



SILVER SPRING CAMERA CLUB OF MARYLAND · USA

# Cable Release

FOUNDED 1950

N o v e m b e r 2 0 0 5 • V o l u m e 4 5 • N u m b e r 3

## Joyce Bailey Award Winner

*This year's top prize in our Nature Competition went to Bob Peters. Following is the here, when and why written by Bob himself of this beautiful image.*

*The picture was taken with a Nikon D70 using a 70-200 f2.8 VR lens at 200 mm in RAW mode at ISO 200 at f4.8 and 1/350. A -0.5 EV compensation was used to hold the highlights. Photoshop LEVELS was used to expand the dynamic range and CURVES to brighten up the sunlit portion. No masking was used on either layer. Because of the shallow depth of field, some USM (unsharp mask) was used.*

A few times a year I have to go to the NOAA earth station facility near Wallops Island, Va. Every time I go I bring my camera. The most interesting lighting is during the early morning. I try to get up about 5:30 AM so I can have 1 to 2 hours at Chincoteague before I have to be at work. This trip I was particularly eager to try out my new 70-200 VR telephoto lens.

On July 7, I arrived at the park at 6 AM and took about 65 pictures between 6 and 8 AM. I took several pictures of the sun rising and the birds starting their day. Then, at about 6:30, I came across two rows of birds facing each other. Every now and then two birds from opposite rows would exchange places. I was fascinated. By this time the sun was up but still very low. I was taking pictures continuously, but I became excited as I saw a ray of sunshine move slowly toward the birds and then illuminate a small area around one of the birds. The picture was one of many pictures I took in this 7 minute window of partial illumination.

By 8:30 I was back at my day job. ●



**Waiting for Breakfast** by Bob Peters

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## SSCC Officers and Chairpersons (2005-06)

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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 non-profit 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 Garry Kreizman at 301-384-4911.

Submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at yopete@mac.com. Photos may be sent as email attachments or mailed as prints.

SSCC Web site: <http://www.sscphotography.org>

### Membership Rates

Student	\$25.00
Individual	\$35.00
Family	\$55.00



SSCC is affiliated with the Photographic Society of America.

Created on a Mac with QuarkXpress

## Cable Release Editor Found

Stan Klem has passed the baton to Pete Manzelli. Stan has actively sought a replacement so that he could concentrate on his many duties as president. We thank him for getting useful information to us in a timely manner over the past several years. He has acted as both President and Editor off and on throughout his total 23 years as a member.

Stan has been innovative in disseminating the CR as a PDF during this past tour of duty. The colorful photos that have dressed the pages have appeared because of his aggressive determination and persistent door pounding solicitation. He recently started the Member Spotlight column, which adds a personal touch and human-interest aspect to the newsletter.

Pete's background is in design as you can readily see. He has wasted no time in adding his magic and giving the medium an updated and fresh look. It is very important that the CR continue to provide useful information and act as a place for members to express their opinions. If the pages are not filled with pictures and thoughts of as many members as possible, there is the risk that Pete will be left with no alternative but to fill it with his own words and images. That would certainly spell DOOM for our communication efforts.

These are exciting times. As the club grows and transitions into the realm of the digital spectrum, please take time to take an active role. Making it look good is easy; keeping the content up is the challenge. Participate as best you can. Sit down and write to the new editor, just hold the SPAM please. ☹

### Dear Silver Spring Camera Club Members,

Here I am in the middle of hurricane WILMA, frustrated because nothing will hold still so I can take its picture. However it does provide me an opportunity to let you know how much I miss you all and to thank you for sharing your photography knowledge and techniques with a slow learner.

You really are a great club. I will miss the regular meetings and field trips. Lets keep in touch.

Mary McCoy

My new address is : 4700 Junonia Court  
Fort Myers, FL 33908  
Phone #: 239-415-3764  
email: themccoys@shellpoint.net

## Ethics and the Digital Slide

*Anonymous*

Slide Competition has traditionally been very different from Print Competition in that the slide was an un-manipulated image straight from the camera—the negative or RAW file so-to-speak. While a slide could be created by shooting a print, the quality would be compromised. Today, it is feasible to produce a slide from a digital capture or scan.

Common practice for professional photographers is to shoot print or transparency (un-mounted slide) film exclusively. Some SSCC members also choose to shoot either negatives or transparencies and have never competed in both slide and print categories. Since a digital slide CAN be manipulated, fairness issues are debated over whether to allow it in a traditional slide competition. Including digital and analog in a print competition is somewhat easier to accept; they are both enhanced or manipulated.

