



# ***CABLE RELEASE***

Summer 2003

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## **McCrillis Exhibition**

SSCC's Photo Exhibit "Textures and Patterns" will be held at McCrillis Gardens August 5–31. Images selected for exhibition by juror Roger Miller should be framed in quality metal frames with glass or plexiglass and a flexible wire for hanging. Framed prints may be delivered to Jill Unger by August 2nd, or brought to the Gallery by noon Sunday, August 3rd (hanging day). Entrants should also provide a one-sheet biography about themselves and/or their photographs. For more information, please call Jill at 301-593-0959.

A "Meet the Artists" reception will be held on Sunday, August 10th, from noon to 3 pm -- all members, relatives, and friends are cordially invited.

## **Exhibit Space Available at Long Branch Library**

Space for exhibiting photos is available — and hooks for hanging photos are in place — on the wall of the upper level hallway at Long Branch Library in Silver Spring. Up to 10 photographs at a time can be hung along with a small (8x10 inch) "About the Artist(s)" description. Those of you who have attended recent print meetings at Long Branch have seen the space used for ink jet prints by SSCC club member Carl Brandt (who put the hooks in place). To arrange a month to exhibit your photos, contact Sarita Mattson of the library staff at (240) 777-0910. There is no charge, but the space will be reserved on a "first-come, first-served" basis.



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## 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	Clarence Carvell	301-725-0234
Director	Bob Ralph	301-983-1104
Director	Anne Lewis	301-284-4938
Cable Release	Stan Klem	301-622-6640
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Programs	Gerald Fath	301-565-2145
Membership	Clarence Carvell	301-725-0234
Web Site Mgr.	Norm Bernache	301-935-5617
Hospitality:		
Slide Meeting	Elisa Frumento	301-593-6007
Print Meeting	vacant	
Exhibits	Jill Unger	301-593-0959
Historian	Norm Bernache	301-935-5617
Property	Joel Fasler	202-829-7899
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 May plus July, 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](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.

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

## New SSCC Officers

Officers for the 2003-04 season, elected at the May Print Meeting are:

President:	Mike Lux
Vice President	Henry Ng
Treasurer	Marc Payne
Secretary	Joyce Jones
Directors	Clarence Carvell Bob Ralph Stan Klem

## Competition Subjects for 2003-04

The only subject categories for the monthly SSCC Slide and Print Competitions for the upcoming 2003-04 club year will be "Nature" in October and a "Body of Work" in May. For all the other months, the subject will be "Open."

## Estate Sale

Walter Stolwein, a member of the Silver Spring Camera Club many years ago, was a collector of old photographs, daguerreotypes, ambrotypes, tintypes, etc. Since he is in a nursing home, his family is planning an estate sale at the end of July, at which many of these photographic treasures will be up for sale. Please email Freda Balkan for details: [frbalkan@yahoo.com](mailto:frbalkan@yahoo.com).

## Photoshop Website

There is a U.K. website that has a large number of free Photoshop tutorials that are quite good: <http://www.digital-creativity.org.uk/>.

*Don Becker*

## Pedro's Photoshop Tips

### The best way to sharpen

I had a tip on sharpening vs. unsharp mask in an earlier *Cable Release*. I basically said never use sharpening. Now, I'm willing to bet my flash card that 94% of you are sharpening in the RGB mode using unsharp mask. WRONG! Some of you, including myself are familiar with the method I'm about to share but have been too lazy to use it. After reading an article, which reminded me of the technique, I ran a test. The first time I heard about it, the argument was that it was simply a *better* way to sharpen. Yawn! If it involves more steps...maybe I'll find time when I'm retired. But I recently read that using unsharp mask in anything but the luminosity channel will blur the colors. I think the correct terminology is distort the colors.

You can do this test yourself. Sharpen the way you normally sharpen, and you can be creative and try various other ways. Then convert the mode to Lab mode. What the heck is Lab mode anyway? It stands for Luminosity, alpha and beta. Enough said. Now go to the channels and select LUMINOSITY. It turns off the other 2 channels and your beautiful color image now appears as a plain old black and white. Don't panic, just sharpen it exactly the same amount as you did with the other methods. Turn on the other channels or convert back to RGB. Enlarge a section of each test to the maximum along with the original unsharpened image. You will observe that some pixels have been radically changed in all the tests except for the last one.

