



SILVER SPRING CAMERA CLUB OF MARYLAND • USA

# Cable Release

FOUNDED 1950

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Camel Caravan (above) and Morning Crossing (right)  
by Henry Ng

## INSIDE THIS ISSUE:...

- 2 Viva La Resolución!
- 3 President's Corner
- 3 SSCC Board Meeting Minutes
- 4 ¿Que Pasa en el Club?
- 5 Wanted: Pictures of Food
- 5 Quiet That Trigger Finger
- 6 Digital Immersion
- 6 Who Said Film Is Dead?
- 7 Flash Sync Failure Resolved
- 8 International Salon Award News
- 8 What is the PSA?

While laying out this issue of the Cable Release, I found myself returning frequently to this page to have another look at these powerful images. Each time I returned, I found it just as difficult to turn the page. If and when you make it to the inside pages, you can read about and see more photos by Henry Ng. Henry has also submitted an in-depth article about the Photographic Society of America where he has received some of their top honors for these images. If you simply can not wait, jump to [page 8](#) but be sure to back track and take a look at the rest of the inside.

Thanks Henry, congratulations and keep up the good work! Many thanks also to all the people who have submitted articles and photographs to the CR. It has been a pleasure to put it together and I find myself anxious each month to start the next. I hope everyone is enjoying it as well.

## SSCC Officers and Chairpersons (2005-06)

President	Stan Klem	301-622-6640
Vice President	Mike Smith	301-565-3239
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Secretary	Bill Rau	301-588-7562
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Hospitality:		
Speaker's Meeting	Mike Smith	
Competition Night	Myphuong Nguyen	
Workshops:		
Education	Peter Manzelli	301-622-2570
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Digital 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 and prior notification 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 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: [www.scccphotography.org](http://www.scccphotography.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

## Viva La Resolución!

*We* Came, We Shot, We Processed. Silver Spring Camera Club has been very fortunate over the years to have talented and creative individuals who are not only willing to share their "secrets" of photography, but are also willing to devote much time, effort and sometimes even money for the good of the cause. No matter what you may think of SSCC, one thing is certain—no good deed ever goes unnoticed.

At our recent Board meeting, we discussed some new ideas and proposed a few changes that would benefit the membership. We really turned our minds loose on possible topics for competitions. Subjects ranged from forced perspectives to pets in action and from people outdoors to indoor plants. Eventually and thankfully, it was narrowed down.

Speaking of thankful, it is interesting to note how many names came up throughout the course of the evening who were the subject of praise. It happened so naturally and instinctively that it very well could go unnoticed as part of the official minutes.

As we share our thoughts and visions, we must never lose sight of our goals as we stumble upon our differences. This issue of the *Cable Release*, like all the ones that came before it, is a testament to why we (as a club) exist. It is not a house organ for the elite but a documentary of our communal efforts.

So what will you resolve to do better in the coming New Year? Here are a few suggestions. Use the program mode more sparingly, attach a tripod to your camera more frequently, and participate in club functions more actively. May all your resolutions stick. 🍀

*Happy New Year*

*on behalf of the Board of Directors*

**The last competition meeting was cancelled because of bad weather. SSCC follows the policies of Montgomery County Schools. If they close, we close.**

**The regularly scheduled judge has agreed to judge our next competition in January.**

## President's Corner

### Stan Klem

To All Members--Welcome back from the holidays! Here's my first observation for the New Year: For the first time in a long while, our club has mysteriously attracted a group of new members who have come to us with amazing supplies of energy, excitement, and hunger for everything photographic. I, along with many of my fellow long-time SSCC members, are pleased - or should I say, thrilled - by what's happening. All I can say to you new guys is "Don't stop."

To every member of the club, new and old, I say, "Keep challenging us." Don't be afraid to ask questions, don't be afraid to ask for help. That's why we're all here. We're all in this endeavor together. We all want to keep learning and to keep finding new ways to view and react to the world around us. Face it; we all learn from one another. No one holds all the answers to photography (or anything else) in this world. And often, there is more than one way to solve a problem, more than one way to get what we're looking for, and more than one way to see and interact with each other and all that exists in this beautiful world. Amen. 🐼

### SSCC Board Meeting Minutes

December 13, 2005

*Present:* Stan Klem, Bob Catlett, Michael Koren, Garry Kreizman, Pete Manzelli, Mike Lux, Charlie Bowers, Bill Rau.

*Apologies:* Clarence Carvell, Mike Smith, Norm Bernache, Jim Rogers, Marc Payne, Joel Fassler

The meeting came to order at President Stan Klem's house at 7:30 pm and adjourned at 9:15 pm.