The bigger issue may be whether a digital image submitted as a slide can also be entered as a print and vice versa if the two are virtually the same. The craft of creating an identical match has been eliminated. The data is merely setup for a different output device. The Joyce Bailey Award not only combines novice and advanced but also slide and print as well. What if the winner had been submitted as a slide and a print and both won first place—is one more valid than the other? The decision over which would win best of show would be reduced to purely technical qualities.

The answers to this dilemma are neither black and white nor written in stone. Rules could easily be written to narrow the playing field in an attempt to address the fairness issues. Not only could we separate digital from analog, the straight shot can be separated from the manipulated. Some national competitions go so far as to specify that the image must be taken with XYZ camera or within a specified time period.

There is nothing that says you have to convert a winning print into a slide and enter it again in competition. On the other hand, doing so is a perfectly valid means for further evaluation of the image. You may wish to see how it holds up against images by club members you have never competed against.

If you are a digital shooter exclusively, you are probably wondering why not use a digital projector. Several issues have yet to be worked out. In order to maintain quality, resolution and color management would have to be addressed. Currently, the cost is prohibitive. Secondly, how the images are loaded into one machine in a timely manner is unclear.

Turning a digital image into a slide is not only economical but contains fewer color management issues. This can be an advantage for those new to digital. You don't need a high-end printer and you won't be wasting paper and ink.

As a club—a group of individuals in pursuit of improving our knowledge, skills and appreciation of photography, competition is the Mother of Achievement just as necessity is the Mother of Invention. What motivates us to compete can be monetary prizes, points, or simply to improve whether we win or lose. Your own set of values will determine your ethical standard. Until the day that we are overwhelmed with a sense of déjà vu, we should leave the rules as is. In terms of fairness issues, I say "Bring It On!"

## Microsoft Evangelist Bytes Apple Aperture

*Michael C. Smith*

Two years ago, after a 25 year hiatus, I returned to photography when I purchased a Canon EOS 10D. For two years, I avoided learning Photoshop and Photoshop Elements (although Elements was free). Why? Photoshop's user interface is horrible. I say this as a computer programmer that developed usable, intuitive user interfaces.

Pete Manzelli, whom I once considered a friend, told me about Apple Aperture. I read the web page, watched the videos, and was so excited that the next day, I headed to the Apple store in Westfield Shoppingtown Montgomery (née Montgomery Mall) for a demonstration of Mac OS. There I ran in to SSCC member Arthur Ransome and his wife Lisa (on a non Aperture-related mission).

So why is Pedro no longer my friend? Because he introduced me to Aperture and it only runs on Macs. Now this Microsoft evangelist may join the dark side and buy an Apple Macintosh. Yes, I'm that excited about Aperture's user interface.

