



# CABLE RELEASE

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## Editor Notes....

Here is a scary thought, Merry Christmas and a Happy New Year. Where did all those months go? It is tough trying to get ready for the holidays when one is not really ready for it. Since I can not stop the clock I hope your holiday is a joyous one.

Thanks for all those that continue to contribute to the newsletter. I have been very pleased with the results and look forward to receiving more articles. Remember the deadline for article submissions is the third Thursday of each month. This means that December 17<sup>th</sup> is this month's deadline. I can accept just about any format, all one needs to do is get it to me.

In addition, if you have any thoughts on ways we can improve the newsletter please let me know. I have already had a few suggestions that have been very helpful in making the newsletter easier and more enjoyable to read.

## SSCC Remembers Ellie Spitz....

Long time SSCC member Ellie Spitz died Saturday 7 November after a short illness. She had dropped out of SSCC monthly activities in the last year or so when she felt she could no longer safely drive her car to meetings but continued to be active in field trips. Most recently she was part of the SSCC trip to Ireland in September. Ellie had attended many SSCC field trips, both local and international, since joining SSCC in 1985. She regularly presented slide shows to various senior groups on her travels and had already started showing work from her visit with SSCC to western Ireland. Ellie will be sorely missed by her many friends in the Silver Spring Camera Club.

## Slide Meeting...

The slide meeting will be held Thursday, December 3, 1998 at 7:30PM at the Silgo Creek Community Center located just off the Silgo Creek parkway. The subject for this month's slide meeting will be *Abstracts*. Our speakers and judges will be Ann and Richard Rolfing. Richard and Ann own and operate R.A.R.E Photography. They specialized in

portraits and commercial photography. They have recently traveled to Newfoundland and have had pictures purchased by the embassy for tourism. Their photographs have been shown in numerous galleries and they are long time members of the Bowie Crofton Camera Club. Their photography is truly in deed R.A.R.E.

## Print Meeting....

The print meeting will be held Thursday, December 10, 1998 at 7:30PM at the White Oak Library. The subject for this month's print meeting will be *Abstracts*. Our speaker and judge will be Joe Miller. Joe is a photography instructor at the Northern Virginia Community College, Manassas, Campus. He conducts workshops on a variety of photographic subjects, with an emphasis on visual design. He lectures and judges throughout the area. He is actively involved with the Northern Virginia Alliance of Camera Clubs, and frequently writes about photographic subjects of interest to camera clubs. He has participated in workshops given by Larry West, Craig Blacklock, Joe McDonald and Freeman Patterson.



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## Digital Image Workshop by Stan Klem....

The Digital Imaging Workshop will hold its next meeting on Thursday, December 17 at my home. The meeting will start at 7:30 PM and will continue to explore the length and breath of Photoshop's tools (in both versions 4 and 5). Workshop members are encouraged to bring samples of their latest works (either prints or digital files) for show and tell. Since it will be the holiday season, I would encourage members to bring their latest greeting card creations. As always, we need someone to volunteer to provide hospitality for this and future meetings. I can be reached on 301-622-6640.

## "Winter" at McCrillis Gallery by Suzanne Izzo....

Our 1998 exhibit is now up at the McCrillis Gallery. All the beautiful winter scenes will make you wish for snow--or maybe not if you prefer to keep warm and only see snow in pictures.

I would like to thank everyone who so generously gave of their time to help me with the exhibit. The judge was Margaret Smith. (You can read her comments in the exhibit notebook.) Clarence Carvell made arrangements for the judge and printed the invitation and gallery print list. Becky Swick printed the wall labels. The excellent hanging crew consisted of Jim Mitchell, Jim Harris, Pat and Chuck Bress, and Bernie Van Leer. Jim Harris and Marti Carvell helped me set up the reception, and Sonja Kueppers and John Pfeifer helped with the clean-up. Thanks in advance to Mike Lux and Bill and Bernice Perry who have volunteered to gallery sit.