#### Treasurer's Financial Report

Bob Catlett presented a balance sheet, covering income and expenses for the period 8/1/05 to 12/13/05. The balance as of 12/13/05 was \$3,726.23.

Members discussed a proposal to pay speakers and judges in the future. There was general agreement that providing an honorarium is appropriate, given the time and cost of travel involved. However, a final decision was tabled until the next meeting.

#### Status of the SSCC Web Site

President Stan Klem reported that although a rough preliminary design was presented, more work still needed to be done. Also noted: Henry Ng will become re-involved, as his schedule permits.

#### Competition Topics for 2006-07 Season

It was discussed and agreed that the four of the monthly competitions for the 2006-07 club year will be restricted to a defined subject matter and five will be Open (no defined subject matter). The four subjects agreed to were: Nature, Urban Environments, Abstracts/Patterns, Photo Journalism—telling a story.

Open competitions will be held every other month, beginning with September 2006.

To spur member interest in defined subject competitions, the Board strongly agreed that speaker presentations, educational activities, and field trips relating to those subjects be held well in advance of those competitions.

The Board also agreed that the Body of Work competition be held every other year. For this year's competition Mike Lux suggested that an updated version of his article on a Body of Work be re-published in a forthcoming issue of the Cable Release. The Competition Chair also agreed to add additional notes as guidance on this subject for members.

#### Digital "Slides"

Following a discussion, Board members agreed to allow conversion of digital images into slides for monthly competitions. Given the drop-off in slide submission entries, Board members hoped that this might be one way to sustain interest in slide competitions.

#### Pending Tasks

*Board:* Decide whether to provide honoraria to speakers and judges and, if so, in what form.

*Stan Klem:* Contact the SSCC Historian to request a tally of competition points gained by individual members.

*Stan Klem:* Contact other photography clubs to assess their interest in exchanging judges.

*Mike Lux:* Revise Body of Work article for inclusion in a forthcoming issue of the Cable Release.

*Mike Smith:* Determine location and date for year-end banquet. 🐼



## *¿Que Pasa en el Club?*

### **Presentation Meeting— January 5**

Steve Abramowitz can be described as a fine art photographer specializing in natural and urban landscapes. Much of his recent work in the last few years reveals a heavy concentration in industrial and architectural photography, and a special series on railroad steam engines and vintage streetcars. Steve's long-term personal project is photographing an abandoned penitentiary in upstate New York.

Steve started his professional career in photography in 1969 working for the New York State Library and Museum. In 1977 he moved down to the MD-DC area and took the position of staff photographer for the Maryland National Capital Park and Planning Commission. During the last 28 years he has also done freelance work for various area corporations, associations, and advertising agencies.

Steve has exhibited his work widely throughout the mid-Atlantic region. His work has been included in a Maryland Biennial Exhibition and published in an issue of the Prints Regional Design Annual. Posters featuring Steve's photography were included, by curator's invitation, in the Library of Congress' permanent poster collection. He is also a recipient of the Professional Photographers of America Award of Excellence, as well as a Telly Award for video production.

### **CRASH NIGHT— January 12**

Color balance and correction will be the main topic of the evening. Proper settings on camera is extremely important especially when not shooting in RAW mode. We will try to answer the question—Does it make a difference how the image is shot or can corrections to color temperature be made later during processing? Several methods will be explored. Mixed lighting situations can sometimes create problems. Dr. Pedro will also work it backwards and reveal a technique used to actually create the effect of mixed lighting after the image was taken.

Last month we had extra time at the end to explore correcting skin blemishes using the Dust & Scratch filter with the History Brush. Should time allow again, be ready to ask questions on any issue or concern you may have. Also, if

you have any problems with methods and techniques demonstrated at passed CRASH Night meetings, we can go over it again.

### **Field Trip— January 14**

We're going downtown. Saturday at 9 AM, meet at the Giant Food parking lot (Flower Ave. and Arlis St, Silver Spring) to carpool to the US Botanical Gardens (First and Maryland Ave., S.W.)

Tripods are not allowed but you can bring a monopod and a flash. Afterwards we will go over to the American Indian Museum which is next door. You can also go off on your own and try some street scenes or buildings such as the Capitol. Be advised—tripods are also not allowed most places outdoors without a permit.

Several monopods are available for those who need to borrow. Call Bob to reserve one as soon as possible. That way we will have time to procure a monopod for everyone if we have more demand.