As for the 3 and a half percent of you that are using NixSharpenerPro...please don't email me with your results unless, of course, it is to tell me that you have just thrown it away.

However, you say, "The color looks better when I sharpen in RGB." You may have lost some apparent color intensity and so now you need to increase the saturation to your liking. Do it, look at it on the screen, and make prints; then decide if it is worth your effort. The point is now you know what you are doing to your image and not just what you thought you were doing. I like to know, and I like to be in control. And, BTW, it can be set up as an ACTION so it really doesn't take much more time. If you don't know what an Action is, you need to find time for one of the digital workshops.

*Pete Manzelli*

## A Primer on Polarization (Part Two)

*Bob Ralph*

You may recall that I spoke briefly about some basic aspects of polarization in the May 2002 issue of the *Cable Release*. I explained how I use my polarization filters to remove glare from reflective surfaces such as water or windows, and how I use them to intensify a blue sky or a subject with bright colors.

My polarization filters are all *circular*. I rotate them to achieve the desired degree of polarization. If I want maximum polarization, I try to position myself so that the axis of my camera lens is at right angles to the sun. Some circular polarizing filters are imprinted or notched with an index mark. When this index mark is pointing toward the sun, full polarization will be achieved.

I have a super suggestion for anyone willing to spend the extra price to get a slightly different polarization effect that will blow you away when the subject material is just right. The Singh-Ray Blue/Gold Polarizer is a circular filter which will drop you about two f-stops at full polarization. It is designed to intensify both blues and yellows simultaneously. I get the best results looking across wheat fields or across the dry golden African grasslands under a cloudless blue sky. I get an image that literally leaps off the emulsion when I use this polarizer to capture images of elephants and giraffes at sunrise or dusk. This one costs big bucks, but it is worth it!

Now I don't want to leave you for the summer without first regaling you with a little story about a North Carolinian named Newton Groves and his unusual experience related to polarization...

### Newton Grove's Shades

At ten minutes after nine on the morning of Tuesday, August 6, 1996, Aretha and Arlene Cook were abducted from the parking lot of a convenience store on Route 158 in the town of Conway, just East of Roanoke Rapids, North Carolina. Aretha was nine and Arlene was twelve. The two sisters were gagged and blindfolded. Their wrists and ankles were bound together behind them. They were thrown into the back of an old Chevy station wagon and covered with a greasy blanket.



At twenty minutes after nine, the station wagon made a sharp right onto Route 258 South, and Arlene had already worked her right hand free. She tugged on her blindfold, and it ripped away. She rummaged around under the blanket, but could find only a box of white candles and her baby sister's trembling body. There was loud country music and cigarette smoke and the smell of stale beer. Her sister was warm and quiet. Arlene patted her arm reassuringly.

At eight minutes to ten the Chevy station wagon turned left from Route 258 onto Route 125 in Scotland Neck. It sailed through a red light, and that caught the attention of Newton Grove, who had traveled north on Route 258 and was about to make a right turn at the same light. Newton tilted his sunglasses as he came up behind the station wagon. The morning sun glared off the back window of the wagon, where Newton saw some writing. He thought it said, "Help. Call Polise.."

Newton Grove called the police from a roadside booth. He waited as he was instructed, and a moment later the police chief himself drove by with siren blaring. Within five minutes, the chief returned, with a scruffy young man handcuffed to a rail in the back seat. Two little girls, smiling and uninjured, sat alongside the chief up front.

"I don't understand what you saw," the chief began. "I didn't see anything written on the back window of that wagon."

"I think it was these," Newton mumbled. "The writing went away when I took off my shades." He handed the glasses to the chief and walked over to give each little girl a kiss.

The chief put on Newton's sunglasses, and drove to the abandoned station wagon. On the inside of the back window, written backwards in clear candle wax, were the words, "Help. Call Polise." He could not see the writing when he removed the glasses.

