



SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATON, MD

20902-0471



# CABLE RELEASE

December 1995

Founded 1950

Vol. 34, No. 4

## The Editor...

Christmas, and a Happy New Year. It feels kind of typing this into a lap top computer on Interstate 85 Atlanta doing 75 miles per hour. I am on the way to a vacation for those who are wondering what is she about. By the way, this newsletter will arrive a little this month. Thanks for the recent suggestions I received at meeting. I think we can make some improvements with the cat.

Closed in the newsletter you will find minutes from the board meeting held in November. There are some important issues discussed in regard to the health of the CMCC competitions.

Lewis will be entering the hospital shortly after Thanksgiving for major knee surgery. We wish him a speedy recovery. Thanks Mel for the advance in the articles. Looking forward to seeing you real soon. Mel told me that Thanksgiving is one of his favorite holidays, and he would not miss it for anything.

## Corrections...

Wrong date for the SSCC is actually 1950, not 1995 as it was incorrectly typed on the banner

## December Slide Meeting by John Telford Elizabeth Buie...

David Akoubian will be the speaker and competition judge for our December slide meeting. Mr. Akoubian is a resident of Atlanta Georgia and has been a full time professional photographer for 5 years. Originally David was a student of the Arts, but the camera soon replaced pen and brush as his artistic instrument of choice. David worked as a Portrait photographer for several years before pursuing Nature photography as his primary field. Although David's photography training has not been formal, he has been fortunate to study under some of today's modern masters such as John Shaw, Art Wolf, Galen Rowell, John Netherton, Rod Planck, Pat O'Hara, and Bryan Peterson. David markets his images both through his own efforts and through a stock agency.

David also works as an instructor for the Great American Photography Weekend (GAPW), America's largest Nature

Photography Workshop Company. Working for the GAPW allows him to travel and photograph throughout the US and North America. David has a personable approach to classroom and field teaching, a trait much appreciated by his students. Along with Cliff Zenor, a photographer from Chicago, David now runs a division of the GAPW called The GAPW Nature Photography School. This school was conceived with the beginner and serious amateur in mind. David's basic teaching plan is to use a highly illustrative and graphic approach to photography, with the objective of opening the student's eyes to new photographic opportunities.

David will be sharing with us images from the many beautiful locations he photographed last year. He also will tell us about the exciting locations that he plans to photograph next year as part of the GAPW weekend series and his school. David is as adept critiquing slides as he is skillful teaching photography in the field. We are in for a rare treat on December 7, 1995. You don't want to miss this slide meeting.

**Print Meeting December 21, 1995 Silver Spring Library 7:30pm by Mel Lewis...**

Our guest speaker and judge for the December 21, 1995 meeting will be Dan Biegel who is based in Annapolis. Dan's award winning photographs have been seen in National Geographic, Time, U S News, and in coffee-table books and calendars. He has twice been selected from professional photographers worldwide to exhibit in Kodak's Journey into Imagination pavilion at Epcot Center; featuring, "The World's Greatest Photography". His panoramic images have appeared at the World's Fair in New Orleans (1985), and in schools, government, and institutional facilities throughout the country. Dan is also artist-in-residence and a member of the faculty at Maryland Hall for the Creative Arts in Annapolis.

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### President's Corner...

Snow, while perhaps a favorite photographic subject, is generally to be dreaded around the city and is seldom enjoyed. But it does happen, and there is inevitably a question about SSCC meetings in the event of snow. You will most probably not hear an announcement over the radio or TV about SSCC meetings, but

you may hear about Montgomery County Schools. So, if the Montgomery County Schools are closed because of snow, assume the SSCC meeting for that day is also canceled.

As may be reported elsewhere in this newsletter, at its November 7th meeting, the Board debated whether or not to hold an auction in the Spring, as has been the club's practice for as long as anyone present could remember. The issue boiled down to whether or not a regular meeting night competition should be sacrificed in favor of the auction. Although it was acknowledged that a different night might be advantageous, the difficulty of finding a suitable venue for a Saturday, for instance, particularly at this relatively late date, was also acknowledged. The majority agreed that even though the club treasury doesn't benefit very much, the auction is generally regarded as a fun event, and a welcome break from the usual competition routine. In the Board's long-standing democratic tradition, the vote, by a wide margin, was to continue as we have done the last several years. But next year's Board may wish to discuss alternative dates and venues for the auction. (Wouldn't it be nice if our standing legislators could be so decisive!)