### **Competition Judge— January 19**

Dick Sprott is the Executive Director of the Ellison Medical Foundation and a consulting scientist at the National Institute on Aging, NIH. He has a Certificate in Photography from Montgomery College. He served as the President of the NIH Camera Club for three years, and holds its Master of Photography rating. He teaches four courses in photography for the FAES on the NIH campus.

His photographic "philosophy" is based on the fact that he has always been a visual responder. Throughout his career as a 'bench scientist' he was only able to understand data after he converted it to graphic form. Tables of numbers did nothing for him. As a scientist, he derived his greatest satisfaction from creating order out of complexity. In his next career as a scientific administrator, he found satisfaction by solving complex problems with many of the same skills he used in the laboratory. But how does one 'see' an elegant administrative result?

The creation of a fine picture requires the same compulsive skills in the darkroom that are required in the lab, and the same organizing vision to create the image as is required when solving other complex problems. It also requires that the maker put some real part of him or herself into the image. As a bonus, the end product is visible to oneself and to others. Success or failure is there for everyone to see.



## Quiet That Trigger Finger

by Michael Lux

If I had a dollar for every shot I took which turned out less SHARP than I would have liked, I would never have asked the Board to consider pension payments for this ex-President! (After months of heated debate, they turned me down). A simple yet powerful tip I learned recently has improved my images but my finances are still fuzzy.

We all know the fundamentals of maximizing sharpness, especially using a tripod. However, let's face it, some of us don't or can't at times, even when we know we really should. Sometimes a tripod is simply not practical. For example, street photography, and photojournalism where your goal is capturing a fleeting moment or covering an event, a tripod would be virtually impossible. Even when a tripod makes good sense we are terrific at convincing ourselves that we don't really need one, so as to avoid the inconvenience and/or the social stigma as when you're out with your non-photographer spouse or significant other.

Guess what, even when you use a tripod, if you leave your cable release home or are too lazy to take it out of your bag, sharpness can still suffer because that index finger of yours is no substitute. A cable release creates no "shaky" close relationship with a camera's shutter button as does a finger.

And folks, I've finally come to the point of this exercise. When you depress that shutter button, keep that trigger finger of yours quietly down until the camera has FINISHED taking the picture. Some of us do so already on purpose, or by habit, but I suspect that a large percentage of good photographers (even SSCC types) do not.

Take your digital camera outside as soon as you read this, or tomorrow morning if you are reading this masterpiece after the Sun has already set. Shoot your usual way and then take the same image with your newly discovered non-hyper mellow finger. Do it again and again, at lower and lower shutter speeds. Don't shoot at fast shutter speeds, as sharpness is rarely an issue then. Choose low light or increase your f-stop numbers to induce slower speeds.

Study your images carefully and I guarantee (no money back however) that you will gain an f-stop or more in your ability to control sharpness with handheld images. If you insist on using a tripod without a cable release, you will probably also benefit. I tried this experiment photographing book covers to see how sharp the print read for each image—I was amazed. ●

## Wanted: Pictures of Food

Not too long ago we repainted our kitchen and dining room. Before I could hang up any of my flowers or landscapes, my wife asked that I hang some food pictures instead. She likes the artsy one we have in our living room of four pears side lit with natural light. That's about the only one I have of food, and it isn't even mine. So about six months ago I promised that I would photograph various fruits and vegetables and get them up on the walls. Well my times up and I haven't even started.

So, now I've made my wife a different promise. I told her that I would canvass you nice people—our club members. Many of you do great work, and I'm sure that some of you at least have a few knockout food pictures that she would love to hang. Her criteria is that the food be of fruits and/or vegetables, by themselves or mixed, in color, and either 8 x 10 or 11 x 14 and possibly 16 x 20 in print size. They need not be matted or framed. You may submit electronic proofs via e-mail for us to review, although I, myself, prefer to see prints. Please also provide your asking price.

Thanks, Stan Klem (sjklem@his.com) 301-622-6640

## Preventing and Responding to Identity Theft

The below URL will take you to a cyber security article provided by US CERT. The article will provide several useful tips on how to protect yourself against identity theft AND what you can do if it happens to you.

<http://www.us-cert.gov/cas/tips/ST05-019.html>

## Digital Immersion

by Charles W. Bowers

Going it alone in the world of digital photography can be a lonely task. To avoid the many pitfalls that you might encounter, consider some outside help via dedicated Photoshop courses. Many community colleges and universities offer night and/or weekend courses for the new digital explorer. Other facilities like Glen Echo Park ([www.glenechopark.org](http://www.glenechopark.org)) offer classes too. National training organizations offer local one-day workshops in the area quite often. Check out Epson America and National Association of Photoshop Professionals... there are lots more... try a Google search.