Newton Grove was wearing polarizing sunglasses. Because of the fortuitous optical properties of the wax writing on the station wagon window, he was able to read Arlene's urgent plea for help. Without the polarizing glasses, this writing could not be seen.

## Manassas Warrenton Camera Club An Invitation

*Maureen Roberts, President*

The Manassas Warrenton Camera Club received an invitation to participate in a juried photography exhibition at the Center for the Arts in Manassas. The juror was Joseph A. Miller. We would like to invite the members of the local photography clubs to stop by to view our work and to share in our good fortune.

We believe that the 60 "juried in" photos are worth the trip by themselves, but this venue has an added bonus. The Center has a professional gallery director, who has an excellent eye for the complexities of presentation. Having a professional available to group the images in the most pleasing and effective way was a huge advantage. If your clubs already have access to professional gallery directors, this might not sound so special; but to us, it was significant. The gallery was designed to exhibit fine art, complete with high ceilings, professional lighting, plain white walls, etc. All of you are familiar with the art of photography, but this exhibit also features the art of presentation—compliments of the Center for the Arts and its staff. Do come and see.

Parking on Saturdays is very easy. The Center is across the street from a commuter parking lot at the train depot. Cafes, a tea room, and international restaurants are within a block or two.

### Details:

MWCC Juried Photography Exhibition  
Center for the Arts - 9419 Battle St, Manassas  
703-330-2787

June 12 - July 24 - M-F 10am-5pm, Sat. 1-5pm  
no fee: donations accepted

## SSCC Body of Work Competition Winners (May 2003)

### Slide Competition, May 1, 2003

Judge: Joe Miller

#### Combined Novice/Advanced Slides (9 entrants, 18 entries)

1st	Jim Rogers	Turkish Men
2nd	Mary McCoy	Flower Images
3rd	Jim Rogers	Saguaro National Park
		Shadow Abstracts
HM	Joel Fassler	Alexis & Karen
HM	Bob Ralph	Floating Flowers

### Print Competition, May 15, 2003

Judge: Dwayne Heaten

#### Combined Novice/Adv Monochrome Prints (5 entrants, 8 entries)

1st	David Kiel	America's Turbulant 20th Century
2nd	Cliff Dyhouse	Mysteries of the Night
3rd	David Kiel	Spring Flowers

#### Combined Novice/Adv Color Prints (12 entrants, 16 entries)

1st	Jill Unger	Churches
2nd	Mary McCoy	Shells & Starfish
3rd	Peter Manzelli	Mysterious Eyes
HM	Norm Bernache	Maturity
HM	Bob Ralph	Spectral Explosion

## Who's Who in Photography 2002

(submitted by Henry Ng, APSHK,  
Hon. E.YMCAPQ)

The Who's Who in Photography for 2002 was published in the May issue of *Photographic Society of America (PSA) Journal*. The following tables are the Top 10 Exhibitors in the world for 2002 as compiled by PSA for the big three sections (Color Print, Mono Print, and Color Slide). Comparing 2002's list to the Top 10 results in 2001, there were 3 new faces in both the Color Print and Mono Print sections, and only 2 in the Color Slide section. Hong Kong led with 7 listings in these three sections, followed by

Canada with 6, Singapore with 5, and USA tied with France, Austria, and Argentina with 2 each. It is interesting to note that 2 of the Top 10 Exhibitors (So-Sik-Ho and Lam Kwok Leung) from Canada were living in Hong Kong before the British returned the control of Hong Kong to China in 1997.

Two of our SSCC members, Sharon Antonelli and Larry Mars, were listed in the Who's Who list. Sharon had 45 acceptances in 20 International Exhibitions and Larry had 81 acceptances in 41 International Exhibitions in the Color Slide section. In addition, Sharon had 21 acceptances in 9 International Exhibitions in the Photojournalism section as well. Congratulations to Sharon and Larry!