The opening reception is past, but the exhibit is up until December 18, so if you missed the reception, you can still see the show. The Gallery is open noon to 4pm, every day except Monday. When you go, be sure to take a walk through the gardens as well.

## McCrillis Spring Exhibit by Suzanne Izzo....

As announced in last month's *Cable Release*, our next McCrillis exhibit will be in the spring (April 20 - May 21).

The theme is "Water." The outdoor fountains are beginning to be turned off, but there is still lots of water around. If

## SSCC Officers & Chairpersons 1998-99

*President: Clarence Carvell... 301-725-0234*  
*Vice-President: Jim Mitchell... 410-997-7235*  
*Secretary: Sonja Kueppers... 301-589-8675*  
*Treasurer: Bob Catlett... 301-585-7163*  
*Director: Jim Rogers... 301-855-3532*  
*Director: Henry Rosenthal... 301-587-2235*  
*Director: Alex Cummins... 301-929-0640*  
*Cable Release: Becky Swick... 410-997-4918*  
*Competitions: Anne Lewis... 301-384-4938 and Jim Rogers... 301-855-3532*  
*Exhibits: Suzanne Izzo... 202-829-6470*  
*Field Trips: Edna Knopp... 301-721-1789*  
*Historian: Norm Bernache... 301-935-5617*  
*Hospitality: Print meetings... Suzy & Bill Boyle... 301-933-4527*  
*Slide meetings... Elisa Frumento... 301-593-6007*  
*New Members: Jim Mitchell... 410-997-7235*  
*Property: Joel Fassler... 202-829-7899*  
*Mini Portfolios: Clarence Carvell... 301-725-0234*

## Workshop Chairs

*Alternative Processes: Suzanne Izzo... 202-829-6470*  
*Composition and Presentation: Henry Rosenthal... 301-587-2235*  
*Computer Imaging: Stan Klem... 301-622-6640*  
*Critique: Clarence Carvell... 301-725-0234*

## Representatives to Affiliated Organizations

*Council of Maryland Camera Clubs:*  
*Bill Perry... 301-593-5203*  
*Alex Cummins... 301-929-0640*  
*Frank Toner... 410-997-5813*  
*Greater Washington Council of Camera Clubs:*  
*Sharon Antonelli... 301-933-4450*  
*Henry Friedman... 301-588-1813*  
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Submissions for the *Cable Release* should be given directly to the Editor, Becky Swick, or mailed to her: 5929 Iron Frame Way, Columbia, MD 21044. Provide IBM PC format disks, email to [swick@erols.com](mailto:swick@erols.com), otherwise typed with no handwritten notations. Phone: 410-997-4918.



the weather is getting too cold for you, there is always the water from your own tap. If you need ideas of where to start, see my article in the November Cable Release.

Each Club member may submit a total of 5 prints (color or monochrome). Commercial printing is acceptable. I will collect matted (but unframed) prints at the Club meetings in February (February 4 and 11). After judging, the prints will be returned at the March meetings (March 4 and 11) with an indication of which prints have been accepted. I will then collect the framed prints at the April meetings (April 1 and 8). The show will be hung Sunday April 18 and the opening reception will be Thursday April 22.

Frank Van Riper will be the judge for the spring exhibit. He is looking forward to seeing lots of great water pictures. With the holidays fast approaching, everyone will be busier than usual, so begin work now on your entries.

### **How to Buy Photo Equipment on the Internet By: Sonja Kueppers....**

There are some great opportunities to buy photographic equipment on the Internet, but there are also some pitfalls. I hope that this article will help folks to find the good deals from reliable vendors, while avoiding being ripped off.

#### *On-line catalogs from traditional mail-order sources*

Many of our favorite mail-order sources have websites, which make it possible to purchase from them without consulting a printed catalog, and without picking up the phone. Placing an order this way may lead to greater accuracy in the order, since there's no chance that the person on the other end of the phone could misunderstand what you wanted. Ideally, mail-order company websites provide more information than it's possible for the company to send out in their catalogs. B&H has a good example of such a website, located at <http://www.bhphotovideo.com/>

They're working on getting all of their products on their web page, but in the mean time, you can see what they have up so far, as well as download electronic copies of the monthly flier for those sections they don't have on-line yet -- including their used equipment. B&H uses the Adobe Acrobat format for these fliers; the Adobe Acrobat Reader is available for free download.

