



CABLE RELEASE

Volume 4

May 1965

Number 5



May 20, 1965

Selwyn Powers, Program Chairman, announces that Mr. Noel Clark, White House Press Photographer will be the guest speaker for this meeting.

His subject will be "Photo Journalism and the President".

Some years ago Mr. Clark and his father borrowed Matthew Brady's camera, coated some plates and took some pictures of Dwight E. Eisenhower. He may show some of these and talk about them too.

The Print Competition has no assigned subject.---Open!

WORKSHOP SESSIONS--

under direction of Rudolph Schuetzler.

May 20, 1965

The Workshop Session for the last "official" meeting promises to be a dandy! Selwyn Powers who is the proud owner of a Fotoval Computer will describe its operation and use. The computer is a precision device designed to accurately and scientifically indicate correct exposure time and photographic paper grades. It

serves to reduce darkroom time and paper costs. It appears that "automation" has entered the amateur's darkroom!

The Workshop Sessions were added to the club meetings this past year as a "new" feature. They were designed to disseminate information to club members and to encourage members to participate in discussions on photographic equipment. If these sessions have been successful, it is due to the efforts of several club members who donated generously of their time and talents. Special thanks go to Morris Graff, Lee Snapp, George Winnett, Leon Rothenberg, Jim Johnson, Selwyn Powers, Marshall Hirsh and Roy Beach.

DOUBLE EXPOSURE

April 1, 1965

Reported by Harry W. Piper.

Photographer-- lensman and teacher-- Paul Ehrlich presented his show, "Bolivian Impressions" at the April color meeting. The show was jammed with both entertainment and photographic instruction. Most of the latter was far from the usual. His single-lens-reflex (Exakta) certainly operated well from near sea level to the highest urban levels on earth and he kept it loaded with H.S. Ektachrome! Mr. Ehrlich uses a 75mm lens as his normal lens!

He presented his philosophy that slides intended for exhibition must be judged on a different base than slides which must tell a story. He said that he was including some off-exposure slides to keep the sequences complete, but these were not

AFFILIATED WITH:

PHOTOGRAPHIC SOCIETY OF AMERICA

GREATER WASHINGTON COUNCIL OF CAMERA CLUBS

Double Exposure- continued.

detected. It might be difficult to get used to llamas as foreground material!

A question and answer session followed and it had to be broken off by force. Hope you didn't miss this one.

April 15, 1965

Reported by Jewel Soar.

Ross V. Chapple, a young man with only one year's experience as a freelance photographer, is already making great pictures and a name for himself. His photo-essay in color on the "Potomac in Winter", which was published in the Star, is unforgettable. Mr. Chapple, as artist and photographer, passed that way and was able to convey to others the beauty he saw.

Since he has published other successful picture-stories, the advice he gives would-be photo-journalists is important:

1. The photographer must have a real interest in the story.
2. He should know about the people he will be photographing and not walk in cold.
3. He should be free with his photographic techniques for film is cheap.
4. He should be a part of what goes on in the group so that those being photographed forget about him.

In planning his assignments, Mr. Chapple does some sketching beforehand, for telling a picture story requires planning. He first picks out the significant elements to photograph and then the transitional ones. It often is necessary to go back a number of times to complete one picture story. But once there is a good lead picture, the battle is half won.

Good closeups are strong but the shots should be mixed to add variety, so be sure to take long shots, median shots, close shots, horizontal and vertical ones. In addition Mr. Chapple likes to make photographs of differing textures to add more contrast to the layout.

Do try to have everything well designed. Train your eye to see what you want in the camera while in the field. This way you have a better chance of getting stronger photographs. Don't depend on the enlarger back in the darkroom to rescue
page two

your compositions.

For his work Mr. Chapple uses three cameras, two Leicas and a Nikon and does most of his shooting with three basic lenses, 21mm, 35mm and 50mm. He says he knows his cameras so well that they have become close friends. Judging by the excellent work that is being produced it is a rewarding friendship.