The Board also discussed defined subject matter competitions. Last year's Board voted not to have such competitions this year (the decision to have them or not must be made in advance, according to the Club's constitution), but a show of hands at a club meeting last Spring indicated the membership would occasionally like to have competitions to center on a defined subject. Subjects used in the past have included "nature", "industry", "portraits", etc. There will be a chance for members to express their preferences between now and when the Board must vote for next year's subjects. So be on the look-out for a "suggestion box" at future meetings.

A special note of gratitude to all who pitch in and help with setting up chairs before meetings and with the clean-up afterward. Your efforts are very much appreciated. Also, "get well" wishes go to Mel Lewis, who will be recuperating from knee surgery by the time this issue is on the street. He has done a terrific job with the print meeting programs, and has even lined up speakers in advance for the months he will be out of commission.

### SSCC Officers & Chairpersons 1995-96...

*President: Merl Hoar...301-434-0551*  
*Vice-President: Mike Lux...301-929-1350*  
*Secretary: Suzanne Izzo... 202-829-6470*  
*Treasurer: Bob Catlett...301-585-7163*  
*Director: Chuck Bress...301-469-6275*  
*Director: Steven Stubits...301-593-5106*  
*Director: Jim Harris... 301-434-6225*  
*Cable Release: Becky Swick...  
410-997-4918*  
*Fax: 410-997-0612*  
*CMCC Representative: Charles  
Hundertmark... 410-795-9389*  
*Color Print Workshop: open!*  
*Competitions: Anne Lewis...301-384-4938*  
*Composition & Presentation Workshop: Henry Rosenthal... 301-2235*  
*Computer Imaging Workshop: Mike Stein...  
301-384-5427*  
*Creativity Workshop: Clarence Carvelle... 301-725-0234*  
*Exhibits: Jim Malaro...301-530-5472*  
*Field Trips: open!*  
*GWCCC Representative: John Telford...  
301-460-1766*  
*Historian: Norm Bernache...301-935-5617*  
*Hospitality: Jim Roger 301-855-3532*  
*Monochrome Print Workshop: open!*  
*New Directions Workshop: Garry Kreizman  
301-384-4911*  
*New Members: Bill Boyle... 301-933-4527*  
*Print Program: Co-Chair Mel Lewis 410-730-8373*  
*Assisted by: Art Yellin 301-774-3463*  
*Property: Mike Lux... 301-929-1350*  
*PSA Representative: Clarence Carvell...  
301-725-0234*  
*Slide Workshop: Sharon Antonelli...  
301-933-4450*  
*Slide Program: Co-Chair Bernie Van Leer... 301-585-4369*  
*Assisted by: Elizabeth Buie... 301-949-0029*

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 Bill Boyle at 301-933-4527.

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 given directly to the Editor, Becky Swick, or mailed to her: 6049 Wild Ginger Court, Columbia, MD 21044. Provide IBM PC format disks, email to [KERRY.J.SWICK@bell-atl.com](mailto:KERRY.J.SWICK@bell-atl.com), otherwise typed with no handwritten notations. Phone: 410-997-4918.

### November Competition Results...

#### Slide Competition; Judge: Ron Holtz

##### Novice Slides

1st	A. Vallone	Bootique
2nd	Teresa Stubits	Dancers
3rd	Anne Zevallos	They Left
HM	Elizabeth Buie	Cill Naoimb Cross #1
HM	Elizabeth Buie	Wheelbarrow
HM	Joel Fassler	Foggy Bridge

##### Advanced Slides

1st	Ron Brunsvold	Dinner Time
2nd	Kent Mason	Jet Engine
3rd	Anne Lewis	Deserted Road
HM	Bob Ralph	Feverish Diode
HM	Joyce Bayley	Yellow Ice
HM	Chuck Bress	Blowing Grass
HM	Garry Kreizman	Jump Too

#### Print Competition; Judge Harry Tarzian

##### Advanced Monochrome Prints

1st	Merl Hoar	Two Dim For Reading
2nd	Rich Jolson	T-3 and Counting
3rd	Joyce Bayley	Trees
HM	Max Strange	Home In Cape May, NJ
HM	Tom Shea	It's Getting Late
HM	Charles Hundertmark	Japanese Lanterns

##### Novice Monochrome Prints

1st	Mel Lewis	Gitta with Pearls
2nd	Alison Tobias	Riding The School Bus

##### Advanced Color Prints

1st	Charles Hundertmark	Bus Stop?
2nd	Elisa Frumento	Austrian Window
3rd	Clarence Carvell	Lancaster Sunset

The Competition and Historian Chairpersons request the following:

PRINT LEGIBLY in the entry book!!! and on your slides and prints...