Other mail-order companies with websites include:

Adorama <http://www.adoramacamera.com/>  
Calumet <http://www.calumetphoto.com/>  
KEH Camera Brokers <http://www.keh.com/>

#### *Is it safe to order from a company on the Internet?*

Ordering on the Internet is safe as long as you observe the same kinds of precautions you would observe buying things anywhere, with a few updates for the digital age.

It's never a good idea to buy something from a source you don't trust. If it's a company you've previously made purchases from by mail order or in person, you're in good shape. But if it's a company you've never heard of before, it may still be possible to assess their trustworthiness. Remember that it's expensive to set up elaborate web sites. If they've got secure online ordering and an extensive database of products, and the part of the web address immediately after "www" bears some relationship to the name of the company, they're likely to be a legitimate operation. Always read the "about us" information included on the websites, to get an idea of who you're dealing with. Also, check out the company with the Better Business Bureau OnLine at <http://www.bbbonline.org/>

Almost all transactions with major mail-order vendors take place using a credit card. Usually, they will use a "secure server" to accomplish this. You can tell if the transaction is secure by looking for an icon in your web browser showing a closed lock, or a key, or some similar symbol. This indicates that the information is being encrypted during transmission between your computer and the company you're making the purchase from. This is at least as safe as any other method of giving your credit card to a mail-order company. If the company is not using a secure server, think twice about transmitting your credit card number, just as you would think twice about giving out your credit card number using a standard cordless telephone. It is possible, though not likely, that someone might be eavesdropping on the transaction. You should be able to call them to provide your credit card number instead.

#### *What about buying from another individual?*

Some of the best deals on the Internet are available by making purchases directly from other people. Traditionally, this has been done on Usenet News, through forums such as "rec.photo.marketplace". The easiest way to access



Usenet News is to visit the website  
<http://www.dejanews.com/>

In the "rec.photo.marketplace" newsgroup, you will find advertisements from people who are selling photographic equipment. There are also similar services located at various web pages, such as, <http://www.photo.net/photo/>.

By far the most interesting recent development in online purchasing from other individuals is auction websites. The most successful site is eBay at <http://www.ebay.com/>.

All bids are made using a proxy system, whereby the buyer specifies the maximum price they are willing to pay for the item when they first place the bid, and their bid is automatically increased every time someone else makes a bid that is less than their maximum price. For example, I might bid on an item that has an initial asking price of \$10. I decide I'm willing to pay up to \$35 for the item, so I place a maximum bid of \$35. However, the bid that actually goes into effect is for \$10. If someone else comes along and places a bid for \$15, my bid will automatically be increased to \$15.50. This method has three major advantages: first of all, you are less likely to get caught up in the heat of the moment and agree to pay too much for something, secondly, you don't have to check constantly to see if someone else has outbid you, and finally, you never wind up paying more than slightly above the highest bid someone else made.

Another good feature of eBay is that they provide a mechanism for leaving feedback for other users. People tend to want to continue to use eBay, so they are motivated to conduct transactions honestly in order to maintain a good feedback profile.

eBay doesn't get involved in actually completing the transaction; they're just a vehicle for allowing people to reach a mutually agreeable price. They charge reasonable fees to the seller of the item.

#### *Protecting yourself when buying from individuals on the Internet*

Many transactions between individuals on the Internet are concluded by having the buyer send a money order to the seller. On receipt of the money order, the seller sends the product to the buyer. Obviously, this method completely protects the seller, but does nothing for the buyer. Another alternative is to use COD shipping, which provides security for the buyer, but is more expensive.

