-day for the tour. Everyday, we were up by 6:15 am, luggage outside our hotel room by 6:45 am, on to a big full breakfast, and out for the day's sightseeing by 7:30 am. We did not return to our hotel for dinner until well after 8:00 pm every night. Since my sister-in-law is a shopping nut, she persuaded everyone to go shopping with her after dinner. We seldom got to sleep until very late every night. The whole cycle was repeated each day in each city. The trip was very exhausting; I was barely able to walk on the last two days of the trip. Until then, I didn't realize how much out of shape I was.

China is huge and the landscape is very different from region to region. Plus, there are the colorful ethnic nationalities that make the cultural aspects of photography so interesting and unique. People are everywhere, which makes street photography easy.

Every place is bustling with construction activity. The older neighborhoods are fast disappearing, and office buildings and modern housing are rapidly taking their place. The beautiful temples and palaces in Beijing were more magnificent than I had expected, and the signs of a city going through change were astonishing. Shanghai was more modern than I could have imagined. However, the weather was hot and humid, and the air dusty from all the construction and pollution. With all the fascinating people, activity, and magnificent buildings and landmarks, photo opportunities were everywhere.

My kids had lots of fun, especially the visits to Great Wall and the Forbidden City. As for me, I personally liked Suzhou and Hangzhou, with their many excellent photo opportunities. West Lake in Hangzhou, which has been famous for its beautiful lake for more than thousand of years, lived up to its reputation. It is a photographer's paradise. The photos below are scenes of the West Lake. I'm told the best of the time of day for picture taking in West Lake is in the early morning. Unfortunately, our tour arrived there in the late morning. And since the group tour was on a tight schedule, I was unable to stay longer and take more pictures.



West Lake Scene 1



High Noon at West Lake

I've discovered that joining a well-organized commercial tour may be a good idea since everything is arranged, including lodging, transportation, and three meals a day. But as a photographer, this turned out to be more bad than good. I wished that I could have stayed for a few more days at West Lake, so I could be there in the early morning, waiting for the best subject, and the right moment.

Our first tour concluded in Shanghai, and we flew back to Hong Kong for a few days of rest and to plan for our second tour to southwest China. From the lessons learned on the first tour, we decided not to join a commercial tour group, so we could have more freedom for picture taking. While I was collecting information and planning for the second tour, I learned that there was an International Salon exhibition by the Photographic Salon Exhibitors Association (PSEA) on display there in Hong Kong. PSEA has been widely recognized as one of the best and toughest organizations in the international salon arena, especially in the monochrome and color print divisions. According to the "Who's Who" lists compiled by The Photographic Society of America since 1952, most of the "World's Top Ten" exhibitors have been members of the PSEA. The PSEA exhibition was held in the Hong Kong Central Culture Center, a newly opened beautiful federal building. Each of the accepted pictures was truly outstanding. For anyone who has not seen an International Salon Exhibition before, I strongly urge you to see one whenever you have a chance. I guarantee that it will be well-worth your time.

Hong Kong is a beautiful city. It has changed quite a lot since my last visit. There are tons of photo opportunities. Unfortunately, I couldn't take as many pictures as I would have liked, since I was so tired after the first China tour. At the same time, I couldn't wait for the second China tour to start, with the major destination to Guilin. Scenery of Guilin is famous for its mountains and rivers has been attracting and astonishing visitors for many centuries, and is a "hot bed" for photographers. Many outstanding and Salon award winning pictures have been taken in Guilin. The details of my trip to there will appear in the next *Cable Release*.

The Quid Kid

Bob Ralph

In the spring after my rude encounter with inclement weather while sailing around Land's End, I returned to Cornwall intent on completing a self-imposed photographic assignment. I longed to photograph the cliffs at Land's End and Lizard Point. I wanted to capture images at sunup and sundown, when the harsh shadows and brilliant illumination threw into bas relief the spectacular landscape. These were the windswept cliffs and seascapes from which were born the dark tales of Daphne du Maurier.

I had students with me, as before. These six robust young men, at the moment I arrived, were crowded around a posted notice in the Gray Goose on Chapel Street in Penzance. There was, it seemed, a contest in Cornwall to locate some hidden keys for a new car or a lock box containing some cash.

One of the six saw me as I elbowed my way through the crowd and between the tables and over the sawdust. It was Tommy who gave me a big hello.

"We're out at daybreak, are we then?" he asked, "'Cause listen to this." He lowered his pint and wiped the froth from his lips. "Out a my line." He pushed the others to the side and laid a finger on the sign. "Bog off, you boozers. Let me read him this clue."

*At Day's First Light, a Stoney Run:
The View is Sinister.
The End is Near.*

They drank heartily to the befuddling clue and we all shared stories til bedtime.

