



CABLE RELEASE

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From The Editor...

Happy New year folks, I hope Santa has treated you all very well. I am just glad to have survived the onslaught of a 4 year old child. This is our first newsletter of the year, and I hope to get off on the right foot. Thank you for all the contributions I have received from our members. You have made my task a little easier. The deadline for the February newsletter will be the night of the print meeting. All future deadlines will be the date of the print meeting. Thanks again..

Corrections...

This is actually an apology for not including Gary Kreizman's article on his New Directions workshop last month.

Print Meeting 7:30PM Silver Spring Library by Mel Lewis

Our guest speaker and judge for the January 18, 1996 print meeting will be Fil Hunter. Fil is a commercial photographer with over 20 years experience based in Alexandria. He is a studio photographer, specializing in still life and special effect photography. Among his many clients are Time-Life and McGraw-Hill. Fil has also written two books published by Focal Press, "Light: Science & Magic. An Introduction to Photographic Lighting" and "Illusion. The Art and Craft of Special Effects for Still Photographers."

Slide Meeting January 4, 1996 by Bernie Van Leer

Just returning from a frosty shoot in Vermont and New Hampshire, Tony Sweet will be our speaker and judge on January 4th, at the Sligo Creek Rec Center. Mr. Sweet, a professional nature and outdoor photographer, is in the process of photographing for a book on "Wild and Scenic Maryland" and a book of east coast imagery from Maine to the Florida Keys. His work appears on greeting cards, calendars, CD covers, and magazine covers. His prints are in private and corporate collections throughout the United States. Tony is also developing a network radio talk show (Talking Pictures) which will air on Public Radio in 1996. He has worked with renowned nature photographers Art Wolfe, John Shaw, Pat O'Hara, Rod Planck, Galen Rowell, and Jim Brandenburg. In 1996, he will conduct photography workshops under his own Art of Nature Photography Workshops Company based in Maryland.

President's Corner by Mel Hoar

It should not surprise anyone in the club that SSCC members did very well in both recent competitions by the Council of Maryland Camera Clubs and the Greater Washington Council of Camera Clubs. SSCC has a long tradition of inter-club excellence. The recent record happened despite the fact not many members competed. Think what could have been done if more had entered. Start working now on your entries for the Spring .

I was asked by the Locust Grove Nature Center, Cabin John Regional Park (part of the Maryland-National Capital Park and Planning Commission system) to announce their "Nature Photography on a Budget" program for adults on January 13, 1:00 to 3:00 p.m., and February 10, 1:00 to 2:30 p.m. Dr. David Flaim, a biologist and amateur photographer conduct the two part workshop covering the basics of nature photography. Call 301-299-1990 for registration. The only cost appears to be your time, film and processing. They are located at 7777 Democracy Blvd., Bethesda, MD 20817.

One of my worst fears as President was realized when, in early December the day before I was due to leave town for a week, the December print meeting speaker/judge canceled, and the program chairman was incapacitated and couldn't find a substitute. There were barely two weeks to find a substitute and I was about to board the plane to Arizona. My frantic call to Clarence from BWI airport was met with a calm and relaxed "don't worry, I'll take care of it." And he did. And I continue to be very grateful. Thanks, Clarence.

The experience underscored to me that SSCC is made up not only of great photographers, but of great people too. It takes a lot of effort to keep an organization like SSCC vibrant, and the more who participate, the easier it is on everyone. My thanks to all of you."

What's Up!!

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December Competition Results...

Print Competition; Judges Anne and Bob Roling

Novice Monochrome Prints

1st - John Telford	Courthouse Towers
2nd - Jim Mitchell	Poster Wall
3rd - Frank Toner	Reflections
HM - Becky Swick	Time Warp
HM - Frank Toner	Autumn

Advanced Monochrome Prints

1st - Max Strange	Girl & Tree
2nd - Garry Kreizman	San Francisco Fruit
3rd - Tom Shea	Storm is immanent
HM - Rick Jolson	Bath Pompeii
HM - Tom Shea	Abandoned Plymouth

Novice Color Prints

1st - Frank Toner	Evening At Roundstone
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Advanced Color Prints

1st - Charles Hundertmark	Harvesting the Bay
2nd - Joyce Bayley	Japanese Iris
3rd - Clarence Carvell	Not 'Til I've Had My Dessert

Slide Competition; Judge David Akoubian

Novice Slides

1st Eric Pfandler	Dead Zlei
2nd John Telford	Rocks at Bowman Lake
3rd Ron Katz	Dream House
HM Teresa Stubits	Martinique Dancers
HM Ron Katz	Autumn in New York

Advance Slides

1st Mike Stein	Tooth and Nail
2nd Steve Stubits	Maury River
3rd Elisa Frumento	Double Windows
HM Joyce Bayley	Bug on Dahlia
HM Kent Mason	Abstract Rock
HM Anne Lewis	Central Parking

*****PLEASE ENTER THE ALL MARYLAND COMPETITION IN MARCH*** MORE INFORMATION TO FOLLOW IN FEBRUARY'S CABLE RELEASE**

Mosaic Competition is scheduled for April. So get the scissors, glue or computer ready and have some fun. Only your imagination is the limit. The Body of Work competition is scheduled for May.