When purchasing via an auction on eBay, you can usually rely on the other users' interest in maintaining positive feedback profiles to keep them honest. When purchasing from people who advertised on Usenet News or websites, you have less reason to be confident that the transaction will really go through. Many people like to make contact over the telephone, which at least lets you hear who you're dealing with. I strongly recommend trusting your gut instincts -- if you don't feel comfortable with someone, don't send them money.

You can check to see if others have had bad experiences dealing with someone at <http://www.photo.net/photo/>

There is a "Neighbor to Neighbor" service there, on which people can post their experiences. Remember, though, that such systems rely on other people having written up their experiences, which not everyone has done.

For an extra level of comfort in completing transactions with other individuals online, it is possible to use an escrow service. Escrow services accept money from the buying party, and don't release the money to the selling party until after the buying party has received the product and found it to be as described. They charge a fee for this service, but when large sums of money are involved, the peace of mind may be worth it. The biggest escrow service is <http://www.iescrow.com/>

#### *In Conclusion*

I hope that some of you find this to be a helpful introduction to buying photo equipment on the Internet. I've had many successful experiences buying photo equipment online, and would highly recommend it! My final word of advice is not to assume that you'll always get a good price -- if you don't know how much it's worth, try to cross-check the price with another source before you agree to buy. And don't forget to include the cost of shipping in deciding if you're getting a good deal!

#### **Multiplying the light source by Bob Ralph...**

It all seemed so simple to me when I first thought it out. *I could use optical principles to multiply a single source of light into many.* In practice, it turned out to be so difficult that on several occasions I almost threw up my hands in frustration.



My goal was to illuminate a double-blown glass perfume bottle on my studio table. It had to look surreal and it had to look as if I had used a myriad of lighting sources. I wanted to include splashes of color and distortions of contour.

I started with two options for the light source. The first was a 500-watt 3200 degree Kelvin hot lamp in a medium-sized softbox, and the second was a 500-watt 3200 K lamp in a parabolic reflector. My other equipment included a makeshift snoot to collimate a beam from the open bulb, small mirrors, glass prisms, an assortment of acetate color filters, flexible sheets of translucent and silvered Mylar as well as a large collection of colored construction paper.

My old Nikon 8008 has an electronic cable release on a long lead. I mounted this camera on a Bogen articulated arm clamped to the edge of my workbench. The film was Fuji Sensia 100.

On a bed of an old towel, bunched up into irregular ridges and trenches, I placed a sheet of silvered Mylar, which assumed some of the random contour of the underlying towel. Then I positioned the perfume bottle strategically on the Mylar so that the parts of it, which I wished to photograph, were exposed to the camera. Portions of the bottle in contact with the wavy and crinkled Mylar were not only duplicated in their reflection, but also distorted by the convexities and concavities of the Mylar. All of that was relatively easy. The difficult part involved the lighting.

My hot light aimed from either the right or the left and a little higher than the camera, illuminated the exposed aspect of the bottle. This was less than aesthetic, because of unpleasant harsh glare off the Mylar. To suppress some of that glare I placed an acetate colored filter sheet between the light source and the bottle, but somewhat closer to the bottle than to the lamp. Now the distracting reflections from the Mylar were gone, but the bottle was glowing unattractively and monochromatically.

Next, I used the space between the light source and the acetate filter to create secondary sources of light. With small mirrors and prisms, I stole little bits of the 3200 K light, directing these rays around the filter sheet. With additional strategically-placed mirrors I reflected tiny beams of light through filters of other brightly-colored construction paper, which I taped to wooden supports surrounding the central display. By adjusting the contour of the silver Mylar sheet ever so slightly, I could pick up

brilliantly-colored reflections from these bold secondary sources of illumination.

The final product was an image of an intrinsically-beautiful perfume bottle made all the more appealing by its distorted reflection in the Mylar and by the profusion of color illuminating the bottle and its Mylar environment.

Sounds simple when it's described this way. It took me three hours to set it up but only 5 minutes to take 36 images with bracketed exposures.