Alternatively there are offerings by local Photoshop professionals for smaller classes with a hands-on, personal touch. Below is just one of the many local resources for small personal size classes in Photoshop and other digital training.

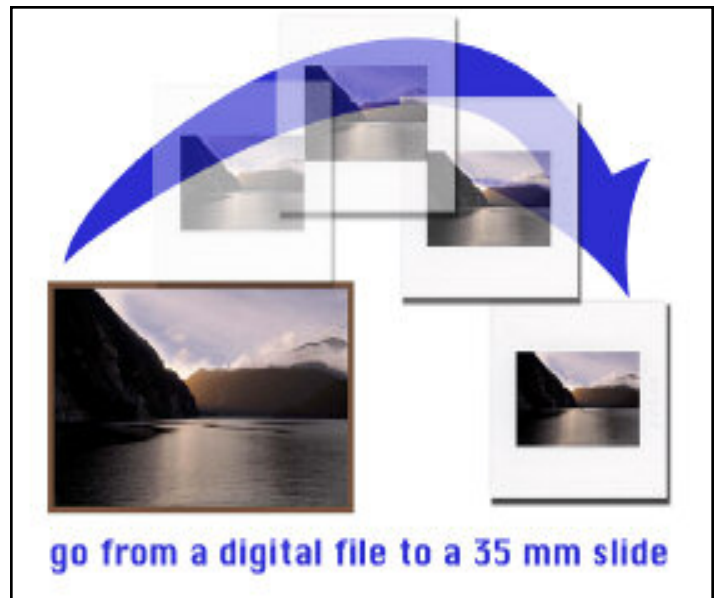
### Digital Photography Classes by Colleen Henderson

BASIC PHOTOSHOP CS is designed to teach Photoshop fundamentals so you can accomplish the same tasks on the computer that are traditionally done in the darkroom. You will learn to crop, adjust contrast and density, alter color balance, remove scratches, flaws, and much more. Photoshop is not difficult to learn, however, the many options can make it overwhelming for the beginner. Classes are small to allow for individualized instruction. Each student is assigned a computer, with Photoshop CS installed, for use during class. The small group, hands-on environment, minimizes the frustrations that can accompany the learning process.

BASIC PHOTOSHOP offers the following:

- Small classes, individual attention, hands-on access
  - Comprehensive course designed for the novice
  - Technical workbook, containing valuable reference material
  - Clear explanation of many Photoshop features with emphasis on navigating comfortably throughout the software
  - Methods to replace traditional darkroom tasks such as burning, dodging, cropping, cloning, etc., using Photoshop
  - A detailed explanation of commands used to enhance color and B&W images, (Levels, Curves, Hue & Saturation, etc.)
  - An explanation of Color Management, profiles, resolution, file sharpening, and other issues directly affecting print quality
  - An introduction to a proven workflow when editing images
- PREREQUISITES** - No previous Photoshop experience is necessary, however, a general comfort with computers and an understanding of file management is useful.

For more information go to: [www.colleenhenderson.com](http://www.colleenhenderson.com)



### Who Said Film Is Dead?

Digital junkies—have you ever longed to touch and feel a slide mount again? Miss the look and feel of a good old fashion chrome? Now you can have them both in a few easy steps.

Correct your digital file to your complete satisfaction. Get rid of any and all layers by merging them all into the background layer and save the file as a Photoshop (.psd) file. The resolution of the file should be around 3000 x 2000 pixels and around 240 or more pixels per inch. The file will be nominally around 17 Megs.

Burn your files to a CD only (no DVD's or other media). Match the number of images to the film you bring. Either 24 or 36 images (files). Drop the CD off at Charlie's office along with a roll of slide film. The slide film must be Kodak Elite Chrome at 100 ISO, 24 or 36 exposures. No other film will work in the film recorder.

Offer exclusive to SSCC paid up members. One role per member. I will not write files that are not single layered .PSD documents (NO other file format will work) with sufficient resolution, or that cannot be read from your CD.

The finished slides will NOT match the digital file that you see on your monitor. This is just a fact of life in the digital fast lane and the way light rays work. ☹

Drop off point M-F 6:30 AM to 5:00 PM

Charles W. Bowers

Garden Gate Landscaping, Inc.