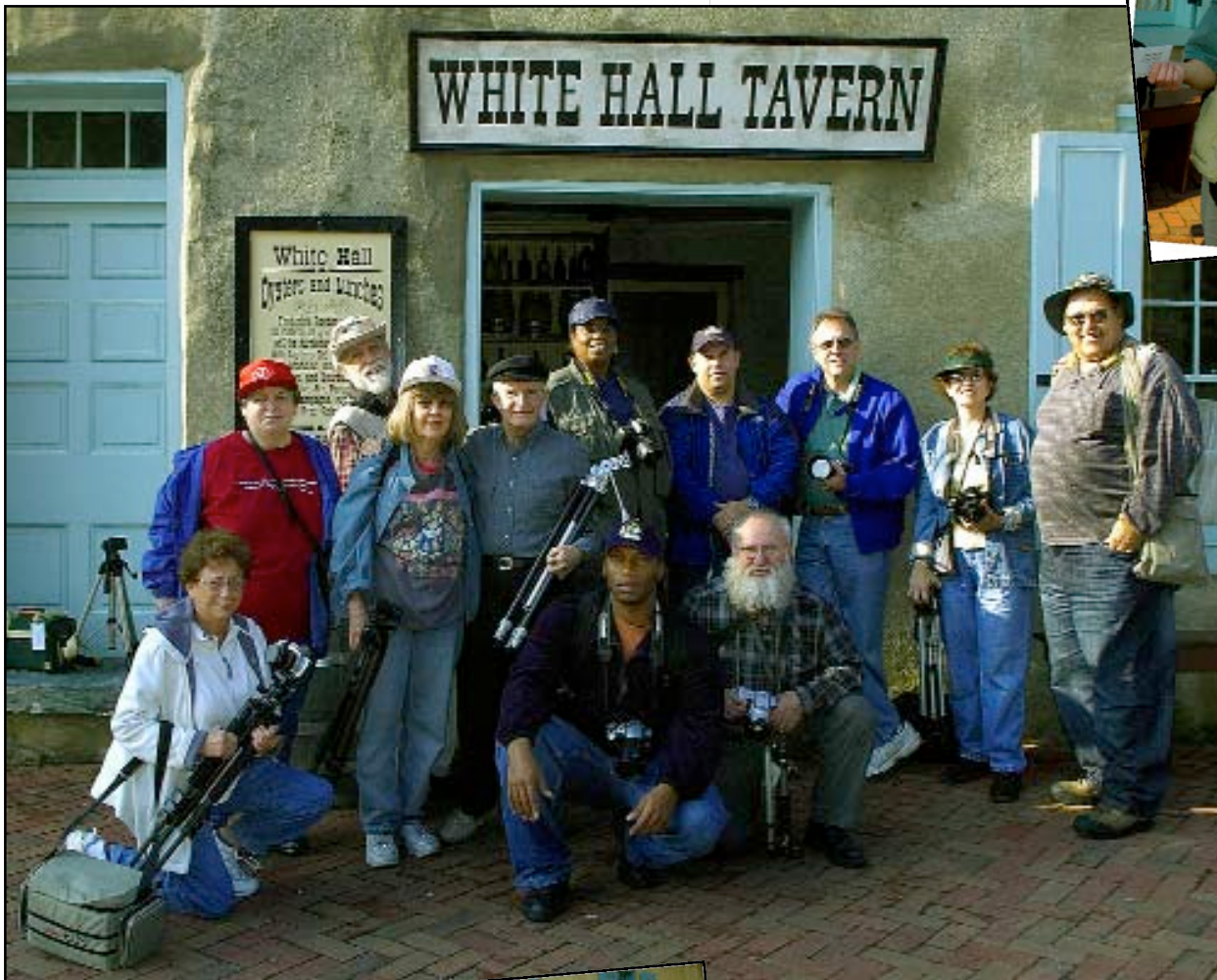
Apple Aperture is a post production RAW workflow manager with compare and select tools, nondestructive image processing, color managed printing, and web and book publishing. The tools include Levels, White Balance, Exposure, Sharpening, Noise Reduction, Modify highlight and shadows, Crop, Straighten horizons, Correct red-eye, and Dust removal. Apple positions Aperture as a Photoshop companion, not competitor; it recommends Photoshop for compositing and layer effects.

The most significant feature for me is photo editing. Not image editing, but selecting which images to focus on.

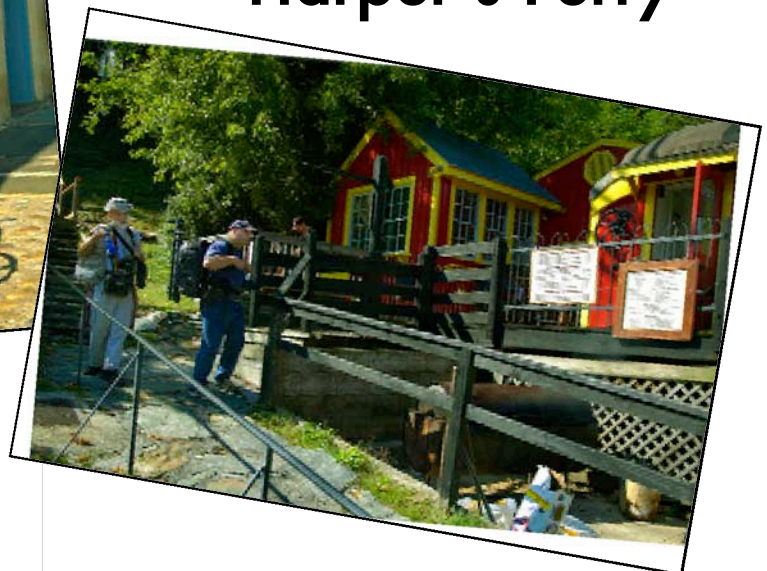
*Continued on page 5*



*Happy Snaps from the last field trip*



## Harper's Ferry



## Apple Aperture (continued)

Aperture can group images into Stacks based on the time interval between shutter clicks (1 second to 1 minute). You compare images in a Stack on a virtual Light Table with a Loupe, avoiding repeated zooms, pans, and window resizes just to review images. This is akin to sifting transparencies on a light table.

Aperture non-destructively edits RAW files by storing changes to a SQL-like database, applying the changes against the original RAW file, and displaying the result. This eliminates the extensive storage requirements of saving versions of RAW images as PSD or TIFF files.

Aperture's retail price is \$499; educational is \$249. Amazon says Apple will release Aperture December 22. ●

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## XP Color Control Panel applet released

by Michael C. Smith (Adapted from an article by Rob Galbraith.)