We were indeed out at daybreak, and we biked through Sennen and Treen toward Land's End. It was a morning without the usual mist, with a luminescent orange ball emerging atop the battlements and parapets of the great castle at St. Michael's Mount. The seven of us waded through heather and broom in the best light of the day, and we set up our tripods looking over a sinuous ancient wall toward the Atlantic, still in shadow behind the cliffs.

I loved that wall, its lichens and vines softening the contours, brilliantly illuminated with the horizontal rays of first light. This was the third time in three years that I had arisen early enough to record

the true personality of these ageless Celtic rocks, winding back to the north and east through the undulating wasteland of clifftop fields.

My shots were easy. I knew what I wanted and the sun was obliging. I then concentrated on the students. I trudged back and forth, to each of the tripod setups, and looked through the viewfinders before any shutters were clicked. They would be getting great pictures. I was sure of that. We dunked scones in hot coffee and pedaled back to our little darkroom in Penzance.

I was marveling at the quality of their photos, and the sheer beauty of the Cornwall cliffs in black and white and shades of gray, when Tommy erupted with a yelp, "I've got it! I've got it! I know where the stash is!"

The others converged on him to stifle his frenzy. He squirmed from their grasps and frowned at their jocularity. "Leave me alone, you limp-wristed Limeys. Get out of here, you skanky soap-dodgers. I'm goin' to snaffle my quid."

"Yer outta yer mind," one of them yelled as Tommy took off on his bike. In a moment he disappeared over the hill on the way to Sennen, already too far to hear, "Tommy's soft in the head."

His latest print was still glistening on the drying rack. It was a photo of the old Celtic wall, winding toward the cliff's edge at Land's End, and alongside it was very nearly the same image from a year earlier. With the students agape, I put my finger on what I assumed Tommy had seen. It was light gray and it looked like an extra rock in the wall. It hadn't been there a year ago.

Tommy had remembered the cryptic clue from the pub. And now I understood. We were *there* at *Day's First Light*. The *Stoney Run* was *this wall*. *Sinister* means *left* in Latin, and off to the left in this scene was indeed Land's End. Tommy was a genius.

Tommy came back with a key to a Mini, but he traded it for ten thousand pounds.

Reported by V.P. Pete Manzelli

I went to the Monte Zucker Seminar hosted by MPPA recently—Monte's a famous wedding/portrait photographer. A very interesting thing . . . he has gone 100% digital. He says, "I still have some Hasselblads . . . they're in a cardboard box in the front of the room. They're for sale if anyone wants them." According to what Canon has told him, film will be nonexistent in 8 years.

September SSCC Monthly Club Competition Winners

Slide Competition, September 5, 2002

Judge: Tony Sweet

Novice Class: 9 slides/3 entrants

1st	Frank Toner	Village Lady
2nd	Pete Manzelli	School Day Morning
3rd	Pete Manzelli	Red Moto

Advanced Class: 31 slides/11 entrants

1st	Henry Ng	New City
2nd	Garry Kreizman	Yellow Cross
3rd	Bob Ralph	Rain and Fire
HM	Elisa Frumento	Museum Reflection
HM	Clarence Carvell	High Water Mark
HM	Mary McCoy	White Peacock

Print Competition, September 19, 2002

Judge: Joshua Taylor, Jr.

Advanced Mono: 16 prints/7 entrants (No separate Novice Class competition)

1st	Chuck Bress	Chair in Snow on Deck
2nd	Mary McCoy	F.F.A.
3rd	Clarence Carvell	Serendipity
HM	Max Strange	Bat
HM	Max Strange	Wave, Ocean City, MD

Novice Color: 17 prints/6 entrants

1st	Robert Catlett	Ms. Mary
2nd	Robert Catlett	Ms. Peggy's Cove
3rd	Jill Unger	Bee Heaven
HM	Norm Bernache	Farm Chore
HM	Pete Manzelli	Dance Practice in Cienfuegos

Advanced Color: 24 prints/9 entrants

1st	Clarence Carvell	Skybox
2nd	Chuck Bress	Oxford Sunset
3rd	Clarence Carvell	The Smoker
HM	Anne Lewis	Baltimore Paddle Boats
HM	Mary McCoy	Baltimore Checkerspot-PIT

Silver Spring Camera Club Membership Form 2002-2003

Name _____ Spouse's Name _____

Street Address _____

City _____ State _____ Zip Code _____

Home Phone _____ Work Phone _____

Email Address _____

Membership rates: Individual \$30; Student or Spouse \$20; Family \$50.

Dues cover the club year from September through May. After January 31, dues for the remainder of the club year for new members are \$20; dues for spouses and students remain at \$20. Make checks payable to the Silver Spring Camera Club, and give or mail to Treasurer, Marc Payne, 8503 Sundale Drive, Silver Spring, MD 20910. (For all questions about the club, please contact Membership Chairperson Clarence Carvell at 301-725-0234, or email: ccarvell@aol.com)