WORKSHOP SESSION

Spotting prints was the subject of the Workshop Session and Jim Johnson spoke mostly of his experiences with "Spotone". This miraculous substance, which comes in small bottles in three shades, can be matched to the tone of your print.

Dust on the negative makes white spots on the print and if these white spots happen to be in gray or black areas, they are extremely unsightly. No printmaker with any pride in his work should show his prints until he has filled in these small areas.

Jim prefers to do his spotting on prints that have been mounted as they are easier to handle. Spotone is excellent for glossy prints as it is the only spotting material that you can't detect by glancing sideways. A really good small brush is recommended, for example, a .triple-0 in size, which is about as small as you can buy. This should be a sable brush and not the 10¢ store variety. One bottle of Spotone goes a long way, and as Jim puts it, will last unto the days of your great-great-grand children!

Directions come with Spotone and experience is the best teacher for once on, it is not easily removed from the print. It can be removed, however, with ammonia and water. To spot a fine line, do it like grains. Don't try to draw a hair-line, for if you do it generally will show.

Jim didn't bring any prints to show where he had spotted them for he said we would not believe it.

Question: What is a Crick?

Answer: The noise made by the shutter of a Japanese Camera!

(And we always thought it was what you got in your back when you carried the outfits suggested by speakers, when on a picture shooting outing!)

DOUBLE EXPOSURE -- continued
 May 6, 1965

From the moment Morris Graff introduced Albert Krewatch to our audience, we were in for a most interesting evening.

Al paid the club the compliment of his pleasure in belonging to our group as well as appreciating the help we have given him toward more enjoyment in the hobby.

This was a two projector presentation with some of the first few moments showing how he makes use of it with his work at Maryland University. Then he launched on a trip to the western United States, Western Canada and finally the Calgary Stampede.

As one viewer put it " That is one way to take a trip. I'm tired out from the long miles, but it sure was good". So Al, after you have gotten back from Poland, and next winter when the evenings are long again---- let's have another.

COMPETITION RESULTS



April 15, 1965

The Secretary being absent and the results not recorded we leave this space unfilled.

May 6, 1965

Color. Judged by Johnson, Hirsch and Rothenberg.

- First Exotic-Bird by Joseph Ney
- Second Day is Done by Austin Weeks
- Third Untitled by Peter W. Duke
- H.M. Yesterday and Today by O. Rasmussen
- H.M. Seneca Mood by John Black
- H.M. Fallen Leaf by Austin Weeks.

NOMINATING COMMITTEE REPORT

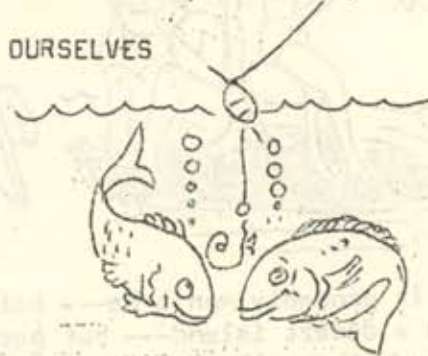
Marty Miller, Chairman, Marshall Hirsch and John Black, the nominating committee present the following as nominations for Officers of the Silver Spring Camera Club for 1965-1966.

Additional names may be presented from the floor, provided the nominee has agreed to serve if elected.

The Slate:

- Selwyn Powers, President
- Rudolph Schuetzler, Vice President
- Don Backer, Treasurer
- Ruth Cole Wertz, Secretary
- Jim Johnson, Director.

AMONG OURSELVES



Travelers! We hope it means some good photography for members Al Krewatch and Morris Graff. The trip for Al will be a visit to Poland, while Morris plans to do the continent of Europe, with most of the time spent in Rome.

For what it is worth, your editor will be on Inga, Channel 4, 9:00 a.m. Thursday, May 20th to plug the Gem Show at the Armory.



Congratulations! to Jim Johnson for the Star in the P.S.A. Pictorial Division.

Glad you joined our ranks:

We wish to introduce Robert W. Hayes, who lives in Silver Spring, works for Laurence Keeler Bricklaying, and is also a college student. His hobbies are photography and water skiing. He enjoys taking pictures of children, since he has four, including twin boys.