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 Maloro...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, otherwise typed with no handwritten notations. Phone: 410-997-4918.

Computer Imaging Workshop January 25 by Mike Stein

We're back! CIW will meet at my home, 7:30pm, Thursday, January 25. Hope you all had a good holiday season and a great 96.

As promised, I plan to talk about computer sharpness enhancement from my own trials and an article that appeared in Adobe's magazine. Also, I'll be prepared to chat about "Snappy,"

the new \$200 gizmo developed by Minolta to capture quality images from video sources to your computer--I'm always impressed by products that work right out of the box without much of any manual reading or system changes.

As I said last month, I'm hope to see what Joyce Jones has succeeded in with on her new dye sublimation printer--hope you can make it Joyce! As usual, we're open and anxious to share in each other's experiences--show us what you're doing.

See you on the 25th.

ON SPEAKERS and JUDGING...by Clarence Carvell

In the near future the Executive Board will again be asked to consider the possibility of separating the speaker presentations from the competitions. Usually this results in a stalemate for lack of intelligent discussion. It might help to know how other clubs have handled this and how it has helped to yield a more rounded membership.

First, as you know, the practice has been for the acquired speaker to discuss or present a synopsis of his/her work and then to subsequently judge the work of the club members in a head to head competition.

Frequently we have had to accept the quality of the judging in order to get a speaker or a good judge will turn out to be a poor speaker with nothing to say. A good speaker will often not accept our invitation because they don't want to judge. A good judge usually will decline our invitation when they find out they won't be starting until after 9 p.m.

Even though it means we would, under a revised program, be entertaining only one speaker per month, the overall quality of speakers would be substantially improved, partly because of their not having to judge but also because we would then only need half as many. That leaves the person in charge of finding judges a much larger group to draw from and consequently a much improved level of judging.

In the end, it means those members who are interested in competition will not have to sit through a presentation in which they are not interested, thus more of those members will show up and it also means we will no longer experience the mass exodus following the usual presentation. It also means we will be finishing up 1-2 hours earlier giving the members time to get together afterwards if they choose.

Other clubs who follow the separate program/competition format have also experienced a much larger contingent of younger members.

CREATIVITY... by Clarence Carvell

Creativity is the process of revealing something inside of us. It cannot be taught, it cannot be outwardly experienced, it probably cannot even be described in anything less than purely abstract terms.

How then can the photographer, the artist, become the creator?

First, if your seeking the source of your inspiration somewhere outside yourself, you're probably looking in the wrong place. The source of your enlightenment lies within you. Easy to say of course. Now what?

To prepare ourselves for the inevitable requires the ability to overcome fear; the fear of criticism, the fear of failure, the fear of becoming known as radical or an outcast. It involves accepting responsibility for your notions and being able to trust your instincts. Support and understanding of others, and by others, helps us do that.

Pure creativity lies somewhere between the conscious and the unconscious, call it a "dream state". A point where we are not inhibited by reality and yet are aware of the manifestations of our experiences. We cannot change it, we can only experience it.

What we can do also, is learn to control the level of consciousness but it involves completely giving over to intuition. Athletes do it through practice, by conscious relaxation; most people do it, intentionally or otherwise, while driving. For it to be effective, the creative person must be able to do it regularly. Creativity as such becomes a very personal thing but it's value is increased by the amount of impact it has on others, It must somehow be meaningful.

Creativity begets creativity. Giving people a different way of looking at the world is an inherent ability of the creative artist. The more success you experience with your creativity, the greater the chances are you will become more creative in the future.

The Creativity Workshop is an opportunity to share the ideas and techniques others use to explore the labyrinth of the unconscious, second Tuesday each month. Call Clarence, Jim Malero, John, Suzanne or Warren for directions.

