



CABLE RELEASE

November 2002

Founded 1950

Volume 42, Number 3

Words From Your President

I am encouraged by the many kind words and support I have received regarding my goal of increasing member participation at our Thursday night meetings. Thank you.

At the October print meeting, our members critiqued and judged the open competition after Peter Manzelli gave us a beautiful slide and music presentation on his trip to Cuba. His photographic focus was the people of Cuba; the more I watched, the more I felt as if I was in the streets of Havana and not at the Sligo Creek Community Center! Muy muy bien Pedro.

I believe that most who were there would agree that the member critiquing and judging went very well. The participation level was good and EVERY maker who entered the competition received much much more input than he or she would ever receive from a single judge.

Changes we'll try, in the future, when we critique and judge ourselves, is to either not have a speaker that night or only a "mini" (less than 30 minutes) discussion or presentation. Because of all the additional enthusiastic commentary and involvement during the October print competition, the evening ran later than usual. It was well worth it, in my judgment. However, it would fare better to try to avoid this problem if we can.

At the December slide meeting, we'll experiment, with no speaker, so we can devote the entire session to unhurried, quality critiquing and judging. For those of you who usually come only to listen to the speaker, and don't compete, I encourage you to come anyway, to support your fellow club members, and to participate in our discussions. Try it. I think you'll be impressed and you might even learn as much or more than you do from a typical speaker.

Hear Ye, Hear Ye!

Those who have not paid their SSCC club dues will not: receive the December *Cable Release*; nor be able to compete in the November competitions; nor attend the home workshops.

We need everyone's active involvement to make our club as good as it can be!

Speaking about, as good as it can be, we're already there when it comes to our two monthly Photoshop Digital Workshops. Thank you, Charlie Bowers, for your commitment, patience and expertise in leading the advanced workshop. And, thank you, Stan Klem, for stepping up to lead the "beginners" workshop which is off to a great start including a one-on-one mentoring program. Anyone new to, or interested in learning about, Photoshop, should contact Stan. You'd be foolish not to.

The November 7th slide meeting will be the rescheduled Joyce Bayley, Nature Slide and Print Competition. The outside judge will be Terry Popkin. There will be no speaker that night.

Our November 21st Print Meeting, at the Long Branch Library, the competition subject will be open.

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November Calendar (all events start at 7:30 pm)

Nov 4th	Slide Workshop
Nov 7th	Slide Meeting at Sligo Creek Community Center
Nov 14th	Digital Imaging Workshop
Nov 21st	Print Meeting at Long Branch 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
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Programs	Sharon Antonelli	301-933-4450
Membership	Clarence Carvell	301-725-0234
Web Site Mgr.	Norm Bernache	301-935-5617
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Slide Meeting	Elisa Frumento	301-593-6007
Print Meeting	vacant	
Exhibits	Jill Unger	301-593-0959
Historian	Norm Bernache	301-935-5617
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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

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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 December issue of the *Cable Release* is November 24th.

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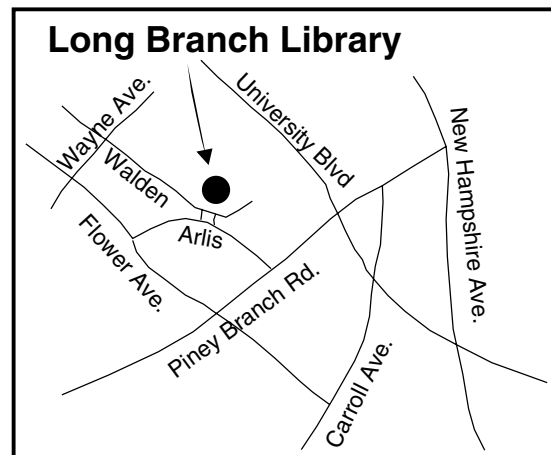
Unfortunately, our scheduled speaker had to cancel. But when we find a replacement, we will send out an email to announce who it is.

That's it for now. This is a year of change and experimentation for us. I need your ideas and constructive comments. You know where to reach me.

Mike Lux, President

Print Meeting

Thursday, Nov. 21, 7:30 pm



At press time, the speaker and judge for the November 21st print meeting had not been finalized. The competition subject is Open.

Digital Imaging Workshop

Thursday, Nov. 14, 7:30 pm

November's meeting will be held at Jerry Collins' home at 601 Windmill Lane, Silver Spring. Maps and directions will be emailed to participants.

