



# CABLE RELEASE

December 1991

Volume 30, Number 4

## Slide Meeting December 5 Sligo Creek Community Center

Speakers and judges for the December slide meeting will be the highly successful photographic team of Ann and Carl Purcell. Perhaps best known for Carl's many travel columns in *Popular Photography*, they now write weekly columns that are published in some 250 newspapers in the United States and Canada. They have long specialized in travel and photographing such travel-related adventures as hang gliding in Rio de Janeiro and riding dolphins in the Florida Keys. Other assignments have included shooting in an underwater hotel, exploring deserted beaches in French Polynesia, and crossing the Gobi desert on a Chinese train. Appropriately, they also have led photo safaris to parts of the world not usually frequented by tourists.

Ann attended Smith College and is a linguist competent in seven languages. Carl was graduated from Indiana University and is the author of two books, one on travel photography. The Purcells have undertaken diverse assignments for major public relations firms and for advertising agencies connected with the travel industry.

The December slide meeting will also feature a miniworkshop presentation by Herman H. Lowell on "Pushing Kodachrome Film."

Slide competition subject is Open.

## Print Meeting December 19 Davis Community Library

The team of Judy Herrmann and Michael Starke, owners of AKA Photographers, will be speakers and judges for the December 19 print meeting.

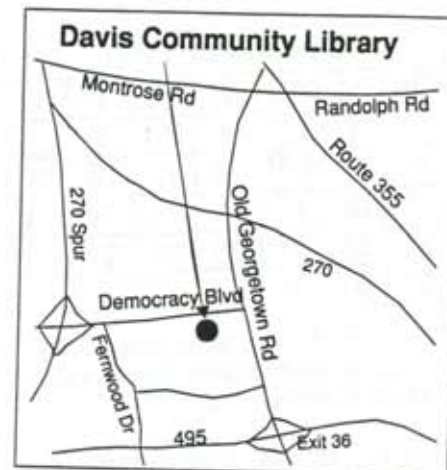
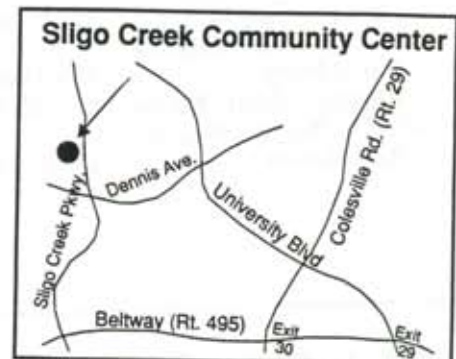
AKA Photographers operates from a well-equipped studio at the Rockland Arts Center in Ellicott City. Work produced by this studio ranges from personal fine arts projects to "pricy" commercial assignments, including table top, location work, and fashion photography.

Michael considers himself essentially a self-taught photographer after a tumultuous beginning with a junior college photography course. According to Michael, seeing his first print appear in the developer changed the course of his life. He started AKA Photographers in 1985 with another partner. That did not work out, and he was about ready to give up the business when Judy came along.

Judy is a graduate in design from the University of California, Los Angeles. Michael says she turned out to be just the spark AKA Photographers needed to "really get going."

Print competition subject is Open.

A complete list of SSCC members follows page 6, thanks to Norm Bernache, keeper of club records.



## Mentor Program Update

The October *Cable Release* carried an announcement of the initiation of an SSCC Mentor Program. The idea is to spread the wealth of knowledge and experience of our members by encouraging mentor/student pairings of advanced and novice workers. Sound interesting?

(Continued on page 3)

## SSCC Officers & Chairpersons, 1991-92

President: Ned Bayley	384-9328	New Directions Workshop:	
Vice-Pres.: Steven Stubits	593-5106	Garry Kreizman	384-4911
Secretary: Anne Lewis	384-4938	Slide Workshop:	
Treasurer: Jay Kinney	299-4724	Jim Harris	434-6225
Dir.: Clarence Carvell	725-0234	Color Workshop:	
Director: Jim Malaro	530-5472	Bernie Blass	(410) 484-8296
Director: Pat Bress	469-6275	Monochrome Print Workshop:	
Recording Secretary:		Joyce Bayley	384-9328
Marvin Danziger	572-5495	Composition/Presentation Workshop	
Cable Release:		Henry Rosenthal	587-2235
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Clarence Carvell	725-0234	Florine Ettinger	365-2543
GWCCC Representative:		Hospitality:	
David Perry	853-3194	Slide Meetings	
Alternate, John Osgood	652-2215	P. A. Magee	564-0745
CMCC Representative:		Print Meetings	
Anne Lewis	384-4938	Merl Hoar	434-0551
		New Members: Joyce Bayley	384-9328
		Exhibits: Jim Malaro	530-5472
		Historian: Norm Bernache	935-5617

