



# **CABLE RELEASE**



December 2002

Founded 1950

Volume 42, Number 4

## **Words From Your President**

*Michael Lux*

### **The "Body of Work" Competition**

In the past, some members have not competed in this stunning and creative competition, held every May, for slides and prints, because of a lack of understanding about what it is and because of the challenge in coming up with a theme to pursue. The purpose of this short piece is to try to help you in this regard.

The only inflexible rules of this competition is that you must enter four vertical slides displayed simultaneously. Prints can be any horizontal/vertical combination of three to five, also displayed simultaneously. You can submit two sets of slides and two sets of prints in the competition. You can enter images which have won in the past, but which have never been entered in the "Body of Work" competition. The goal of the photographer is to present a combination which, in the words of one of our Board of Directors, will, "wow the judge and the audience." More than any of our other competitions, the "Body of Work," vividly displays the beauty and the potency of image making in the hands of a creative and skillful photographer.

It should also be stressed that, perhaps, the title "Body of Work" is somewhat misleading. It does not mean that one has to have been a photographer for many years who has accumulated a large "Body of Work!" Think of this competition more like a mini portfolio of a few images designed for display in this competition.

After much discussion, your Board has decided that the definition of "Body of Work" for purposes of the May competition is flexible, limited only by the imagination and objectives of each photogra-

pher. Thus, there are no absolute requirements that the images tell a story, make a statement or support a theme. This decision was reached because the interpretation of what qualifies as a "Body of Work" will often be debatable, and we prefer to avoid unnecessary and debilitating disputes about it at the Competition itself!

Thus, for example, if one desires to submit four slides, on four totally unrelated subjects, he or she is free to do so. However, it is likely that images, displayed together, which support a common theme, or make a statement, or tell a story, stand a better chance of winning. This is so because they tend to be more commanding and impressive in a grouping.

Below, is a listing of just some (of the numerous) potential themes you may want to consider in preparing for the competition.

### **Potential "Body of Work" Themes**

Lines, Shapes, Colors, Patterns, Textures,  
Diagonals, Edges, Corners,  
Light, Darkness.  
Doors, Windows, Buildings, Vehicles  
Trees, Flowers, Seasons, Rivers, Weather, Heat,  
Cold.

Joy, Loneliness, Shyness, Anguish, Sharing,  
Affection, Caring, Love, Hate, Anger, Fear, Longing,

*Continued on page 2*

### **December Calendar (all events start at 7:30 pm)**

Dec 2nd	Slide Workshop
Dec 5th	Slide Meeting at Sligo Creek Community Center
Dec 12th	Digital Imaging Workshop
Dec 19th	Print Meeting at Long Branch Library

## SSCC Officers and Chairpersons (2002-2003)

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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](mailto: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 January issue of the *Cable Release* is December 21st.

*Continued from page 1*

Smiling, Laughing, Giving, Frowning, Grieving, Hurting.

Praying, Talking, Eating, Drinking, Playing, Working, Worshiping, Dancing, Singing, Traveling, Commuting, Reading, Listening, Competing.

Birth, Death, Growing, Generations, Family, Ceremonies, Partying, Festivities, Affluence, Hunger, Sickness, Music, Food, Friendship, Old Age, Youth.

Hands, Feet, Faces, Expressions, Eyes

I encourage you to commit to the challenge of this competition, as soon as you can, so that you'll be ready in May. If you do, I predict that it will turn into a "labor of love" which will surely rev up your photographic juices!

## Beginners Digital Imaging Workshop

The Digital Imaging Workshop for beginners and their mentors will meet at the home of Chuck and Pat Bress on Thursday, December 12th, 7:30 pm. A map with directions will be provided at the Slide Meeting on Dec. 5th, and will also be emailed to the current workshop participants. For additional help finding Chuck's place, call him at 301-765-6275.

For this workshop, proteges should bring one or two of their recently scanned images (on CD or Zip). Appropriate images would be those that need adjustments to improve impact (such as exposure, color, contrast, sharpness, enhancement of existing elements, or elimination of unwanted elements). Also, please bring any inkjet prints that you have made recently for show and tell--the good and the not-so-good. We will continue our tutorials and discussions of Photoshop's basic tools and how to best utilize them.