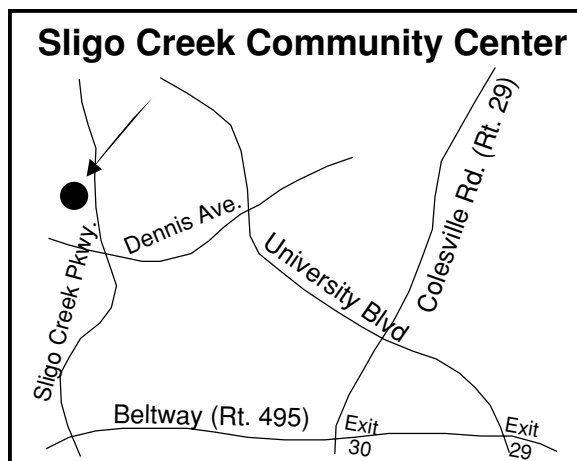
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SSCC web site: www.sscphotography.org

Competition-Only Meeting

Thursday, November 7, 7:30 pm



The November 7th 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 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.

Board Meeting

The next SSCC Board Meeting will be held at Mike Lux's home at 7:30 PM on Tuesday, Nov. 19th—**not on Nov. 12th** as announced at the October Print meeting. All officers, chairpersons and Board members are expected to attend. All club members are invited and should let Mike know if they plan to attend (301-929-1350).

For Sale

Benbo heavy duty tripod, like new \$50.00;
Linhof tripod \$20.00; 9 ft wide canvas backdrop, hardly used \$20.00; 9 ft wide white paper backdrop \$10.00; 4 ft diameter circular rotating platform for portraits \$15.00

Chris Heil
301-384-7189

Open Bar in Karatina

Bob Ralph

To describe the marketplace at Karatina would be very much like trying to describe an Impressionist painting from a distance of six inches. In brushstrokes of red and green and blue – the fabrics of kanga dresses and kikoi sarongs – the daily hawking of produce and household wares was played out in brilliant sunlight on woven rugs and sisal mats. Heaps of potatoes and beans and plantains and nuts were laid out on palm fronds in juxtaposition of colors, and the morning sun exploded in bursts of silver and gold off stacks of tin pots and brass pitchers. I wandered over a palette of yellow and violet and olive, winding in and out of the little alleyways among the blankets. My ears rang with the din of Kikuyu business, as strong ebony hands reached out from smiling faces to exchange vegetables and fruit and fabrics for shillings. I closed my eyes to tiny slits, and the patches of color about me created a pointillist illusion.

Here at the heart of the marketplace, fifty miles north of Nairobi, I set up my tripod and began to shoot. Sinewy arms, bronzed and weathered, thrust out to me a magnificent tin tea pitcher. I photographed that gentleman and his shining treasure. Twinkling eyes and a melodic greeting in a tongue I

will never understand drew my attention to a mountain of potatoes on a blanket of red and yellow. And I photographed that gloriously happy woman with her vegetables.

I could not have been more than a minute behind my camera when a whining metallic shriek, decibels louder than the mellifluous Swahili chatter, brought all conversation to a halt. A deafening crash of glass was followed by a collective gasp as all the vendors jumped to their feet and ran toward the roadway, I was the last one to the scene, but I knew what it was before I was able to peer through the crowd. The sweet and pungent aroma was unmistakable.

"Tembo," they were all cheering. "Tembo, tembo, tembo."

There it was, a Tusker beer truck overturned at the intersection, its wheels spinning in the air and its driver clamboring out of his window. This was what I needed to photograph. Broken bottles were strewn as far as the eye could see, a lake of amber ale or "tembo" spreading rapidly across the pavement. From the partially-opened back gate of this truck was pouring an effervescent waterfall of one of the world's best beers, and it was flowing directly into the cupped hands of dozens of Kikuyu merchants.

Thanks to the noonday sun, the dry air and the insatiable thirst of the Kenyans for their revered national treasure, there was no longer any liquid evidence of the disaster an hour later. The truck had been rocked to an upright position, and the unlucky driver was on his way back to the brewery wondering how he was going to explain his misfortune.

Rule of Thirds and Perception

Garry Kreizman

This is the second article in the search for an answer of why the rule of thirds works.

I am still amazed that the rule of thirds works so well. More than once, all of us have composed a photograph by placing the center of interest at one of the four "sweet points" in the frame (i.e., one of the four intersections created by visualizing four imaginary lines that equally divide the picture into thirds—see Figure 1). Such subject placement just feels right with simple or even more complex images. There are certainly other important factors

that go into composing elements in a photo, and every photo does not require blindly following the rules of thirds to be good. Rather, and more importantly for me, why does the rule of thirds placements make the image feel right? What are the perceptual dynamics within the frame that draw us to this pleasing sensation, and thus make the rule work?