*START WORKING ON THE BODY OF WORK COMPETITION FOR MAY*

and *THE MOSAIC COMPETITION FOR THE APRIL COMPETITION*

### Board Meeting Minutes, November 7, 1995 by Suzanne Izzo...

The meeting began with the reading of the minutes for the July 15 Board meeting. The Treasurer reported that club funds stand at \$5,607.00. There are 91 members who have paid for this year. Charles Hundertmark reported that there are fewer entries than usual for the fall CMCC contest this year; 69 entries from about 20 people. It was suggested that a phone call encouraging members to enter may provide the incentive needed, and that this should be done before the next competition. Since the drop in entries is especially evident in prints, Charles suggested that printers provide personal encouragement to other printers, especially novices. Anne Lewis told of one club where prints winning in club competition are put in storage by the club for one year during which time there are entered in the CMCC competitions. Chuck Bress wondered if it would be possible to put the winning prints from competitions on display, thus providing an incentive for printers to enter.

CMCC is considering going to one yearly competition instead of two, and has asked its club delegates to report on the feelings in their respective clubs. Charles, as our delegate, recommended that the two yearly competitions be continued. Entry numbers fluctuate up and down and his feeling was that there would probably be the same average number of entries with only one competition. The CMCC competition is one of the oldest held in the United States, and he believes that we should be the caretakers of the tradition. The Board voted unanimously to support Charles' recommendation the CMCC continue with two yearly competitions.

Gary Kreizman reported on his investigation into getting voice mail for the club. The cost would be about \$500.00 a year. While it would provide advantages, the consensus of the Board was that the cost was too high, and that the idea should not be pursued further.

Merl Hoar reported on the new sound system which had been suggested at the last Board meeting. While the price at music stores for such systems was around \$500.00, he found one at Radio Shack for around \$120.00. This has been purchased for the club.

Chuck Bress suggested that we resume the portfolio reviews. These consist of a 10-minute presentation and discussion of a portfolio of a members work. He also suggested that we display prints in the meeting room so that they can be seen close up by members. Chuck will be in charge of a suggestion box which will be available at meetings for members to put in ideas for subjects for club competitions. All competitions for this year are open, but the suggestion box would allow input from members when the Board votes in the spring on subjects for the following year.

John Telford proposed that the Club's Auction be abandoned (see article in *Cable Release*). The rest of the Board felt that the Auction was fun, and an enjoyable social event which often attracts members who don't usually get out to other meetings. In addition, it raises a modest amount of money for the club (about \$100.00). A motion was made to continue to hold the Auction on a regular Club meeting evening with the meeting being replaced to alternate between slides and prints. This was carried.

John Telford proposed changes to the present flyer which is out in area camera shops to attract new members. He will use further suggestions by the Board to prepare a new flyer.

Becky Swick asked for the feelings of the Board in regarding the use of colored paper for the *Cable Release*. For a six page newsletter, colored paper costs \$7.80 more. Several members of the Board said they liked the buff colored paper which had been used, and felt it was worth the small extra cost since the Treasurer confirmed that the budget can afford the difference. The Board agreed to let the Editor make the decision regarding the paper used. It was suggested that it would be convenient to have the articles regarding speakers for that month's meeting on the front page.

Garry Kreitzman brought up the idea of producing a product that would represent the Club. Ideas mentioned were using members' photographs in a book, a photo CD, or a calendar. If we were to produce a book using a 'vanity' press, the suggestion was made that members could select a limited number of their images (probably two) and would pay for having these in the book. Mike Stein suggested tying a Club calendar to the McCrillis exhibit. The exhibit judge would choose the images for the calendar, and it would be on sale at the exhibit. To counter the objection that a calendar has only 12 images, Chuck Bress mentioned the Stephenson calendar, which has 50 images with small ones scattered on each month's page. He suggested the possibility of getting subsidies from Penn Camera, Kodak, etc. Garry will continue thinking about producing something to represent the Club, and will look into the costs.