The *Cable Release* is published 10 times a year for the members of the Silver Spring Camera Club (SSCC). All rights are reserved and no part may be reprinted without written permission.

SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Bayley (384-9328) or Steven Stubits (593-5106).

SSCC is affiliated with the Photographic Society of America, the Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.



Submissions for the *Cable Release* should be mailed directly to the Editor, Eleanor Waldrop, 1775 Elton Road, Silver Spring, MD 20903.

## Club Calendar

December 1991						
Su	M	Tu	W	Th	F	Sa
1	2	③	4	⑤	6	⑦
8	9	⑩	11	12	13	14
15	16	17	18	⑱	20	21
22	23	24	25	26	27	28
29	30	31				

Dec. 3, 7:15 p.m. Slide critique session at the home of Clarence and Marti Carvell. Call 725-0234.

Dec. 5, 7:45 p.m. Slide meeting at Sligo Creek Community Center. Speakers and judges, Ann and Carl Purcell. Competition subject: Open.

Dec. 7, 9:30 a.m. Composition & Presentation Workshop at Henry Rosenthal's home. Please call the night before (587-2235).

Dec. 7. Greater Washington Council of Camera Clubs, Fell 1991 Competition. Washington Gas Light

Auditorium, 6801 Industrial Road, Springfield, VA 22151. (Map in November *Cable Release*.)

Dec. 10, 7:30 p.m. Monochrome Print Workshop at the home of Joyce Bayley. Call 384-9328.

Dec. 19, 7:45 p.m. Print meeting at Davis Library, Democracy Blvd. Speakers and judges, Judy Herrmann and Michael Starke. Competition subject is Open.

The following groups will not meet in December: New Directions Workshop; Slide Workshop; Color Print Workshop; SSCC Board of Directors. Happy Holidays! See you in 1992.

### Photo Contest

Photos of workers constructing a building, bridge, or highway are eligible for a National Building Museum contest. Black and white or color, no entry fee. Deadline January 31, 1992. Call 202-272-2448 for entry blank. Winners will be published in *Blueprints* & exhibited.

## For Monochrome Printers Seeking a Darkroom

A major SSCC goal this year is to increase the number of novice printers. The following information may be helpful to some who want to start printing but do not have access to a darkroom.

By appointment, Eastern Camera Mart of Beltsville will rent their black-and-white darkroom for \$9 an hour. The room is equipped with an Omega 5500 enlarger as well as trays and miscellaneous needs. The fee includes chemicals but does not include paper. Renters may furnish their own paper or purchase it from Eastern Camera. The store is located at 11128 Baltimore Boulevard, in the shopping center on the northwest corner of the intersection of US 1 and Powder Mill Road. Phone: 937-8190.

EXHIBIT: "Dreams, Lies and Exaggerations," through December 20 at Univ. of Maryland Art Gallery, Art-Sociology Building, College Park campus. Phone: 405-2763.

## Mentor Program Update

(Continued from page 1)

Well, so far the program isn't exactly on a fast track. I have only two mentor volunteers besides my self--though I do have a few promises, and I'm writing this before the November print meeting, where I hope to get more cards back. So, all you advanced workers with even a few moments here and there to share, get with it!

"All" I want so far is a 3 x 5 card with your name, address, phone, and some brief statement about what you do (what you work with photographically), and your availability. Remember, mentor pairings are by mutual agreement and tailored to whatever intensity you want.

Mike Stein

## Mentors

If you've read my column for any length of time, you've noticed that Garry Kreizman gets a lot of attention. I frequently tease him about various subjects. In part, it's his own fault, because he has taught me that teasing is part of "male bonding." Since he is a psychologist, he should know these things, so I trust him on this! However, there is another reason that he receives so much attention, along with his close friend Mike Stein.