Microsoft released the Color Control Panel applet, a free add-on for Windows XP for basic color management tasks such as installing and uninstalling profiles, setting the default monitor profile and renaming profiles with the ability to synchronize the internal name and file name. You can change the monitor profile without subsequently running a separate utility (such as GretagMacbeth's Calibration Loader) to load the profile's look-up table (LUT) into the video card, as this task is performed by the applet. ●

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## Adobe RGB tagging bug in Nikon D70

The D70 has a bug which affects the way images are tagged with color space. If you create a custom 'Optimize Image' parameter set which uses Color Mode II (Adobe RGB) and then revert back to one of the preset sets (such as Normal or Vivid) the camera continues to tag images with the Adobe RGB color space tag. This causes tag aware applications such as Adobe Photoshop CS to open the image with the wrong color profile assigned, essentially viewing an sRGB image in the Adobe RGB color space. Colors are displayed incorrectly and if you were to then print or output to the web the results would be quite bad. See the link below for more info and how to avoid it:

<http://www.dpreview.com/reviews/nikond70/page17.asp#adobergb>

## ¿Que Pasa en el Club?

### Presentation Meeting—November 3

Dick Russell is a thirteen year member of the Bowie-Crofton Camera Club and past competition chairman. He has served as a judge for the local PSA chapter's annual competition and other end of year competitions. Dick has had a long interest in displaying his images in a slide show format, first in film and now moving to digital projection. He has run a multiple session slide show workshop at the Bowie club for the past six years, teaching members the nuances of combining images and music for the presentation of synchronized slide shows. He has also taught the workshop at the Bowie Senior Center and has presented shows at a variety of venues. ●

### CRASH NIGHT November 10

The emphasis will be on EXPOSURE. Metering techniques will be discussed along with solutions for less than ideal lighting conditions. Dr.P will also demonstrate his personal technique of dodging and burning. Proper use of LEVELS and CURVES to affect dynamic range will be explored. Experienced shoppers who know nothing about creating masks using channels will be blown away. Anyone is welcome to bring in images that are causing problems that pertain to these issues. Advanced notification of your intention is appreciated. If time permits we will play with the Rubber Stamper, Patch tool and how to use the Dust and Scratch Filter in conjunction with the History Brush. ●

### Field Trip November 12

We're going to Great Falls.

### Competition Judge November 17

Judge to be announced

**Note: The Member Spotlight will not appear this month due to a last minute conflict.**



## October Competition Results

The slides were judged by Tom Berault.  
The prints were judged by Harvey Kupferberg.  
Both judges collaborated the best of show.

### Subject: Nature

#### Advanced Slides: 18 entries; 6 entrants; 2 HM

- 1st — Elisa Frumento "One Exotic Orchid"
- 2nd — Clarence Carvell "Running Fox"
- 3rd — Elisa Frumento "Magnolia's Bud"
- HM — Jim Rogers "Ocelot"
- HM — David Horn "Zig-Zag"

#### Novice Slides: 12 entries; 4 entrants; 0 HM

- 1st — Nancy Yun "Yellowstone 3"
- 2nd — Michael Koren "Feeding Time"
- 3rd — Michael Koren "Dew Drops"

#### Advanced Color Prints: 33 entries; 12 entrants; 3 HM

- 1st — Pete Manzelli "Lotus Hopping"
- 2nd — Harold Hoiland "Red Leaf"
- 3rd — Robert Catlett "Dew Drops"
- HM — Clarence Carvell "Double Red Lily"
- HM — Carl Brandt "Monarch Butterfly"
- HM — George DeBucharanne "Pollination by Monarch"

#### Novice Color Prints: 31 entries; 11 entrants; 3 HM

- 1st — Robert Peters "Waiting for Breakfast"
- 2nd — Mike Feil "Deiially"
- 3rd — Robert Peters "Foggy Island"
- HM — Sheryl Adams "Tulip Burst"
- HM — Mark J. Ratner "Flamingo"
- HM — Arthur Ransome "Peek a Boo"

#### Advanced Mono Prints: 14 entries; 6 entrants; 1 HM

- 1st — Robert Catlett "Lily & the Bee"
- 2nd — Robert Catlett "White Bells"
- 3rd — Carl Brandt "Duck Family"
- HM — Clarence Carvell "Stovepipe Wells"

#### Novice Mono Prints: 10 entries; 5 entrants; 0 HM

- 1st — Nancy Yun "A View in Yellow Mt. of China"
- 2nd — Nancy Yun "I Stand There"
- 3rd — Michael Koren "Ice Flow"