## Photography Exhibits on the Mall by Suzanne Izzo....

Three exhibits of both historical and photographic interest were showing at the Smithsonian in October. Unfortunately, by the time you read this, one of them will have closed. This was "The Art of Jack Delano" at the Ripley Center. Delano worked for the FSA and was sent to Puerto Rico on assignment. He remained there until his death last year. In addition to documentary photography, his work included movies, cartoons, posters, book illustrations, and music. His autobiography and his book *Mi Puerto Rico* are on sale in the National Museum of African Art.

The Museum of African Art also has an excellent exhibit of the South African photographs of Constance Stuart Larrabee. Although she went to Europe to study photography, she returned to South Africa at 21 to set up a portrait studio. She also traveled out of the city to take striking black-and-white photographs of the native people and their activities and surroundings. Other of her photographs serve as a chronicle of the political history of South Africa. These include a portfolio she created from images taken while accompanying Alan Paton to places he had written about in his novel, *Cry, the Beloved Country*.

Elsewhere you can see the work she produced as a war photographer during World War II and her later work done on the Eastern Shore, where she has lived since her marriage in 1949. This exhibit, which runs through February 28, 1999, focuses on her South African photographs (1936-1949).

Travel back even farther in history and visit the exhibit "Frontier Photographer: Edward S. Curtis" at the National Museum of American History. In a dimly lit room, you will see photographs and artifacts chronicling the life and work



of Curtis who struggled to record the native cultures of North America before they vanished. Several of the photogravures are on view (and are rotated every three months for preservation). There is also a comparison of three printing processes he used with the image in silver, gold, or platinum. The exhibit will be up at least until the fall of 1999.

### On Exhibit: Abbot & DeCarava by Mike Stein....

The Roy DeCarava retrospective at the Corcoran and Berenice Abbot's "Changing New York" at the National Museum of Women in the Arts, worlds apart in style and message, are not to be missed.

DeCarava's works, mainly shot in Harlem, cover the period from 1949 to 1994. Whether the subject is ordinary people or Jazz notables, his sense of rhythm in composition is strong, though frequently a strain to see. Shooting exclusively in 35mm with available light he clearly pushed early films to their limit. The results are extremely low key prints that challenge the viewer to peer in. For me, I think he carried the low key thing too far; there was beauty that the viewer needn't have to work so hard at.

Abbot's works were at the opposite end of the spectrum. She documented architectural changes in New York during the late 30's. Using an 8x10 view camera with long exposures, she shows a city devoid of people. Her contact prints are stunning and show off her flair for conveying the graphic drama of the city's architecture. Many prints in the show are accompanied by a second view of the same subject--the difference certainly shows how well she saw things.

### National Building Museum Invitation....

Roy De Carava is on exhibit through January 4, Bernice Abbot through January 19.

Dear Ms. Swick,

I am in public affairs at the National Building Museum in Washington, D.C. We regularly feature exhibits on architecture, engineering, urban planning, and photography. We would like to invite the members of the Silver Spring Camera Club to the opening reception of two photography shows. The opening, which will be held from 6 to 8 PM on Wednesday, December 2, is for Forgotten Gateway: The

Abandoned Buildings of Ellis Island, and for El Nuevo Mundo: The Landscape of Latino Los Angeles. The former show features the photographs of New York-based photographer Larry Racioppo; the latter features the photographs of another New York-based photographer, Camilo Jose Vergara.

We have an actual invitation that we would like to mail to your members, but were not sure the best way to get it to all of them. Could you let me know if it is possible to do this? Thanks so much!

Jennifer Agresta  
Public Affairs  
National Building Museum  
401 F St NW  
Washington, DC 20001  
202 272-2448, x3202

### Member Activities....

A program produced by fellow member Ashok Sethi will be shown on Cable Channel 49, Montgomery Community Television, Inc. The program is titled 'Traveling With My Camera. Host Elaine Alexander shares her memories and experiences in Thailand through her photographs. The program will be shown on Cable Channel 49 11/10 at 10PM, 11/13 at 3PM, 11/15 at 2PM, 12/4 at 10PM, 12/5 at 2:30PM and 12/7 at 8:30PM.