These two gentlemen and SSCC Master Photographers have long been my unofficial mentors within the club. They have shared their knowledge, experience, and opinions (oh my, does Garry ever share his opinions) freely and without recompense other than friendship. They have given guidance and advice whenever it has been sought. Much to their chagrin, they have failed in numerous attempts to expose me to the world of artistic expression. I do not agree with the alleged greatness of many of the "famous" photographers.

A recent brief example of their nurturing bears telling. We were at a reservoir on the Kennebec River, in Maine. I had set up my field camera for a shot which I liked. Garry came over and asked if I had looked at the

scene from a different angle, close to the ground. I hadn't, and more importantly I wouldn't have done so without his prodding. So I got down on the ground and looked at the scene as he suggested. It was great, and I had the right kind of camera to capture the photo (the scene required an extreme depth of field, from about 8 feet through infinity; I shot it at f45).

Knowing this about Garry and Mike, it is not surprising that they are sponsoring an SSCC mentoring program. I gladly volunteer for their program and only hope that I can contribute as positively to another member's photographic experience as they have to mine.

Thank you, Garry and Mike.  
Arthur K. Yellin

## A Slide Critique Session

Anyone interested in feedback on their "texture" work is invited to attend a slide critique session on Tuesday, December 3, 7:15 p.m., at the home of Clarence and Marti Carvell.

This is entirely separate from the Slide Workshop and is intended for all skill levels. We have done this for another group with much success. Bring your 5 best texture shots (quantities may be limited, depending on the total number). The Carvells need to know in advance who plans to attend. Call at 725-0234.

## A Workshop on Bleaching Monochrome Prints

The December Monochrome Print Workshop will feature a demonstration and discussion on bleaching prints to enhance the images and produce special effects. Attendees are urged to bring black-and-white prints for critique. The meeting will be held Tuesday, December 10, 7:30 p.m., at the home of Joyce Bayley, 13907 Overton Lane, Silver Spring. Please call Joyce if you plan to attend: 384-9328.

## Spring '92 to Bring Special Competitions

Slides and prints for two special SSCC competitions will be collected in April 1992.

Slides must depict one or more other club members doing whatever it is that they do, i.e., work, play, or nothing at all. There is no limit on the number of entries.

Prints should depict something humorous. Anything goes.

Entries will cost 50 cents each, and all the funds will be used to purchase first, second, and third place awards in slides and monochrome and color prints.

Judging will be done by five Advanced/Masters club members, who will not be allowed to compete. Awards will be presented at the May meetings.

## A Letter to Cable Release:

I am the person who questioned the acceptability of one of the entries at the November 7 slide meeting, and I am in a quandary. We are constantly warned to stay quiet during judging, and so I waited to raise my question about the acceptability of that slide, which eventually won third place.

The rule for Still Life says in effect "no living thing," yet that slide showed not one but several pots of growing flowers. Why have Still Life rules if they are to be broken by the one who decides "in" or "out"? Considering the specificity of the rules, I was surprised at the subjectivity of the answer to my question, posed after the award time.

In the future, when there are such lapses, when should the general audience speak out--in time, too late, or not at all?

Bev Burson



## Mini-Interviews With Some of the Newly-Joined-- An Interesting Lot

Sharon Antonelli is "kind of getting started." (Indeed!) She won a first, a second, and two HM's in Novice Pictorial in a recent GWCCC competition as a member of the NIH club--presumably in slides, as her closing remark to her interviewer (Art Drucker) was, "I know nothing about darkrooms." Her interest in photography was casual for many years until she bought a 35 mm camera and 2 years later went on her first trip. She credits her joining SSCC, her second club, to Steve Stubits.

Louis Boezi, who actually joined late last year, told this about himself: On the staff of the Weather Bureau Headquarters in Silver Spring in the early 1970s, he found himself stuck one day with the job of getting prints from two color negatives of hurricane damage in the Gulf states, to back up testimony for a Congressional hearing the very next day. Getting sympathy but no takers from local processors, he bought the chemicals from Industrial Photo, worked from a manual through the night, and came up with two color prints--sort of. But they did the trick with the Congressmen. Incidentally, his position today is that of Deputy Director of the National Weather Service--and he has stuck mainly to black and white for the past two decades.