#### **THE CLUB AUCTION - DO WE CONTINUE IT?** by John Telford...

Let's first ask, why does the club have an auction? When I asked, I was given a "I don't know, it just seems to be a traditional activity" answer. Let's also ask, do we want to continue? Do we want to continue because it is one of the principal club activities? Is this what the club is really all about? If we step back to view the club's activities, don't we observe that members attend club meetings to see other member's images and get feedback on their own images, even if it is from a judge that "doesn't like sunsets"?

Yet, the club devotes one slide meeting in March each year to an auction of "photographic equipment". I'm not against having an auction per se, but this auction takes up one of eight annual slide meeting times, since the May slide meeting is separated from the rest by a "body of work" limitation. Holding an auction means having only seven unrestricted slide meetings all year. I would prefer to view other member's images and get feedback on my own images, rather than use the meeting time to hold an auction. But hold on, don't we need "photographic equipment" to be able to make images?

Could it be that members consider acquiring photographic equipment to be as important as the club workshops (such as, those on slides, prints, new directions, creativity, composition, or digital imaging) that are devoted to improving their photographic abilities? If so, then does an auction do an adequate job of meeting this need? Or, could another club activity provide a better service for our members? For example, we could hold "Camera Show Workshops". Every month all year long, as advertised in SHUTTER BUG, a Camera Show is held in the Washington area. The workshop participants could attend as many Camera Shows to buy, sell, or trade photographic equipment as they desire or until their backpacks get as heavy as mine. I have found these Camera Shows to be at least 10 times more useful than the club auction toward acquiring or trading photographic equipment. Truthfully, I'd have to say that there really is no comparison; the Camera Shows are vastly superior. This workshop could be conducted by any of several club "master traders" that I have observed "working the tables" at Camera Shows. If none of the club masters are interested, I'd be willing to conduct such workshops rather than have the club continue with an auction. I have developed some "working relationships" with many of the dealers and have identified those dealers to be avoided.

On the other hand, if there is a sufficient desire to have an auction of photographic equipment to clean out our closets (that is, nobody else would even think about buying this "stuff"), then let's hold it any time other than a club meeting night. For example, hold it on a weekend. I'd rather spend the time that I have available admiring other member's images.

#### **Book Review "Untitled"** by Mel Lewis...

In the past 40 years or so, perhaps no photographers have been more widely imitated than Robert Frank and Diane Arbus. And although they have been widely imitated, they have not been

equaled. since her suicide in 1972, Arbus's reputation has remained secure as one of the great photographers of this century. Now the third volume of her work has been published by Aperture. "Untitled" is devoted to one subject, the mentally retarded. To put it simply, these photographs are astonishing. In the after word to the book, the daughter of Arbus, Doon Arbus, says of Arbus, "She believed there were things nobody else would see unless she photographed them". This is true. These pictures seem to leap off the page, so strong and memorable are they. Many of these pictures are grainy and out of focus, and it makes no difference. Arbus photographed the retarded in the last three years of her life, a time when she had refined her style and surmounted technique. One may ask what gives these photographs their undeniable power. For this there are no firm answers, but certainly a part of the answer seems to lie in Arbus's ability to strip the veneer from her subjects and reveal their truth. That Arbus did so here can not be denied. The result is an image of humanity in those from whom many turn away from. These photographs, however, can not be turned away from. If Arbus had left us with no other photographs other than these, her reputation would remain secure. I can not recommend this book too highly.

#### **Underwater Photography On A Shoestring by Arthur K. Yellin...**

I was thinking that this is the wrong season for this article, but actually not. After all, this is when people run from the snow and ice to the tropics!

I've long loved swimming and "snorkeling." Snorkeling is swimming with a mask and snorkel allowing you to both breath with your face underwater and to keep your eyes open without irritation. Add to these swim fins and you have fairly effortless movement, so you don't tire out (but your back does burn, unless you use sunscreen!). Truly adventurous snorkelers will seek out ship wrecks, coral reefs, and other interesting underwater sights. So far, I've been rather cowardly and have stayed close in to shore. Hey, there are things down there that bite and/or sting! But I've always wanted to take photos underwater in some place where the water is clear (not anywhere north of South Carolina, probably).

However, underwater equipment HAS BEEN very expensive. Nikonos or Sea & Sea will cost you several hundred for a basic model, even used. Then, a few years ago, Fuji introduced a "disposable" underwater camera for less than \$20.00. But I thought, just how good can it be? When my wife and I took a second honeymoon to St. Thomas, I gave one a try. It is the basic cardboard disposable camera, preloaded with ISO 400 Fuji color negative film, in a nifty plastic housing claimed to be waterproof several feet under the water's surface. [Note that this is not true for "weather resistant cameras."] The camera is fixed focus, fixed shutter speed and fixed aperture.