Raymond Werre works for the Department of Interior, lives in Laurel, Maryland, and tells us he is interested in 35-mm photography, but also enjoys making model airplanes and bowling.

W.R. Heiner is with the U.S. Navy Oceanographic Office and lives in S. E. Washington. Color photography and sailing are his interests.



For Your Vacation



It probably won't be--- being stranded on a desert island--- but perhaps rolling over the hills to such places as are listed here, which may add to your photographic know-how and fun.

Seventh Annual Photographic Conference, June 11, 12-13, 1965, at Albright College, Reading, Pennsylvania. This is sponsored by the Berks Camera Club and the flyer indicates it is packed full of top lectures and lecturers. Special weekend registration package, \$16.00 per person includes 5 meals, lodging and registration fee. Sunday Field Trip, \$2.00 extra. For information, or to send registration write: Berks Camera Club, Gregg and Noble Streets, Reading, Pennsylvania.

The New England Camera Club Council presents its 20th Annual Outing at the University of Massachusetts, Amherst, Massachusetts on July 9, 10, 11, 1965. Several of our members took in this one last year, and apparently there will be more this year. This is a very popular event. Registration fee-- \$6.00 per person for 3 days. Complete Conference, including 5 meals, starting Saturday a.m. and 2 nights lodging is \$11.75. University Registration Fee (applies to all) is \$1.00. Send fees by July 1, 1965 to Harold C. Durgin, Draper Hall, University of Massachusetts, Amherst, Massachusetts 01003.

Workshop Courses.

Helen C. Manzer, FPSA, ARPS, is presenting Course 1, Workshop in Color Slide Page four

Photography. First Group, July 26-August 6, 1965; Second Group, August 9-August 20, 1965. Course 2, Fall Foliage time in New Hampshire. First Group, September 26-October 1, 1965; Second Group, October 3-October 8, 1965. These courses are being offered at Shangri-La, Weirs, New Hampshire. Fee: \$70.00 for Course 1; \$50.00 for Course 2. Deposits of \$25.00 may be made on each course. For information write: Ruth L. Wiesen, P.O. Box 70, Laconia, New Hampshire.

Helen Manzer also conducts like courses at Asilomar Conference Grounds, Pacific Grove, California. For information write: Miss Barbara Gurley, P.O. Box 3483, Carmel, California.

The Connecticut Valley Color Crafters, Oxford, New Hampshire, present Richard B. and Charlotte H. Pomroy as instructors and Field Director to their 1965 sessions. Twin States in Summer Color--August 8-13. Summer Weekend, August 13-15; Labor Day Weekend, September 3-6; Autumn Weekend, October 3-8; Twin States in Autumn Color, October 3-8. Fees vary. For information write: The Connecticut Valley Color Crafters, Oxford, New Hampshire.

Then for you that want to show off some of that darkroom work the following Exhibitions or Salons are waiting for you:

Ansochrome of the Year Contest.

Each club may submit one 35mm and/or 2 1/2 square Ansochrome transparency. Appropriate prizes. Should any member of the Silver Spring Camera Club care to enter, see the Secretary for the entry form.

May The Cable Release 1965

FOR YOUR VACATION-- continued.

Anscochrome-- continued.

Closing date, July 1, 1965.

1965 International Photographic Exhibition.

Exhibition Calendar.

Closing date for entries, August 7, 1965

Judging, August 14, 15, 1965

Report Cards Mailed, August 19, 1965

Total Rejects returned, August 24, 1965

Exhibited at the Denver Hilton, September 14-18, 1965

All Entries Returned, September 28, 1965

Catalogues mailed, October 2, 1965.

Inquiries should be directed to: Myrtle

E. Schmad, Exhibition Secretary, 3353

South Ulster Court, Denver, Colorado 80222.

The 25th North American International Photographic Exhibit

Exhibition dates: September 1 through September 12, at the California State Fair and Exposition. Closing date for entries, August 11, 1965. For information write: North American International Photographic Exhibit, Administration Building, Sacramento, California 95809.