Underwater Photography On A Budget by Arthur K. Yellin,

When last you heard from me, I'd written about the Fuji disposable underwater camera. While the results were good for mementos, and it was certainly fun. The fish photos did not show the vibrant colors which my eyes saw. I wanted an underwater camera which was able to shed some light on the subjects. I considered a waterproof housing for a point and

shoot camera, there is even a kit sold which has both the housing and a camera for about \$75. But the housing appears to be a zip lock baggy, and I was hoping for something a bit more substantial. I did some research and discovered that Minolta marketed two underwater models with flash. One is a 110 camera. Personally, I don't even like 35mm anymore because the negatives are so small! I would never fiddle with 110. The other underwater Minolta is either called the Weathermatic 35 DL or the Weathermatic DUAL. If you've been reading my articles over the years, you know that I far prefer to buy warranted used merchandise over paying a premium for new.

The problem with finding one of these Minoltas used is that they represent a fairly small market to start, and people won't part with them, once purchased. I finally lucked out with an ad in the Shutterbug from a Miami Beach camera store. I paid \$120 for the camera, which even came with its nylon belt pouch (it is close to \$200 new). I knew very little about the camera when I ordered it. Basically, I knew that it was waterproof down to about 16 feet below the surface, that it used 35mm DX coded film, and that it had a flash.

Upon receipt, I was very pleasantly surprised to learn that it has "dual" lens focal length settings (not a broad range, but sometimes useful, 35mm and 50mm), and that it has an underwater "closeup" function (more on this below). In addition, I learned that it is autofocus out of water and fixed focus underwater. I bought it in the dead of winter, and I had no way to try it out other than my bathtub. But I lucked out ... the government sent me on travel to Albany, NY (in the dead of winter). I had phoned ahead and knew that the hotel had an indoor, heated, pool. So I brought the camera and shot several frames in the pool of my FDA colleague. At the time, I did not yet have an instruction manual for the camera (one of the risks of buying used), it was on order from Minolta. So I did not really know what I was doing. The underwater photos came out acceptably well and the out of water shots were great!

I waited impatiently for my wife and my next trip to a tropical isle. We came back a few weeks ago from 4 days/3 nights in Bermuda (wonderful place; if you haven't been there, GO! Be sure to have a bowl of Bermuda Fish Chowder at the Swizzle Inn!!) The first day's snorkeling was great. The water was clear and the fish abundant. There were also a few anemone (they do sting, so don't touch!) close to shore (remember, I'm chicken and don't yet go too far). The underwater photos came out quite well, but not competition quality, I fear. The colors were still muted, as with the disposable. The problem, I believe, is that ISO 400 film (which I was using) is adequate for the light levels a few feet down and the automatic flash was not triggered. The following day was overcast and I also managed, with difficulty, to stick my finger over the flash sensor to trick it. Unfortunately, a storm was nearby and the water was murky. I got photos of brightly lit colloidal mud, with glimpses of fish.

But I have now learned a lot about this camera:

1 - In the future, I will try ISO 200 film unless I am doing deep diving (me? Not for a long, long time; although I will get scuba certified in 1996). If that doesn't trigger the flash, I will try ISO 100 film.

2 - The camera is very well sealed (as you would hope). Sometimes it is difficult to get the back open to change the film. The manual suggests opening the battery compartment to relieve the pressure when this happens.

3 - I tried using the closeup feature for a shot of some red coral. I didn't have much success because it is difficult to apply pressure to the closeup button and maintain your position in the water. Maybe this is doable if you are wearing scuba dive weights (which give you neutral buoyancy so you don't automatically float), or if you are in water shallow enough to allow you to stand still.

4 - I have to remember to use the "sports" finder which I bought as an optional accessory for the camera. Using the viewfinder underwater, through the mask, is possible, but the sports finder is much easier. It even has two frames for the two focal lengths.

5 - The camera does not have a lens cap or lens cover. Keep it in its nylon case except when in use!

Except for the closeup button, the controls are very easy to use, even under water. The camera has performed well, and does exceptionally well out of water.

Gallery Opening by Mel Lewis

A new photographic gallery has opened at the University of Maryland Baltimore County, Albin O. Kuhn Library and Gallery. The gallery is spacious and well lit for exhibitions. For those of you that may not be aware, the photography collections include approximately one million images, as well as books, apparatus, and ephemera covering the entire history of photography from 1839 to the present. The first exhibit open from now until February is "Fields of Vision: Women in Photography" featuring the work of such photographers as Diane Arbus, Lisette Model, Judy Dater, Lotte Jacobi, Olivia Parker, and Bernice Abbott. The work is outstanding and is well presented. The gallery is easily accessible from I-95. For further information, call 410-455-2353.