821 Norwood Road

Silver Spring, MD 20905

Directions on our Website: [www.gardengate.net](http://www.gardengate.net)



## Flash Sync Failure Resolved

by Stan Klem

At a recent model shoot at my home, a few members as well as myself discovered that our digital cameras would not trip my White Lightning studio strobes when attached via the standard sync cord provided. At the same time other members had no problems with the cord. Most of the cameras that failed were Canons. One work-around answer was to use our on-camera flashes to trip the studio strobes. For some it worked, for others it didn't.

I vowed to find an answer, and here it is. I e-mailed Canon and they quickly responded saying that Canons are programmed to send a charge to their external flash sync terminals every time the shutter is tripped—regardless of the shutter and aperture settings. They did admit that it could possibly be a faulty sync port, and offered to inspect and repair the camera's sync mechanism if necessary. However, if the camera were out-of-warranty, the fee would be high.

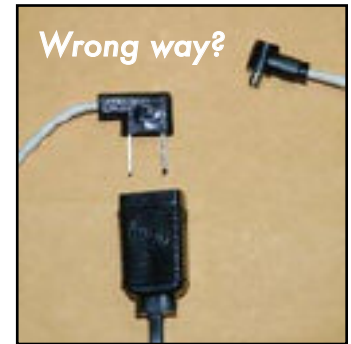
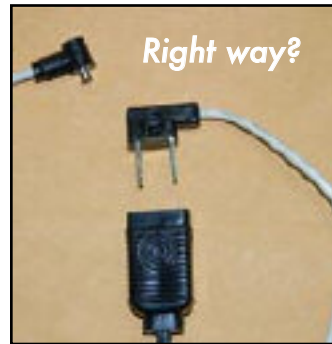
So I then e-mailed White Lightning to see if they knew what the problem was and how to solve it. They quickly responded that it might be a polarity issue, and advised how I should check it out. Low and behold, they were right on target. So here's the skinny. White Lightning sync cords come in two pieces: 1) the main cable (about 15 feet long) attaches to the rear of the strobe using a large male audio plug. At the other end of the main cable is a standard double blade female electric plug—just like you'd find at the end of a typical household electrical extension cord. 2) A second cable (provided by White Lightning) is only about 16 inches long and has a standard male sync plug on one end (that fits into your camera's external sync port) and a male double-blade plug that attaches to the main cable. (see photos below)

Now here's the crazy part. Since both blades of the shorter cable are exactly the same width, they will fit into the main cable's female end whichever way you choose. What is not common knowledge is that each of the two possible plug-in positions results in a different polarity. To make matters worse, the plugs have no markings to tell you what polarity (either positive or negative) you are getting.

Duh! So what's the problem? The double-blade male plug looks exactly like one of those you find at the end of an old lamp or electric clock—the kind without that round grounding prong on today's 3-prong plugs. And you and I remember very well that it didn't matter which way you plugged those old two-prong plugs in the wall

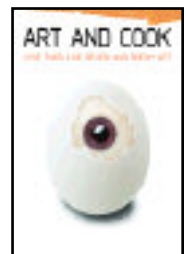
socket—we never needed to know which blade was positive and which negative, and we never cared! The device always worked!

But now, with cameras and strobes, it DOES matter! The flash sync ports are designed in either a positive or negative polarity orientation. If you switch a plug's orientation, you also switch its polarity, and you get no spark to fire that strobe. (Look at the photos below. Can you tell in which direction the plug should go? If you said "no," well you're not alone. It's basically trial and error—one way it will work, the other way it won't. When you find out which is correct then tape the two plugs together.)



## Recipes for Inspiration

Ever notice the way a school of dome-shaped jellyfish floating in water looks like wild mushroom soup? Or the way a creamy, cratered moon can look like a crispy pita just waiting to be dunked into a swirl of hummus? If you haven't, let *Art and Cook* open you to a disconcertingly fresh and strange world of correlations. Packaged appropriately in an egg carton, this quirky book serves up art the way it does food—in an eccentric, engaging, and witty manner.



Inspired by Dadaist and Surrealist ideals, *Art and Cook* aims to "fuse together conscious and unconscious realms of experience so completely, joining the everyday rational world in an absolute reality, a surreality." It melds pop art and food to create original works of art that do what any good art intends to: explore new territory, cause controversy, and make people think differently about how we consume food and about the world around them. *Art and Cook* is not your ordinary cookbook, but it is a totally satisfying and fulfilling experience. [www.rizzoliusa.com](http://www.rizzoliusa.com)

*Perhaps not exactly Mrs. Klem's cup of tea, but you might like it. Available at the Hirshhorn Museum just down the street from this month's field trip location.*