Ron and Joyce Brunswold are, respectively, a Navy engineer (at NSWC in White Oak) and a Montgomery County teacher of reading. Ron was first interested in photography 30 years ago, had his own darkroom for black-and-white work while in high school. Then came a hiatus of 20 years. Now Ron is once again hooked--or at least involved--along with Joyce. One of those all-electronic Canons eases the way for both. A darkroom for color and monochrome is in process.

Celia Escudero, who came here

2 years ago from Seville, was 12 years old when she started slide photography, looking into black-and-white printing only recently. She likes to shoot travel pictures best, has had an opportunity in many places, including Africa. While learning English at the University of Maryland, she has been taking news photos for the *Diamondback*, also for the *Greenbelt*.

Henry Hartley, native-born (Bethesda) and bred (Bethesda and Gaithersburg) owes his start in photography to his parents and a grandfather. He has been at it seriously since 1980 using 35 mm, medium, and 4 x 5 formats, shooting mostly slides--nature, travel, and scenics. Henry works as a micro-computer consultant for an accounting firm in Bethesda.

Peter Hui has been in photography on and off for about 40 years, mostly shooting slides, and especially doing macro work with flowers. However, he has already attended one color print workshop. Other subjects of interest to him are nature and landscapes. We owe his joining SSCC to friend Max Strange. Retired from the government 6 years ago, Peter is now a consultant.

Kenneth Snowden likes studio work, has access to a small studio. His activity in photography spans just 3 years. He confesses to several idols in the field, including Albert Watson and Herb Ritts. Kenneth works on computer systems for the government.

## Joyce's Dahlias Win Again

SSCC and interclub competitions aren't the only events in which Joyce Bayley's dahlia photographs have been winning awards. This year, in the competition of the National Dahlia Society, she won a first prize for a photograph in the class for New Introductions (New Varieties). She has entered the contest for three years, and each time has won a first prize. One was for the well-

known "Jessica" photograph which has won wherever it has been entered.

## Becker's Dance Photos on Exhibit

Donald A. Becker, a faculty member and Associate Director of the Washington School of Photography, will exhibit a number of his dance photographs at the Strathmore Hall Arts Center from December 4 to 28, 1991. The exhibit will include black-and-white gelatin silver photographic prints of the Washington Ballet as well as studio-created dance images, including examples of a technique he calls "photographic etching."

Note: SSCC members are invited to the opening reception on Wednesday, December 4, from 7 to 9 p.m.

Becker, a long-time member of SSCC, recently donated four black-and-white photographic prints to the permanent collection of the Valparaiso (Indiana) University Museum of Art.



## PSA--What It Means to the Photographer and the Cam- era Club

The Photographic Society of America (PSA), although professional sounding, is an organization dedicated to amateur education and enjoyment of photography. The Silver Spring Camera Club, as an entity, has been a member for 40 years, and at one time was quite active in all activities. Well, times change, people change, and PSA was more or less forgotten. PSA, meanwhile, has continued to grow and has gotten better.

They offer an ongoing competition program covering a wide variety of subject matter, ongoing slide and print critiques, a library of video tapes on photography available on free loan to members, an educational program and a monthly magazine. Their competitions are available to

SSCC members, and PSA has its own STAR program to recognize winners.

In the near future, we will be offering more information through the *Cable Release*. In the meantime, if you have questions, I'll try to direct you to the person with the answers.

Clarence Carvell, 725-0234

## Did You Know-- ?

### Low Cost Prints From Slides

For those of us who do not do their own color prints, there is a need to find affordable labs that do adequate color prints from slides. I had noted the very low price advertised by Custom Quality Studio in *Popular Photography* for a long time. At \$1.90 for an 8 x 12 and \$1.25 for an 8 x 10 print from slides or negatives, the price is certainly right.