Alfred Stieglitz and the Intimate Portrait by Mel Lewis

All who become interested in taking photographs soon recognize that in skilled hands the camera, that rather simple mechanical tool, can be the true agent of one's intentions. (Of course in lesser hands the camera is no more than a recorder of chaos.) This is true in all photography's many divisions, but nowhere better illustrated than in the photographic portrait. Perhaps Harry Callahan said it best when he said, "A photo is able to capture a moment that people can't always see." That illusive moment that Callahan refers to is evident in a certain kind of portrait that few are able to achieve, the intimate

portrait. Although not commonly thought of as a portrait photographer, Alfred Stieglitz in his photographs of his wife, Georgia O'Keeffe, embodies the very definition of the intimate portrait.

The intimate portrait represents a very small percentage of photographic portraits, to further define the intimate portrait it is useful to at least touch upon other portraits that belong to other categories. One is reminded of the actor's 8X10 "glossies" which are the antithesis of intimacy. In this kind of picture the subject is endeavoring to convince the world that they are beautiful (handsome) and talented and certainly worthy of further consideration. That the photographs are not real in the accepted sense of the word doesn't seem to matter. These photographs are illustrations and are an extension of the facades that actors seek to create with each new role. A related class of portraits are those of celebrities where their carefully prepared face is offered up for viewing; the mask that is impenetrable is presented to the world. Depending on the photograph, these portraits may suggest a meaning, a glimpse of truth, but this suggestion remains unfulfilled. There is no truth here. All that remains for the viewer is the enameled gaze of the subject's selected persona. Celebrities are skilled in gesture and in the roles that they occupy, and their faces seem to move from one pose to another. One may have the feeling that the negatives of these photos may yield a smudge of reality. But these negatives are essentially empty of meaning; rather they are a carefully constructed artifact that presents a "likeness" of the subject. Photographers who specialize in such photos are more collaborators than creators; indeed the final image that is selected is in reality the manufacture of the subject.

II

In the introduction to the book "Georgia O'Keeffe A Portrait By Alfred Stieglitz" O'Keeffe says "I was photographed with a kind of heat and excitement and in a way wondered what it was all about." She goes on to say that "Stieglitz had a very sharp eye for what he wanted to say with the camera. When I look over the photographs Stieglitz took of me-some more than 60 years ago- I wonder who that person is. (emphasis added) It as if in my one life I have lived many lives."

O'Keeffe also indicates that when the photos were first shown "several men - after looking around awhile - asked Stieglitz if he would photograph their wives or girlfriends the way he

photographed me. He was very amused and laughed about it. If they had known what a close relationship he would have needed to have to photograph their wives or girlfriends the way he photographed me - I think they wouldn't have been interested." It is unlikely that Stieglitz could have acceded to their wishes had he so desired.

The portraits of O'Keeffe are the documents and the mileposts of their relationship. While it is true that none of us can know their history together, but it is widely known that Stieglitz was a difficult and irascible man. O'Keeffe indicates "I was able to know more than anyone else - both the worst and best about him. He was either loved or hated - there wasn't much in between." She adds, "For me he was much more wonderful in his work than as a human being..."

These photographs present a level of complexity and knowledge of one another that is not often found in photography. They are also simple in a way that only great art can be simple. From what we know of Stieglitz and O'Keeffe we know that their relationship was deep. That complexity is shown in the photographs where Stieglitz saw deeply into her and she also saw him. He is there in her eyes, in her gaze that is captured in time and looks out to Stieglitz and to the world beyond. In a very real way these photographs are difficult to view because all the veneer that we cover and protect ourselves with is pierced and peeled away leaving O'Keeffe exposed to the world, and yet O'Keeffe is there and she does not pull or turn away.

We witness O'Keeffe age some 15 years throughout the series encompassed by the book. Her womanly body ages, but it loses none of its beauty. We see the planes of her face become more clearly defined. One feels that O'Keeffe always possessed a sureness and a certainty about herself. This is a woman who will turn a way from nothing. This certitude shows itself in picture after picture.

These photographs are absent of any great technical wizardry. These portraits transcended technique. Stieglitz was far advanced in his career during the course of these photographs, and he surely realized that with O'Keeffe he had a subject that would enable him to achieve something of the very highest order. That he did so can not be in dispute. By some unknown alchemy Stieglitz produced work that must be considered among photography's great achievements.

Silver Spring Camera Club Membership Form - 1995 - 1996

Name :		Spouse		Regular \$30
Address:				Spouse \$20
City:	State:	Zip:		Student \$20
Home Phone:		Work Phone:		

Make checks payable to Silver Spring Camera Club , and give or mail to Treasuer, 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, dues for the spouses and students remain at \$20.

Fil Hunter

203-836-2910 da

u 683-2367 h

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