Stan Klem

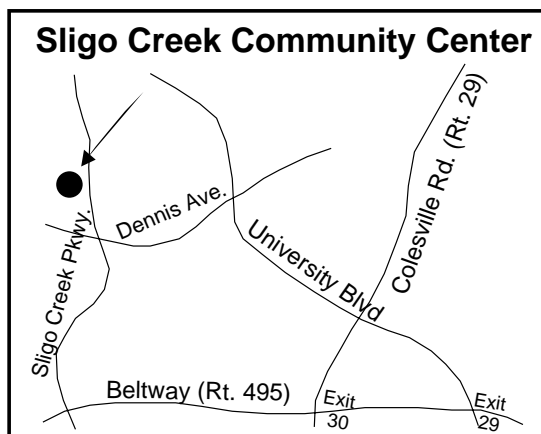
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SSCC web site: [www.sscphotography.org](http://www.sscphotography.org)

## Slide Meeting

Thursday, Dec. 5th, 7:30 pm



The December 5th Slide Meeting at the Sligo Creek Community Center will be a competition only, critiqued and judged by we, the members. The subject is open. This is the first time we have tried this for slides, for at least ten years (if ever at all?). With no scheduled speaker, we should have enough time for insightful comments, and healthy group participation, without feeling rushed. Most who attended the October Print Meeting (which was also critiqued and judged by the members), thoroughly enjoyed this experimental approach, but felt rushed at the end, of a longish evening, because we also had a presentation.

## Incredible Prints

At the Arthur M. Sackler Gallery of the Smithsonian (1050 Independence Ave., SW) through January 5: "Sacred Sites: Silk Road Photographs by Kenru Izu."

Imagine the exquisite detail and tonal depth of platinum prints on hand coated paper from a 14" X 20" view camera. Imagine magnificent archeological sites of monasteries, monuments and temples along the Silk Road extending into western China. As challenging as the logistics were, the stunning results were more so. Don't miss this show.

Mike Stein

## For Sale

38 Kodak Carousel Round Trays (80 count), excellent condition, \$3 each.

Chris Heil 301-384 -7189

## Tech Pan Development Formula

The following is a formula for developing Tech Pan film from our November 7th speaker Terry Popkin. Terry worked out this formula many years ago and published it in a few book chapters on scientific photography that he has written.

Edwal FG7 concentrate - One 35mm film can full

Sodium Sulfite - One 35mm film can full

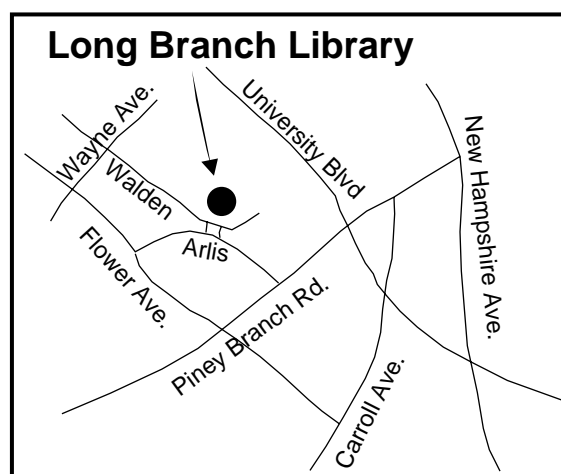
Water - dilute to 500ml

Thoroughly mix, use once, and discard.

Develop film exposed at EI 25 for 3.5 to 4 minutes at 68 degrees.

## Print Meeting

Thursday, Dec. 19th, 7:30 pm



The December 19<sup>th</sup> Print Meeting will feature guest speaker and judge, Henrik G. de Gyor. Henrik is a Digital Photojournalist on staff with Post Newsweek Tech Media in Washington DC, as well as several other *Washington Post* affiliates in Maryland. He is also an Adjunct Professor in the Photojournalism BFA Program at the Corcoran College of Art and Design. Henrik is very enthusiastic about his first presentation and judging at our Club, and it should be a lovely evening for us. The competition subject is open.

Don't forget that the January Competition subject is Photojournalism.



## Keeping Track of the Bad Ones

*Bob Ralph*

**It was 96 degrees in the shade** that August day. I was driving and Paul was curled up in the trunk of my Chevy Impala convertible breathing his own steam and dripping all over my Contax camera. Between us we had a pass for one into the repair pit at the Lime Rock speedway.

They were running stock car trial laps that morning, and I sat by the gate waiting for a Dodge with oversized tires and a stripped-down interior to roar by. My engine temperature was up around the red line, but I gunned the engine in neutral, watching for the gate to flip out of the way. The Dodge wailed into the next curve and I choked on the acrid smoke of burning rubber. Up went the gate, and the guard flagged me in.

I had done this before, so I knew I couldn't waste a second. I could see five hundred feet up the track, and there wasn't a moving car in sight. I screeched across the asphalt and barreled into the chute lined by hay bales and soft barrels. Paul was cursing loudly. His greatest fear was that one of the drivers would swing off the track into the chute and rear-end us at 100 miles an hour. I understood how vulnerable he felt, since it was only by the luck of the draw that he ended up back there and I at the wheel.