#### Top 10 World B&W Pictorial Print Exhibitors

	Salons	Acceptances
1 Lim, Kok Huat, Singapore	45	127
2 Siu, Francis, Hong Kong	45	120
3 Green, Fred, Canada	42	110
4 Tam, Kam Pui, Hong Kong	41	104
5 Linh, Le Hong, Vietnam	33	97
6 Nguyen, Lan Van, USA	37	87
7 Wiesinger, Manfred, Austria	33	70
Lam, Yee Chung, Hong Kong	34	70
9 Stake, Jan Thomas, Sweden	36	64
10 Cipriani, Martin, Argentina	34	63

#### Top 10 World Large Color Pictorial Print Exhibitors

	Salons	Acceptances
1 Teo, Bee-Yen, Singapore	47	130
2 Green, Fred, Canada	47	125
3 Sum, Lam-Po, Hong Kong	48	118
4 So, Sik-Ho, Canada	49	117
5 Lee, Kee Hiang, Singapore	46	107
6 Lee, W. T., Hong Kong	46	105
7 Tan, Khiang Seng Wm., Singapore	45	104
8 Cordeiro, Royston G., Singapore	38	103
9 Tram, Phan Van, Canada	42	100
10 Cheung, Sophia, Hong Kong	42	93

#### Top 10 World Color Slide Exhibitors

	Salons	Acceptances
1 Anagnostidis, Marc, France	115	345
2 Marques, Joao Avelino, Portugal	108	326
3 Green, Fred, Canada	109	273
4 Bacle, Jean-Claude, France	118	269
5 Reitner, Karl, Austria	94	257
6 Lam Kwok Leung, Canada	86	249
7 Bocci, Amleto F., Argentina	90	237
Vanherle, Henri, Belgium	74	237
9 Romain, Louis, USA	115	233
10 Wong, Yat-Ming, Hong Kong	91	228

## In Memory of Lois Schuetzler !

By Henry Ng

I just learned that Lois Schuetzler passed away on March 17, 2003, in Florida after a long battle with cancer. Many long-time SSCC members will remember Lois well. Lois and her husband Rudy were SSCC members from the late 60s to the early 80s. Together, the Schuetzlers made outstanding contributions to the club and were recognized as two of the major “movers and shakers” in SSCC.

I first met Lois and Rudy when I joined SSCC back in 1968, and quickly discovered that both of the Schuetzlers were world-class photographers. Their work impressed me a great deal. Even when they went out to take pictures together, their individual styles were markedly different. They always provided tough competition for everyone. Excellence was just a part of Lois’s normal way; and she helped set the new standard for everyone in SSCC.

As a coincidence, in 1975, a year after I had started to work for the Naval Surface Weapons Center in White Oak, I ran into Lois in NSWC’s photo lab, where she worked. “What a small world” we both exclaimed. It was at this point that our association and friendship would grow even stronger.

As I got to know the Schuetzlers better, I learned that they had been sweethearts since high school in DC. And in those early years, they did everything together, *except* Photography. Rudy was the photographer and Lois admired his work very much. But occasionally she would suggest to Rudy that he should shoot “this” or “that” for his picture. One day, Rudy had had enough, and bought Lois her first camera, and suggested that Lois shoot her own pictures and let him shoot his. That launched Lois’ marvelous photography career!

Although I have many fond memories of Lois Schuetzler, the one that stands out in my memory was the 1975 All-Maryland Inter-Club Competition. Lois persuaded me to attend the judging in Baltimore. That was my first time observing the All-Maryland Inter-Club judging. Lois was very active and busy tallying all the points after each judging to keep everyone up to date on the latest status. After a half-day of judging, she informed everyone that SSCC was down by only two points. Everyone was extremely tight and serious during lunch break. But when judging had been completed for all categories of prints and slides, her tally showed that SSCC had