#### The Best in Show Joyce Bailey Award:

Robert Peters "Waiting for Breakfast"



**Lily & the Bee** by Bob Catlett



**Lotus Hopping** by Pete Manzelli

### ¡ A T E N C I Ó N !

**Please exercise care in locating your prints at the end of competition. Digital prints are very fragile and much more prone to damage. A mat board from another print barely grazing the surface is enough to scuff or scratch it.**

Any thoughts you may have to solve or minimize these concerns would be greatly appreciated. Please talk to Mike Koren. Mike would also welcome anyone willing to help out as an assistant to assure that things run smoothly. Little things can cause havoc like signing into the wrong book or placing a print in the wrong stack. Checking if an arrow was properly placed on the back, etc., is a service the entire membership is grateful to receive.

Also, 1st place winners please submit your images to the CR each month so we can display them on this page. ●

## Good Buys @ Parting Shots

**Complete Mac 9600 Workstation** w/ 832 MB RAM; 4GB int. HD; plus 70 GB Fantom Ext. Hard Drive wired Mouse, upgraded Keyboard, and OS-9 (CD provided) plus USB & IEEE1394 cards installed, Internal CDR, floppy drive, and 100MB Zip Drive, plus Internal 56k modem, PhotoShop 7 installed but can't be upgraded, Apple 17" color monitor with adjustable interface stand, External LaCie SCSI CD Burner, Microtech external card reader for both type 1 and type II cards and also smart cards, Seiko label printer, B&W Apple laser printer w/ AppleTalk and ADB (serial) interface, 12x12" Wacom Tablet with ADB-plugs, cables, and manuals, Polaroid/Microtech 6x6 scanner w/ carriers for 35 mm, 6x6, 6x7, & 6x9 fill formats (resolution is 4000 ppi for 35 mm. Advertised Dmax is 4.1. Requires Firewire (1394). ALL for only \$300.00. — Clarence Carvell

**Free Cables/Connectors for Ham Radios** —For anyone who has an amateur radio enthusiast in the family. I have a stack of cables and connectors from my ham radio days that I will give to anyone who can put it all to use someday. — Clarence Carvell



## ADVERTISEMENT

### Greater Awareness for the Value of Gold Archival CD-R's and DVD-R's

Several of our customers have written to tell us that two other companies are marketing and selling gold CD-R's: *Light Impressions* and *Delkin*. Actually, Light Impressions is just reselling Delkin's "eFilm" trademark brand of "Archival Gold" CD-R's. This brand claims to be...

- "The 300 Year Disc"
- "The most reliable CD-R on the planet"
- made with 24k gold, that "stops CD rot"
- made with "Patented Phthalocyanine dye" that makes "stored data easier to read"

Does this sound similar to the claims we've made for years about our Mitsui/MAM-A Gold Standard CD-R's? Mitsui/MAM-A, in Colorado Springs, is THE company that owns the patent on Phthalocyanine dye, and the only company to make a real 24k gold CD-R. Unlike other companies, Inkjetart buys our Mitsui/MAM-A Gold Standard CD-R's un-branded, without any logos or branding. We do this for several reasons:

- So you know you have the original Mitsui/MAM-A Gold Standard
- You have a clean un-branded surface, to place your own info on the discs
- Un-branded discs reduce our costs, and we pass the savings on to you

#### Save on our Mitsui/MAM-A Gold Standard CD-R's

Our Mitsui/MAM-A Gold Standard CD-R's also offer these ADVANTAGES:

- Our's store 700mb of data - they've opted for the 650mb capacity
- Our's come in plain, shiny gold surface or with a white, inkjet printable surface - theirs come with only the shiny branded (their logo) surface
- Our's come with a jewel case for each CD-R - theirs come only in bulk
- Their 25-pack spindle is \$36.99 (Delkin) to \$39.99 (Light Impressions)
- Our un-branded Mitsui/MAM-A Gold Standard CD-R's (in individual jewel cases) are \$34.75 for 25.
- Their (Delkin) 100-Disc Spindle is \$139.99 — Our un-branded Mitsui/MAM-A Gold Standard CD-R's (in individual jewel cases) are \$129.00 for 100; and we offer free shipping! You can take advantage of this every-day savings at our Web site:  
<http://www.inkjetart.com/mitsui/index.html>

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*For the first time, Fidel Castro has accepted relief aid from the United States. These photos were sent to me by one of my Cuban friends.*

*"Esta son unas fotos tomadas durante los días de los efectos del huracán Wilma aquí en la Habana."*

*"Some photos taken during the days of the effects of Wilma here in Havana."*

— Víctor Pina Tabío.