**Merrith Farm** (above) and **Soccer Kick** (right)  
by Henry Ng

### International Salon Award News

Our SSCC member Henry Ng was a big winner in the 2005 46th Hong Kong Chinese Photographic Association (CPA) International Salon, one of the toughest Salons in the world. All four of Henry's color slides were accepted. One titled "Morning Crossing" received a Bronze Trophy (3rd Place) and one titled "Camel Caravan" received a Bronze medal. Also, his 4 slides received the "Highest Score Set" among all the entries and received a special "Dr. Henry Fox" trophy. In addition, Henry was granted a photographic honor "Hon.E.CPA (Honorable Exhibitor of the Chinese Photographic Association)" by the CPA for his outstanding results in their International Salon competitions. This honor is granted to those participants who have at least 3 acceptances in the same section each year in their International Salon competition for 3 consecutive years. Henry is allowed to use the Hon.E.CPA after his name and can participate in all their future International Salon competitions for free.

Henry's color slide "Camel Caravan" has won again, capturing the "Best of Show" in the Photo Travel section of the 2005 Photographic Society of America (PSA) International Salon, one of the most prestigious International Salon competitions in the world. His winning image was published in the 2005 November issue of the PSA monthly Journal and the PSA Web site ([www.psaexhibition.com/2005-PT-Winning-Images.PHP](http://www.psaexhibition.com/2005-PT-Winning-Images.PHP)). This image also won the "Best of Show" in the 2005 Grand Canyon International Salon Circuit and Camera Guide of the Sun City International Salon Circuit. Each Salon awarded his image a PSA Gold Medal.

### What is the Photographic Society of America

The Photographic Society of America (PSA) is the largest international photographic organization of its kind in the world. It brings together amateur and professional photographers from all parts of the world and the varied fields of photography, including color slides, nature, pictorial prints, stereo (3-D), digital photography, video/motion pictures, photojournalism, travel photography, and devotees of every process in which the worldwide membership is interested. The Silver Spring Camera Club (SSCC) has been a member club of the PSA since the Club was founded more than 50 years ago.

PSA is a non-profit organization and completely run by elected volunteers, just like most camera clubs. The PSA headquarters is located at 3000 United Founders Boulevard, Suite 103 in Oklahoma City. Officers are elected for a two-year term, and may be re-elected. Officers are the President, Executive Vice President, Secretary, Treasurer, and together with the Operations Manager of the Headquarters office. Add to the above five individuals, eight Vice Presidents: Chapters, Clubs and Councils; Conventions; Divisions; Membership; Public Relations; Exhibition Services; Publications; and Services. These 13 make up the PSA Board of Directors (BOD). The PSA BOD meets once a year at the Headquarters offices in Oklahoma City in April plus at the annual international conference prior to the opening session. In addition to the in-person meetings of the BOD, much of the business of PSA is handled via e-mail vote and discussion.

Belonging to the PSA includes opportunities to participate in several divisions. Each provides diverse opportunities based on both the preferred medium (slides, prints, stereo, video, and computer) as well as the subject (pictorial, nature, photojournalism, and photo travel). An overview and special aspects of each follow.



1. The Pictorial Print Division (PPD) established in 1939, attracts people working in monochrome and/or color dark-rooms as well as those using commercial print facilities. Several study groups are also available for all members to learn and improve their skills. These include America Portfolio, Portraits Portfolio group, Salon Competition Workshops, and Picture of the Month Contest. The PPD also establishes Permanent Print Collections and Contemporary Print Collections to preserve the outstanding pictorial prints by worldwide photographers. Inclusion in these collections is by invitation only.

2. The Electronic Imaging Division (EID), which offers both Still and Video, is the newest division and was formed in 1998. The emphasis of the division is directed to improving, correcting, and developing images using computer image editing software. Many participants pursue the artistic application of Adobe Photoshop and similar programs, but the ability to improve images obtained using traditional photography is as important as the artistic touch. The EID offers study groups on still images and Video Study Circuits. In addition, an Interclub Digital competition is offered for all PSA member clubs.