Earlier this year, I sent them a bunch of slides just to see what I can expect for such low cost. The glossy 8 x 12 prints I got back were surprisingly good. In fact, some of my photographer friends had mistaken them to be custom Cibachrome prints. The prints were spotless, and 80 percent of them were well exposed. I was very pleased with the re-

sult and highly recommend the place for non-critical prints from slides. (I have not tried their prints from color negatives.) Their address is Custom Quality Studio, PO Box 4838, Chicago, IL 60680-4838. However, there are some caveats:

- o The R type paper is very contrasty and will not work with contrasty slides.
- o They cut the cardboard slide mounts to take out the transparencies for printing, which may ruin the slide mount.
- o Turnaround time is 3 to 4 weeks.

If you want to know more about the pros and cons of my experience in dealing with this lab, call me at 949-7030 in the evenings.

Peter S. P. Hui

## Angles

As I've learned from Garry Kreizman (see my article entitled "Mentors" on page 3), changing your angle of view can dramatically alter the nature, beauty, and impact of a scene and the photo which it will produce.

Actually, I did try a "worm's eye view" shot once before, about 20 years ago. It was a shot of a lake, taken with my camera resting in the grass. I liked the results then, but

seem to have forgotten all about the concept through the ensuing years.

Many photo books will remind you that 35 mm photos are generally shot from eye level, or about 5 feet up from the ground. On the other hand, 120 photos are frequently shot from waist level because of the finders with that name. Their angle of view differs considerably from their 35 mm counterparts. However, neither angle of view is carved in stone.

Be flexible; look around. Look from a higher angle and from a lower angle. In an article in the latest issue of *The Shutterbug*, wedding and portrait photographer Monte Zucker describes a beach background portrait which he shot from a very low angle. He did so to frame the subject's face with an unobtrusive sky background. Had he shot the photo from eye level, the background would have been very distracting, with the head intersecting with dune fencing. Of course, if you use the sky as a background, you must meter carefully for the face, or the bright sky will ruin your exposure.

From now on, when I select my photo angle, I intend to look both higher and lower too. It is part of the art of seeing!

Arthur K. Yellin



## CMCC Individual Competition Winners (November 17, 1991)



### Novice Slides

- 1st Bob Ralph . . . . . Diaphanous Plumage  
3rd Sandy Reiners . . . . . Magical Moment  
HM Sandy Reiners . . . . . Misty Morning Mass  
HM Clarence Carvell . . . . . Broken Parts  
HM Steven Stubits . . . . . Cascais Sunrise  
HM Steven Stubits . . . . . Architectural Geometrics

### Unlimited Slides

- 2nd Maxwell Strange . . . . .  
Tobacco Field, Lancaster, PA  
HM Bill Perry . . . . . Sennebec Sunset  
HM Jay Anderson . . . . . Homeless in the Morning  
HM Jay Anderson . . . . . Phantasia  
HM Stan Klem . . . . . Girl in the White Shawl  
HM Mary McCoy . . . . . Frosted Leaves  
HM Pat Bress . . . . . Peppers  
HM Pat Bress . . . . . Jurassic Park #2  
HM Joyce Bayley . . . . . Harlequin  
HM David Perry . . . . . Dutch White  
HM Stan Klem . . . . . Mushroom Family

### Novice Monochrome Prints

- 1st Rick Jolson . . . . . Floating  
2nd Mary McCoy . . . . . On the Veranda  
3rd Rick Jolson . . . . . Nude & Stained Glass  
HM Rick Jolson . . . . . Nude w/Hair

### Unlimited Monochrome Prints

- HM Chuck Bress . . . . . Bowling Green Study  
HM Jay Anderson . . . . . Daybook #2  
HM Clarence Carvell . . . . . Melanie  
HM Pat Bress . . . . . River Bed  
HM Maxwell Strange . . . . . Nude & Shawl

### Novice Color Prints

- 2nd Clarence Carvell . . . . . Bodie Still Life

### Unlimited Color Prints

- 1st Pat Bress . . . . . West Virginia  
HM Chuck Bress . . . . . Burger King I  
HM Pat Bress . . . . . Blazing Rays

## CCI Revisited: The Fine Arts Photographer

In Art's article last month about Kodak's Center for Creative Imaging, he ended by mentioning a few names of recent students. Did that strike home? It should have; these photographers were hardly casual attendees at Kodak's invitation.

You might not know Greg Heisler by name, but he is among the very top of today's commercial and fashion photographers. Electronic imaging and image manipulation are naturals for advertising, corporate and general commercial photo production.