I was directed into the one remaining slot along the back edge of the service plaza. With only a

couple of inches clearance on each side, I pulled the Impala head first into a cleft between trailers of the Lancaster and the Smithfield teams and scrambled out through the open top. The center arm rest on the rear seat was down. Paul gave me a thumbs-up signal through a large opening behind the arm rest. I knew that he had snapped the Contax into its bracket behind the right tail-light assembly, and we were ready to earn our two hundred dollars.

Sam Lancaster was convinced that his cars had been sabotaged on several occasions when he had competed against Smithfield. At Watkins Glen and at Lime Rock three tires had blown and two engines had run cold after pit stops. The one common factor was the presence of Smithfield crews in the pit.

I had known Sam for years. He handed me two crisp hundred dollar bills and told me he wanted photos of the activity in the pit during the August race at Lime Rock.

One hundred fifty three miles was one hundred times around the track. Each team started eight cars, and Sam told me that would mean roughly 32 pit stops, sixteen for each team. The green flag dropped at noon, and I had already handed two cokes to Paul through the hole in the back seat. I didn't want to draw attention to my car, so I positioned myself out of the main work area at the far end of the pit just before the number 33 Lancaster Dodge roared in. The tires were smoking and smooth as glass. Four new tires were mounted and the tank was topped off in 32 seconds.

The caution flag came out at lap 40 as an oil slick on one of the far loops was sanded down, and I had



Artist at work painting a scene of Ireland's 12 Bens (a range of 12 mountain peaks in the Connemara region). To encourage the growth of art and culture in Ireland, all registered working artists are given an annual stipend. In return the artists are expected to publically show their work at least twice a year.

all but forgotten about Paul. He was on his second roll of film, and was watching for anyone lingering near the stacks of Lancaster tires or near the fuel tanks, and for his own amusement he was alternating between his two telephoto lenses. He was drenched with perspiration, starving for clean air and fast becoming disenchanted with his boring assignment, when suddenly he recognized one of the older Smithfield crew members sidling over to the Lancaster side with something in his hand. It was the head from the pneumatic torque wrench they had been using on the wheels.

I saw none of this. The number six Lancaster Dodge was being refueled and was having its carburetor replaced, and I was on the far side of that car. I was also distracted by the deafening roar that was almost constant now. All fifteen of the remaining cars were still running, and they were well spread out over the 1.53 mile track.

**Three months later**, on the day before Thanksgiving, I sat in the gallery of the courthouse in West Hartford and watched as Paul narrated his slides from the witness stand.

"This one shows the defendant walking up behind the Lancaster crew. He's got the end of the air wrench in his hand."

"Now he's coming up behind James Franklin. James is looking into a tool box."

"Now he's got James around the neck, and the two of them are toppling over. The other guys don't know what's happening. There's too much noise."

"Now he's on top of James, and I think he's already been banging James' head on the concrete." James appears to be limp and his eyes are closed.

"O.K. Here's where he hits him with the air wrench." Blood streams over his cheek and onto the ground.

"Now he hits him again.. Look, the others still don't know this is happening." The hood is up on number 6, and three crew members are crouching over the engine and handling something. There I am, just behind the Dodge.

"By now he's hit him four or five times. His face is bashed in and bloody." The sea of red enveloped his face and shoulders and was soaking into his work shirt.

"There goes the defendant." He was running up the chute toward the track.

**The New York Times article** quoted the Connecticut prosecuting attorney as forever grateful to Paul and his superb photographs. The conviction

for first-degree murder was clinched because of Paul's documentation. In his inimitable manner, Paul disparaged all the laudatory comments and claimed to be but a Sunday photographer without particular skill.

## Self-Centered

*Garry Kreizman*

Ouch! I have learned never, well almost never, to place a horizon in the middle of photographic frame or place the subject in the center; otherwise, judges and your fellow photographers would say that this is a visual sin. In days of yore, yours truly was sinful and join thousands others who thought centering was good. But since then, I've been whacked several times over my visual perceptions, and I had to give in.

It seems to me that if thousands are do something that is photographically incorrect there must be a good reason for doing it. Most of us will agree that seeing in everyday life and photographic composition is different. It is as if we live in two worlds, one everyday where we visually scan and center what we want to see, and the other we photograph and purposely keep things out of the center so we can collect those oohs and aahs.