3. Color Slide Division (CSD) is limited to slides, either 35mm or 2" square, and encompasses images on any subject with a pictorial quality following guidelines suggested by the art world. Approximately 300 PSA members are involved in more than 30 Slide Study Groups that encompass a variety of subjects: Creative, Assigned Subjects, Flowers, Table Top, and Star Groups (limited to those with at least a one-star rating), Digital Imaging, a Workshop for photographers just starting out, and General (covering any subject). International Slide Study Circuits span members in the States, Australia, Germany, England, and New Zealand. In addition, CSD offers:

- The Permanent Slide Collection—a unique look at slides dating back to the 1939 New York World's Fair. Reserved for special occasions, this collection spans more than 60 years of photography showing evolving photographic styles. Inclusion in the collection is by invitation only.
- The Slide Set Library of 70+ winning shows from the annual CSD Photo Essay Contest—which allows individuals to "tell a story" on any subject using 25 to 80 slides. Winners get cash prizes and medals. Not instructional in nature, these sets offer enjoyable private or club viewing.
- A Slide Evaluation Service—which enables individuals to send up to twenty 35mm slides annually to a qualified director who provides constructive suggestions for improvement.

- A Slide Retouching Workshop—which provides notes from a variety of seminars.

- Many competitions—Four annual General Interclub Competitions in which member clubs are divided into one of seven groups (depending on expertise), each consisting of 20 clubs around the world; a General Competition for members without star ratings is intended to guide those interested in participating in International Exhibitions; three yearly Individual Portrait Contests across two groups—seasoned photographers and those less experienced; Camera clubs—especially those in less-populated areas, might also avail themselves of a Club Judging Service, which provides qualified evaluators who furnish a taped assessment of work mailed to them.

4. Nature Division was established in 1940. As with other divisions, Nature offers Slide Circuits, International Slide Circuits, Interclub Slide Competitions, and Individual Slide Competitions. For new members, there are many

options for viewing top Nature Slide Sets, Instructional Slide Sets, Tops in Nature Photography, and the winning Nature Photo Essays from past years. All are available to be borrowed by individual and club members. A number of considerations make the Nature Division unique. For example, those who do not

know the name of a particular plant or animal they have photographed can contact the Nature Division Slide Identification Service. Slides can be mailed to an expert who will supply the precise biological name of the subject.

5. The PhotoTravel Division (PTD) and Photojournalism Division (PJD) share an important concept: each PT or PJ image must represent reality; in other words, they cannot be manipulated in any way to alter the authenticity or to misrepresent the true situation or content. In both, the subject carries more weight than the pictorial quality, though the latter is also considered. With no geographical limitations (the subject might be in your own town or area), the goal of a Photo Travel image is to express a feeling of time and place, portraying a land, its people, or culture in its natural state. Tight close-ups that lose the identity of time or place and studio-type model shots are not considered appropriate to the Photo Travel Division.

As with newspaper and magazine images, the primary interest in Photojournalism is the news value, i.e., informative images or sequences with emotional impact, including human interest and documentary content. Current events, shots communicating information about human nature and cultural values, and sports are all considered appropriate subjects. There is often overlap between the Photo Travel and the Photojournalism Divisions: an image of people



conveying a sense of time, place, and culture might well be appropriate to both.

Both the PTD and the PJD also offer: personal evaluation services to help members identify strong images and improve their work in each area; recorded programs for loan to individual and group members; Tops in Photography programs for clubs; slide study groups; and interclub competitions. Both also offer an annual series competition: slide travellettes for Photo Travel and the photo story contest of slides or prints for Photojournalism.

In addition, the PJD offers study groups for print makers as well as a club judging service, which provides qualified evaluators who furnish a taped assessment of work mailed to them. The PJD also offers a special annual award for the PSA photojournalist considered to have contributed the most to "International Understanding Through Photography."

6. The Stereo Division (SD), as with other divisions, offers members technical information and image evaluation. There are slide sets and programs, a variety of study circuits in digital imaging, USA and international groups, one that specializes in nature subjects, and a stereo card group for 3-D prints. In addition to its International Exhibitions, SD also offers several special competitions, including one for newcomers yet to attain their first star, Stereo Photo of the Year, an International Club Competition, a Sequence Exhibition, and a Traveling Exhibition. In addition to the services provided by each PSA Division above, there are many other services and activities provided by PSA. These include:

- **PSA Journal:** PSA publishes a monthly magazine, much of it in color. All members receive a copy each month as a part of their membership. The Journal contains how-to articles, educational articles, photographic opportunities both domestic and foreign, reports of competitions, upcoming events that might be of special interest to members, product and book review, news of Divisions and the business of the Society, and much more.

- **PSA Honors:** The PSA awards honors to those individuals who have made outstanding contributions to the advancement of photography, whether resulting primarily from proficiency and achievement, or for service. These include: APSA (Associate), FPSA (Fellow), Hon.PSA (Honorary Membership), and Hon.FPSA (Honorary Fellow).