lost to the Baltimore Camera Club by only **one point** (79 to 78). On the ride back, no one said a word, except for Len Tuchin. Len was steaming and grumbled to himself “one lousy, stinking point!” Finally, Lois said “Len, shut up. It will not change the fact that we were beaten.” Len said, “I’m mad. We failed because many talented photographers in our club did not enter. We weren’t beaten. We beat ourselves!” I also was personally disappointed that we came in second—in as much as we were first in talent. “Why don’t we let them know it!” Lois replied, “I will. Just wait until next year.” Everyone could see the pain expressed on Lois’s face, even though she said nothing. Lois was a silent worker who got things done quietly without anyone noticing. When the All-Maryland Inter-Club competition came around the following year, Lois and Rudy were quietly, but restlessly, working in the background to persuade everyone to submit entries. She even managed to convince the great Harry Yen, who only participated in International Salons and seldom participated in any club level competition, to submit entries for the club. Her tireless efforts and determination united the SSCC members. That year, SSCC took first place by outscoring the nearest competitor, Baltimore Camera Club, by 162 to 42! Out of 21 trophies, SSCC won 15! In Unlimited B&W, SSCC scored a clean sweep by taking the top 3 prizes and all 6 honorable mentions. At the end of the competition, Lois finally said “The real SSCC showed up this time, and that made up for the one point bitter defeat last year.” The silent smile of satisfaction on Lois’s face said it all.

In 1978, I decided to go to graduate school while working full time, and to start a family as well. In doing so, I also decided it was time to retire from photography—and so, I left SSCC. Very often, Lois would come by my office to chat during lunchtime and ask for my critiques on her pictures. Her pictures were always excellent and I knew her real motive was not to get my opinion but to try to lure me back to photography and to SSCC. I really appreciated her kind attention.

In 1981, the Schuetzlers moved from Adelphi, MD to the Bowie/Annapolis area. Due to the long commuting distance, they also decided to leave SSCC and joined the Bowie-Crofton Camera Club (B-CCC). That was a big loss for SSCC but a big gain for B-CCC. At that time B-CCC was a relatively new and lesser known small camera club. Lois and Rudy became the major force behind B-CCC’s transforma-

tion into one of the finest camera clubs in the Washington area. They then moved to Spring Hill, Florida in the mid-90's and joined the Spring Hill Camera Club there (you can view their outstanding pictures at <http://www.fiber-net.com/pub/SHCC/>).

I'll always cherish the fine memories of Lois and value the friendship we shared very much. I'm sure she will be missed by all who knew her!

## SSCC Year-End Awards and Competition (2002 –03)

### Photographer of the Year Awards (most total points for the year)

#### Slides

**Novice** – Ralph Wright

**Advanced** – Henry Ng

#### Monochrome Prints

**Novice** – David Kiel

**Advanced** – Henry Ng

#### Color Prints

**Novice** – Bob Ralph

**Advanced** – Chuck Bress

### Star Awards (total points to date, each 50 points earned)

**First Star** (50 pts) – Jill Unger, Ralph Wright

**Third Star** (150 pts) – Larry Mars

**Fourth Star** (200 pts) – Henry Ng

**Fifth Star** (250 pts) – Henry Ng, Frank Toner

### SSCC 2002-03 Service Award

Stan Klem

## Year-End Competition Winners

### Combined Novice/Advanced Slides

(9 entrants, 44 entries)

1st	Henry Ng	Don't Leave Me
2nd	Henry Ng	I am King
3rd	Larry Mars	White Sands
HM	Mary McCoy	Sand Patterns
HM	Mary McCoy	Misty Morning
HM	Larry Mars	Colorado Bells
HM	Elisa Frumento	Sharing the Flower

### Novice Mono Prints - No entries

### Advanced Mono Prints

(4 entrants, 15 entries)

1st	Henry Ng	Long Shadows
2nd	Garry Kreizman	Infra Red Cemetery
3rd	Henry Ng	Under the Zebra
HM	Elisa Frumento	Happy Valentine

### Combined Novice/Advanced Prints

(8 entrants, 34 entries)

1st	Peter Manzelli	Mysterious Eyes #2
2nd	Mary McCoy	Baltimore Checkerspot
3rd	Henry Ng	New City
HM	Bob Ralph	Five-spoke Chrome
HM	Mary McCoy	Rowboats at Rest
HM	Peter Manzelli	Street Watching #2

### Best in Show (Len Tuchin Award)

Henry Ng                      Don't Leave Me

Deadline for submissions to the September issue of the *Cable Release* is August 23rd.