As a budding photographer I was instructed by mother, whose photographic knowledge was limited to 25-cent coin-operated photo machines, and instructions from all her relatives. The instructions were to make sure there was plenty of sunshine and get the whole body. You can't cut off the feet! After all, you were born with them, and you don't want others to think you were an amputee. Smile and open your eyes even though you were looking straight into the sun.

The resulting photo, and others like it, showed the photographer's shadow and my relatives or me grinning in pain, but darn it, nicely centered with our torsos and legs. But alas, the photographer was not schooled in parallax problems. Dare I say some of the heads were—.

From these humble beginnings I would become a member in SSCC and a novice Photoshop devotee. But only after some pain, I learned the rules. Don't center the subject of your images or put the horizon in the center as I do nearly every waking hour of my life.



Yes, there is a difference between seeing a scene and photographing a scene. We use both eyes to scan a field of view for something of interest, then center the subject, re-scan to verify, re-center the subject. The scanning and focusing on the subject is an iterative and continuous process. I suspect that act of scanning, selecting, focusing, centering and verifying the result is an evolutionary result of being a hunter/gatherer and a way to find food or avoid being eaten. It makes sense to see the horizon in the middle visual field and scan it since game or attacks can come from all directions.

The photographer sees a constricted scene through a right angle rectangle viewfinder and scans within it. The viewfinder limits peripheral vision and our mind assembles one great memory of the scene that does not exist in the viewfinder. Try as you want; it's hard trying to squeeze a memory into a tiny viewfinder. There is the usual final scan/check with memory in mind, and down goes the shutter release. No wonder those beautiful vistas I have seen are a flop as photos, but I've learned that the horizon is not to be in the middle of the picture.

Wow! I lost something. Once I look through the

viewfinder and the world changes to a two-dimensional image, I am now in the realm of the right angle rectangles. Visual going from the scene to the photo image involves constraining the image by three different right angle rectangles: the viewfinder, the negative carrier (equivalent to the slide or computer monitor) and the print. Once the image is in these restricted spaces, the perceptual dynamics of vision and composition refer to right angle rectangles in a two-dimensional world and not to the live scene.

I have learned that centering the horizon splits the frame in half, emphasizing neither half while concentrating the viewer's eye on the centered horizon. Lowering or raising of the horizon lines emphasizes the larger portion of the photo image and de-emphasizes the smaller portion. The optimum placement is where the line crosses the two "sweet point" nodes in the rule of thirds.

The rule of thirds strikes again, but don't think about it when you are being chased by a bear or lion, and remember to keep your eyes centered searching the horizon looking for the nearest tree.

Comments? Email: [grkreizman@erols.com](mailto:grkreizman@erols.com)



Beautiful and imposing Kylemore Abbey, in the west of Ireland, is a lakeside castle build around 1860 by Mitchell Henry, a Manchester tycoon, as a present for his wife. During World War I the castle became an abbey when Benedictine nuns, fleeing from Belgium, sought refuge there. Today the nuns run the abbey as a select girls' boarding school.

# Silver Spring Camera Club

2002-2003

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## November SSCC Monthly Club Competition Winners

### Joyce Bayley Nature Competition, November 7, 2002

*Judge: Terry Popkin*

#### Joyce Bayley Nature Award

Bob Ralph Rubberneck

#### Novice Slides

1st	Ralph Wright	Kermie's Bad Heron Day
2nd	Ralph Wright	Pika #14
3rd	Ralph Wright	Sushi
HM	Jerry Fath	Lily Pond
HM	Dan Higgins	Red Lilly

#### Advanced Slides

1st	Bob Ralph	Rubberneck
2nd	George DeBuchananne	Spring Flower #8
3rd	Mary McCoy	Cormorants on Log

HM	Clarence Carvell	Bighorn
HM	Elisa Frumento	Sharing the Flower
HM	Henry Ng-ADV	I am King
HM	Jim Rogers	Fern Leaves
HM	Jim Rogers	Licking His Chops

#### Combined Novice/Advance Mono Prints

1st	Chuck Bress	Cactus Silhouette Deck
2nd	Joyce Jones	Infra Red Tree
3rd	Clarence Carvell	Cunningham Falls
HM	Garry Kreizman	Rendered Orange
HM	Mary McCoy	Palm Fond

#### Combined Novice/Advance Color Prints

1st	Elisa Frumento	Yellow Lily
2nd	Jim Waters	Spider on Dalthia
3rd	Anne Lewis	Fall Leaves
HM	Chuck Bress	Red Fungi
HM	Garry Kreizman	Yucca
HM	Anne Lewis	Bermuda Raindrops #2
HM	Mary McCoy	Luna Moth

**Note:** No competition was held at the  
Print Meeting on November 21.

## 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)