- **PSA International Conference of Photography:** PSA holds its weeklong International Conference of Photography in a particular U.S. city each year. The conference leads off with three days of photographic tours of the area, followed by four full days of classes, shows, workshops and meetings. Each Division organizes lectures by experts and leading world photographers. Each evening includes a special showcase of images by famous leading world photographers. Also, the award-winning and accepted images of various sections of the PSA annual International Exhibition competition is shown during the conference.

- **International Exhibition Competition Standards and news:** PSA only conduct one International Exhibition competition itself. However, it maintains a comprehensive list of approved, non-commercial International Exhibition competitions held in all parts of the world. Each month, the PSA Journal publishes the information on how to enter these worldwide International Exhibition competitions. In addition, PSA establishes standards for conducting the International Exhibition competitions, viewing entries, furnishes medals for artistic and technical excellence, and guidelines for entry selection. The PSA Gold Medal, which is usually reserved for the "Best of Show" award by each International Exhibition competition, is the most prestigious award and treasured by all world photographers.

- **"Tops of Photography" Collection program:** Each year, PSA assembles sets of about 75 outstanding images, collected by invitation only, from the world's top exhibitors. These strong image sets, which are accompanied by a 35-40-minute taped commentary, are intended for viewing enjoyment, and also serve as learning tools.

- **Photographic Excellence Awards:** PSA recognizes the individual's photographic achievements in offering "Who's Who in Photography," Star Ratings, and Recognition of Photographic Achievement (ROPA).

- a. **"Who's Who in Photography" list:** This annual list published by PSA is unique and the only one of its kind in the world. Every year, many PSA volunteers (known as Who's Who Directors) compile the results of all PSA recognized International Exhibition competitions (also known as "Salon") sponsored by different photographic organizations throughout the world. PSA publishes the names of all exhibitors who exceed the minimum number required to be listed in the annual "Who's Who in Photography" list in the May issue of the PSA Journal. The PSA Who's Who is the most watched list by all world photographers.



Additionally, the Who's Who Directors will rank the top exhibitors of each Division according to their total yearly acceptance results. The "Top 10 Exhibitors in the World" in the big three sections (Large Color Print, Large Monochrome Print, and Color Slide) in the PSA Who's Who list have long been considered the highest achievement and honor for any photographer by the world photographic community. It is, in effect, the Holy Grail of photographic achievement.

b. Star Rating: PSA recognizes the achievement of its members in the International Exhibitions by a system of Star Ratings. Stars (1 to 5) are awarded for a combination of the number of acceptances attained and the number of "titles," accepted in the International Exhibition competitions. Galaxy award is available to recognize those beyond the 5 Stars level.

c. Recognition of Photographic Achievement (ROPA): The ROPA awards, PPSA and EPSA are the Distinctions offered for PSA members who have extensive exhibition records and excel to Star levels. Having collected enough stars, a member can apply for PPSA or EPSA to be used with their name. A 5 Stars level in a single section or a total of 10 Stars from different sections combined are required for PPSA. For the EPSA, a member must achieve a 5 Stars level in at least 3 different sections or 3 levels above the 5 Stars rating in a single section.

**A**s you can see, PSA offers many outstanding programs, activities, education workshops, competitions, awards and more. Whatever your photographic interest, PSA provides the forum for you to increase your knowledge, interact with others, and improve your photography. Discover the benefits of its membership. Annual PSA membership is \$45.00 for individual and \$40.00 for senior (72 and older). Their URL is: [www.psa-photo.org](http://www.psa-photo.org). For more information on PSA benefits and membership, please contact our PSA Rep, Henry Ng. ●●



MFA Circle Gallery  
presents

## Body of Work #3

A photography exhibit  
by Tony Sweet

Exhibit dates - January 7 thru February 4, 2006

Opening - January 15, 1pm - 5pm

MFA Circle Gallery  
18 State Circle  
Annapolis, MD 21401

410-268-4566 • [mdferart@aol.com](mailto:mdferart@aol.com) • [tony@tonysweet.com](mailto:tony@tonysweet.com)

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## Drop Your Film Off at Starbucks

A recent and longtime returning SSCC guest speaker, Joe Miller, always reminds us to "Never process your film in chicken soup." Although looking over my notes from four years ago, I see I have written down Split Pea... I'm guessing the results are similar. One day, while wondering if anyone has ever tried a cup of Joe, I stumbled upon this link to an article about research conducted at R.I.T. concerning coffee as an alternative developer. Joe, if you are reading this, please let us know if you prefer cream and sugar.

[www.rit.edu/~andpph/text-coffee.html](http://www.rit.edu/~andpph/text-coffee.html)

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