I'm not aware of any written material that covers this issue from a perceptual view. The material I have seen, more or less says it's a good practice to follow, and it works. If anyone knows of such materials, please let me know.

Here are some personal observations and assumptions, which will hopefully shed some light on these perceptual issues and at the same time may be informative and insightful. The perceptual dynamics within the two-dimensional frame can be complex. I have kept the discussion about the main subject's placement to simple images.

Perceiving the Space

It's easy for most of us to tell whether an image's subject is centered or not (see Figure 2). How do we perceive centerness without measuring it? Or, do we actually instantly measure it by visually comparing dimensions within the frame? Are we aware of the measurements? Whatever the process, it seems automatic, with apparently no thought processes involved.

I have asked my basic photography students to tell me how they "know" that the subject of Figure 2 is in the center. After some introspection, they said

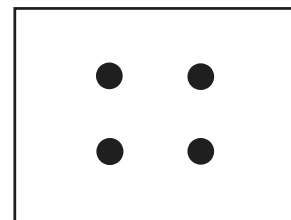


Figure 1

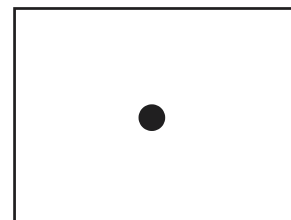


Figure 2

that they visually compared the distance from each pair of edges to the center, one pair at a time, (horizontal and vertical) and found each respective pair equal; therefore they concluded the circle is centered. This conclusion was based on different dimensions for horizontal and vertical. It is amazing, if this true, that we can calculate, determine, organize the space so rapidly and become aware of centerness or, by inference, non-centerness, without being aware of the process until asked.

What my students observed is what the Gestalt psychologists discovered and named over a hundred years ago: i.e., frame of reference, figure/ground relationships, color and size constancies principles, and a host of other perceptual innovations. The Gestalt psychologists studied how we organize and perceive the world around us. Most impressive among their many findings is an imperative to organize and structure what we perceive in order to make some sense and order. In gist, they say that we intuitively “organize” without necessarily being aware that we are doing so. Organization provides meaning, and meaning cannot necessarily be attributed to only the individual parts of a “whole,” but rather to the totality of the “whole.” Good examples of this can be in the viewing and then “understanding” abstract painting or in enjoying a musical melody. Paint and musical notes alone do not provide meaning. For the Gestaltist, the whole is greater (in meaning) than the sum of its parts.

Personal Observations

Here are some personal perceptions about organizing and perceiving photographic space within right angle rectangles, which include: the stability-tension dimension, centerness and relationships to nodes, corner effects and main diagonals.

Stability, Tension and Subject Placement:

Both stability and tension are required to maintain interest in the photograph. They are two aspects of the same single dimension, with stability at one end and tension at the other. Subject placement is one of the major methods that the photographer chooses the desired amount of stability-tension.

A blank page has no tension and a lot of stability, but this changes dramatically where an object or subject is placed on the blank page. Placing a subject squarely in the center is viewed, as stable and static, while placing the same subject near the edge or

corner of the frame would increase the tension significantly. Most often the photographer’s objective is to create enough tension and interest without making the viewer feel that the image is visually unsettling, unless, of course, this is the intention of the photographer.

Centerness and Non-Centerness

A centered subject conveys perceptual stability, and at the same time it may also share the perception of symmetry, equilibrium and /or balance. These are all worthy characteristics for images that demand them. However, a centered subject is not free of tension since it is held in place by “perceived forces” from all directions from which it drives its stability. It is non-centerness that is perceived as unstable, tension producing and demanding stability. The four sweet points or nodes provide the needed perceptual stability-tension away from the center.

Right Angle Rectangles

Photographers and other two-dimensional artists, overwhelmingly, create their art on a right angle rectangular surface. When a rectangle is divided into thirds, creating the four resulting nodes at the intersections, the nodes are equidistance from the center and /or proportionately equidistant to the corners. This is consistent for all rectangles with four 90-degree corners (see Figure 3). Notice that both main diagonals, corner to corner, bisect the four nodes and the center. The bisections emphasizes the seminal relationships among the main diagonals, the nodes, the corners, the center and the stability-tension dimension. Other rectangles such as, parallelogram, rhombus or acute angle rectangles, do not possess theses characteristics.