The significance of Heisler's participation is that of the photographer holding onto the full range of the creative part of imaging. While some of Kodak's literature makes a business case for image enhancement by photo lab technicians with minimal training, the October issue of *Industrial Photography* touts "Electronic Still Photography is here...photographers need to be aggressive learners...from here on out."

If you didn't recognize Heisler, I hope you recognized the name of Judy Dater as a well known fine arts photographer. Notwithstanding the barrage of articles across the board in the professional trade mags, electronic imaging isn't just for the commercial world. After all, it's the Center for Creative Imaging, isn't it? Dater, like fellow student Jay Meisel, was one of a number of fine arts names taking CCI seriously as an entrée to a new world of expression.

More than just names, the "student" exhibit at CCI was mind boggling in its range of creativity. In fact, comparison to a faculty exhibit dramatized how rapidly talented photographers could make this foreign technology work to expand their own expression.

Fears? What to do about photojournalism, that trusted recorder of the factual! One new CCI student took an old snap of himself as a 9 year-old, another of his son at 7, yet another of a house they had lived in. The result: father, arm over shoulder of son, in front of a house looking all like a very real and natural shot of two brothers in their front yard.

The future is now! Are you ready for ESP, (that's electronic still photography,) as the next competition category? I just got a flyer in the mail for a new professional service registry from our friends in Rochester--added to the check off list of formats and media was, you guessed it, ESP.

Mike Stein

## SSCC Club Competition Results (November 1991)

### Novice Slides

1st John Osgood..... Dew on the Keel  
 2nd Allan Starr..... Leaf in Chain  
 3rd Sandy Reiners..... Wayside Stand  
 HM John Osgood..... Symbol of Freedom  
 HM Bob Ralph..... Strawberries  
 HM Ellie Spitz..... Still Life

### Advanced Slides

1st Beryl Longway..... Red Buttons  
 2nd Chuck Bress..... Car Grill  
 3rd Joyce Bayley..... Chocolate Strawberry  
 HM Joyce Bayley..... Little Showoff  
 HM Bill Perry..... Spring  
 HM Jay Anderson..... Wine and Fruit  
 HM Celia Escudero..... Classic and Modern

November slide competition subject: **Still Life**  
 Slide competition judge: Mike Sheras

Novice print competition subject: **Open**  
 Advanced print competition subject: **Still Life**

**Congratulations to Clarence Carvell**, who is moving to Advanced Slides and Advanced Color Prints and to **Jack Pugatsky**, moving to Advanced Color Prints.

### Novice Monochrome Prints

1st Kenneth Snowden..... Tatiana #23  
 2nd Kenneth Snowden..... Calla Lily #23  
 3rd Mary McCoy..... On the Veranda  
 HM Celia Escudero..... Shoes on Satin

### Advanced Monochrome Prints

1st Max Strange.....  
 Fisureheads, Mystic Seaport, CT  
 2nd Jay Anderson..... Headdress  
 3rd Clarence Carvell..... My First 16 x 20  
 HM Max Strange.... Chimney Hole, Bodie, CA  
 HM Jay Anderson..... Pear #1  
 HM Marilyn Anderson..... Pruning Shears

### Novice Color Prints

1st Joyce Bayley..... Cottontale  
 2nd Joyce Jones..... Sunrise Flowers  
 3rd John Osgood..... Leaf Study

### Advanced Color Prints

1st Jay Anderson..... Daybook #1  
 2nd Jay Anderson..... Still Life #3  
 3rd Mike Stein..... Buoys in a Row  
 HM Pat Bress..... Cafe in Bodie  
 HM Chuck Bress..... Bikes in a Row

Print competition judge: Rod Barr

## Silver Spring Camera Club Membership Form — 1991-92

Name \_\_\_\_\_ Spouse's Name \_\_\_\_\_ Regular Membership \$22

Address \_\_\_\_\_ Spouse Membership \$11

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

Make checks payable to the Silver Spring Camera Club and give or mail to Jay Kinney, 8301 Tuckerman Lane, Potomac, MD 20854 (phone 299-4724).

**Special Note:** Dues cover the club year from September thru May. After January 31, dues for the remainder of that year for new members are half price (or \$11 regular membership and \$5.50 for a spouse).



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# **CABLE RELEASE**

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