### Slide Winners November 5, 1998....

Judge - Chuck Bress

#### Novice Slides

1 <sup>st</sup>	Larry Mars	Monument Valley Tree
2 <sup>nd</sup>	Bernice Perry	In the Sangre deChristo Mtns
3 <sup>rd</sup>	Larry Mars	Sunset Between Stacks
HM	Bernie Van Leer	Pilgrims

#### Advanced Slides

1 <sup>st</sup>	Bob Ralph	Il forno
2 <sup>nd</sup>	Elisa Frumento	Milkweed #12P
3 <sup>rd</sup>	Sharon Antonelli	Market Day3P
HM	Betty Collins	Girls at the Beach
HM	Jim Rogers	Yellow Wall & Reflection



# November Print Competition Results....

Judge: Bruce Dale

## Novice Monochrome Prints

1<sup>st</sup> Pat Barnes Female Nude

## Advanced Monochrome Prints

1<sup>st</sup> Max Strange Colonial Door, Deerfield, MA  
2<sup>nd</sup> Mary McCoy Begonia  
3<sup>rd</sup> Mary McCoy Barrels  
HM Jim Mitchell Bikes #1  
HM Bill Perry Northwest Branch #20

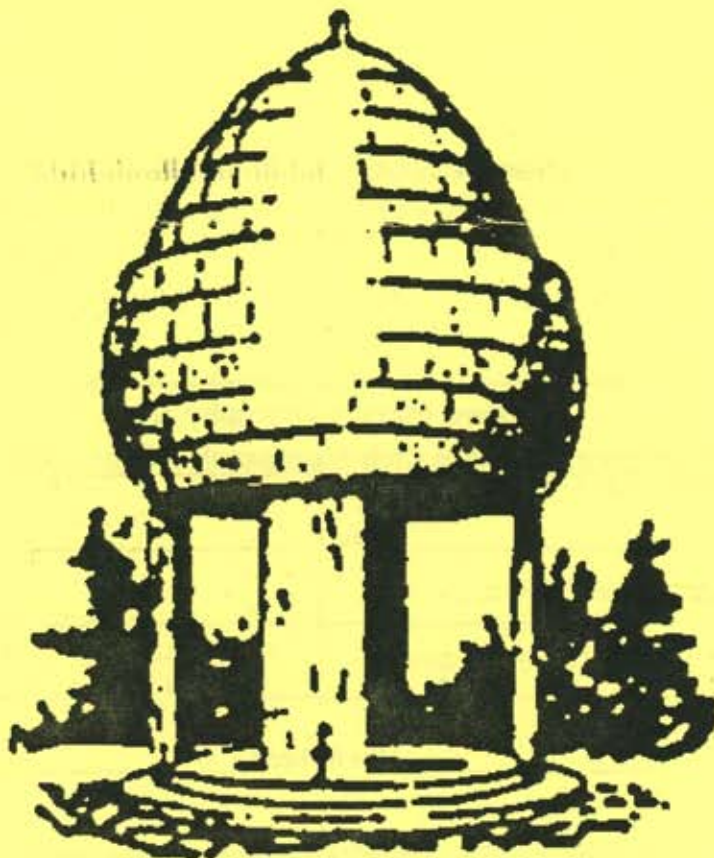
## Novice Color Prints

1<sup>st</sup> Mike Lux Dawn Monuments  
2<sup>nd</sup> Mike Lux Rainbow Beach

## Advanced Color Prints

1<sup>st</sup> Elisa Frumento English House  
2<sup>nd</sup> Elisa Frumento Solo  
3<sup>rd</sup> Chuck Bress Chicago

(Correction on October color prints - Elisa Frumento won the HM award for Sunflower not Mary McCoy)





Cable Release  
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99/76

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[www.scccphotography.org](http://www.scccphotography.org)  
Silver Spring Camera Club Membership Form - 1998-1999

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

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Bob Catlett, 8710 Geren 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, dues for spouses and students remain at \$20.00.