Unfortunately, it has no flash. It is claimed to do well both in and out of the water.

It did exceptionally well, except that fish do not look very colorful to film without flash. Apparently, full or even partial sun is adequate for decently exposed negatives even six feet or so underwater. So I grabbed photos of fish nibbling bread I held between my toes (gross to you? gourmet to fish!). They're not competition photos, but they sure tickled my fancy (and the fish tickled my toes). I also shot several photos out of the water. They came out unbelievably well! They are competition quality!

The controls are very simple and easy to operate even under water. The viewfinder is adequate (remember, I can't see too well without my glasses, and this is done sans glasses and through a mask).

So, for less than \$20, you can be Jack Koostow (no way can you be Jacques Cousteau for that price). But wait, there's more. The disposable camera need not be disposed of! Several years ago, when the disposables first hit the market, the now defunct publication Camera & Darkroom ran an article on reloading them. If you are careful, you can open the plastic waterproof housing safely, remove the film from the cardboard camera and reload it. The film is loaded into the camera OUT OF ITS CASSETTE, so this requires a darkroom. As it is exposed, it is wound INTO the cassette. When fully exposed, the film is completely inside the cassette. While you can seal it back up, I doubt that you can make it anything better than water resistant (because you have to remove a foil seal which appears to have been heat or ultrasonically welded). However, the reloaded camera should be fine to go out into the rain or snow!

#### **#30 by Mel Lewis...**

Whenever I became frustrated or discouraged with photography, a state, alas, that occurs all too often, I try to remember Edward Weston and his famous photograph of a pepper. All who have seen this photograph can not forget it. This simple vegetable seems to glow suffused with an inner light, a jewel. What one should remember is the title of this picture, "Pepper #30". If it took Weston 30 tries to get the picture that he wanted we should not be surprised that it may take us many tries to hope to achieve what we want. In photography patience is not only a virtue, it is a necessity. The longer I photograph the more I realize how very difficult it is to take a good photograph. For me at least photography does not come easily, and that is part of its attraction to me. When I am able to achieve a decent picture I know that I have accomplished something that has worth and meaning.

#### **Computer Imaging Workshop by Mike Stein...**

Alas, the meeting hiatus for CIW continues for December--too much competition with the Festivals of the Winter Solstice. But good things are in store for the new year.

I'm really anxious to see what treasures Joyce Jones cranks out on her new dye sublimation printer. Joyce has demonstrated her knack for creativity with new techniques many times in the past. For my part, I'm going to do some experimenting to share with computer sharpness enhancement trying techniques in a recent Adobe magazine about the use of unsharp masks.

At our October meeting Jim Malaro showed up with another of his computer creations--this time he applied his art to his in-laws! On the high technology end, Clarence Carvell treated us to two Iris prints--stunning results, but not for the feint of heart.

See you in January...keep clicking and tell us what Santa brings you!

**For Sale...**

Beseler Dichro 23dga Colorhead for Beseler 23C II enlarger, with booklet, one diffuser and one light modifier, excellent condition: \$150 o.b.o. This colorhead, lovingly used and well cared for, comes with a guarantee of satisfaction (or your money back). Stan Klem 622-6640.

Want to get into medium format? Very complete Bronica S2A set up. Four lenses, 2 film backs, much more. Asking \$1,500.00. Excellent studio camera! Serious inquiries only. Arthur K. Yellin 774-3463.

View Lens For Sale - 305mm Caltar in #4 Acme shutter. Glass is MINT. Roughly Equivalent to 100mm in 4X5. "Normal" for 8 X 10. Asking \$375.00. Arthur K. Yellin 774-3463.

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**Silver Spring Camera Club Membership Form - 1995 - 1996**

Name:	Spouse:	Regular \$30.00
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Address:	Spouse \$20.00
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City:	State:	Zip:	Student \$20.00
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Home Phone:	Work Phone:
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Make checks payable to Silver Spring Camera Club, and give or mail to Treasurer, Bob Catlett, 8710 Green Road, Silver Spring, MD 20901, (301)585-7163.  
**NOTE:** Dues cover the club year, from September through May. After January 31, dues for the remainder of the year for new members are \$20.00, fees for the spouses and students remain at \$20.00.

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