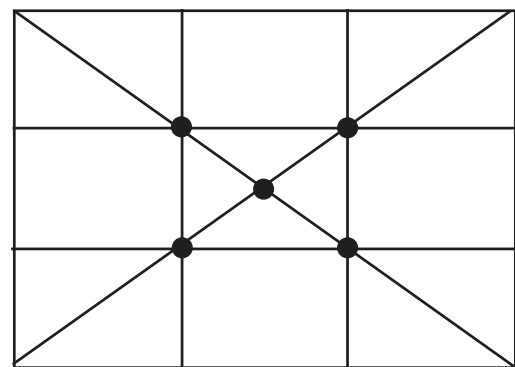


Figure 3

Center, Nodes, Corners and Diagonals

Placing the main subject of interest at one of the four nodes or along the line formed by two nodes (e.g., eyes in a portrait) creates a secondary stable-tension area that is not the same when placement is in the center. Along the two main diagonals, different amounts of stability-tension are conveyed from the center out: the closer to the center the less tension; farther away from node towards the corner along the main diagonals the more unsettling is the tension. The main diagonals are the conduits for the expression of tension and stability that are constrained by the corners.

The corners of the image act as “arrow heads” pointing outside the frame. Placement of the main image near the corners becomes associated with the corner and not with the larger area of the image leaving an empty space that requires some additional stability for the created negative space. A main image that is very close to the frame’s edge (corners notwithstanding) assumes greater importance no matter where it is placed, but the negative space created must be sufficient to hold the viewer by either balance or equilibrium to give it stability.

Nodes and Stability

The nodes and the center positions are not precise perceptual points; rather, they should be viewed as small “cotton balls” with a greater intensity in the center. This allows for minor misalignments for effective display of the main placement.

Why do we visually stop and are pleased when the main subject is placed at a node?

I think the reason is that the four nodes create an imaginary intra-rectangle with its own corners and common center and diagonals with the larger rectangle. The larger and original rectangle constrains the imaginary intra-rectangle providing it with the necessary space and stability between the outer and imaginary inner corners. Going beyond the nodes towards the corners would increase tension and instability unsatisfactorily, and going towards the center would decrease tension and increase stability. The nodes provide the optimum tension-stability where the eyes and mind are balancing the competing space and tension.

Corner and Space Effects

Visually, the imaginary corner effect is also similar to the outer corner effect demanding attention as arrowheads. At the node corners the perceptual strength and tension is at the optimum, because the space between the larger rectangle and imagery node rectangle provides the needed space for stability. This space, if breeched, runs the risk of the main subject being associated edge corners requiring a balanced negative space elsewhere. The space along the main diagonals between the nodes and the center serves as a stability-tension anchor to the nodes.

Summary

Viewing any image is an interactive, dynamic and complex process allowing the mind to organize and structure in the search for sense and meaning. Visual values, also, determine whether an image is effective and meaningful, a few are: centerness, shape, line, form, tone, and hue.

The physical attributes of right angle rectangles establish the framework that allows perceptual dynamics of the “rule of thirds” to function. The perceptual relationships among the rectangles’ attributes of corners, edges, center, space, diagonals and nodes interact and provide various degrees of visual stability or tension. The nodes represent the optimum points of the tension-stability dimension, and the main diagonals are the principle perceptual conduits for image stability-tension dimension. The four nodes create an imaginary rectangle that is constrained by the outer rectangle and with a common center and diagonals. The space between the outer corners and the imaginary corners provide the space necessary for balance, creating an optimum stability and tension after the eye arrives at a node. This also allows the viewer to look away from the center for stability and toward the nodes for more pleasing, balanced, perceptual dynamic tension.

If you have different perceptions of how the rule of third works; please let me know at 301-384-4911 or grkreizman@erols.com.

October SSSC Monthly Club Competition Winners

Slide Competition, October 3, 2002

Meeting and competition cancelled; rescheduled for
Slide Meeting in November.

Print Competition, October 17, 2002

Judges: Attending SSSC Membership

Novice Mono:

1st	David Kiel	Iris
2nd	Jim Waters	Queen of the Night II

Advanced Mono:

1st	Henry Ng	Old Man
2nd	Chris Heil	The Freedom Statue No 2
3rd	Henry Ng	Peaceful Sunday Afternoon

Novice Color:

1st	Jim Waters	Butterfly on Thistle
2nd	Jim Waters	1.6180 Tweaked

Advanced Color:

1st	Clarence Carvell	Collectors Choice
2nd	Frank Toner	Father and Son
3rd	Garry Kreizman	Yellow House
HM	Garry Kreizman	Boat House & Boat
HM	Henry Ng	New City



Irish Celtic High Cross, which has become a symbol of Irish Christianity, was associated with medieval monasteries and were carved between the 8th and 12th centuries.

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)