The Central Washington Fair Associations 12th International

The Central Washington Fair Associations presents the 12 International Photographic Exhibit. Closing date: September 15, 1965. Exhibited, September 29 through October 3, 1965. Letters of inquiry to be sent to: Central Washington Fair, P.O. Box 1381, Yakima, Washington.

Oregon State Fair, 8th International

Sponsored by the Oregon State Fair is the 8th International Salon of Photography. Closing date: August 17, 1965. Exhibit dates: August 29 through September 6, 1965. For information write: Salon of Photography, Oregon State Fair, Salem, Oregon.

Fourth Oklahoma International Exhibition of Photography

Presented by the Oklahoma Camera Club, Sponsored by the State Fair of Oklahoma.

Closing date of entry: September 1, 1965
Exhibited at Art Center, Oklahoma State Fair Grounds, September 25 through October 3, 1965. For information write: Miss Rita G. Kenlay, Salon Secretary, 2004 North Broadway, Oklahoma City, Oklahoma 73103.

28th Memphis International Exhibition of Photography

The Memphis Pictorialists and the Brooks Memorial Art Gallery are the sponsors of the 28th Memphis International Exhibition of Photography, Overton Park, Memphis, Tennessee 38112. Closing date: August 24, 1965. Exhibiting from September 12 through September 30, 1965. For information write: Brooks Memorial Art Gallery, Overton Park, Memphis, Tennessee 38112.

18th International Exhibition of Photography.

The Capitol City Camera Club, Springfield, Illinois is sponsoring at the Illinois State Fair the 18th International Exhibition of Photography. Closing date: July 29, 1965. On Display: State Fair Exposition Building, August 13-22, 1965. Write: Carl W. Robinson, Chairman, Illinois State Fair's 18th International Exhibition of Photography, 519 East Monroe Street, Springfield, Illinois, 62701.

There was not room to carry the conditions of entry, etc of these Exhibitions. In general they are conducted in accordance with recommended P.S.A. practices.

Also the Secretary will have the information at the next meeting, so you may see it there.

Hope that if any members enter these events they are winners, and be sure and let us know. We'd like to put it in The Cable Release.

COMMENT:

This is the last issue of the Cable Release until the Silver Spring Camera Club resumes in September. We've enjoyed taking care of it, and since we do believe in its worth, we'd sure be glad to have some one take it over.

page five

COMMENT -- continued

In fact we would still help, but maybe some one else would get a better slant on things and you would all enjoy it more. So until next September, Happy Shooting all of you. Shutter Bugs. R.C.W.

SCHEIMPFLUG

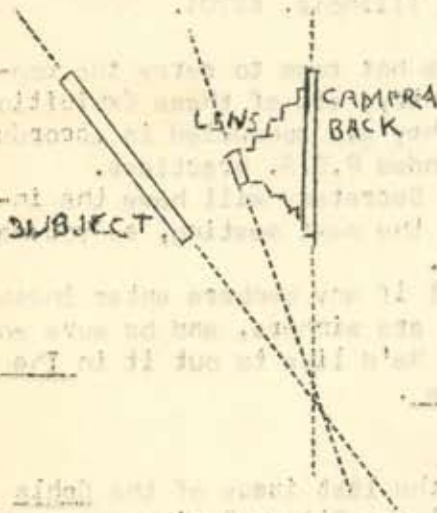
from What's New, G.E. Photo Lamp Department for March 1965.

Really --- that's the name for getting stuff sharp by tipping the camera back, or better yet the lens. The rule? According to the book, "Linhof Practice" is that "the planes of the subject, the lens and the camera back when prolonged must intersect in one and the same line".

Of course you don't actually do it by the book with a T-square, ruler, protractor and compass. You set up the camera square and focus on that part of the subject which is nearest, watch the groundglass, and tip the lens toward the far point, until everything is sharp.

As the banquet photographer puts it, "Lay that focus down!"

If the lens went tip far enough to bring everything in, the back can be swung away, which will introduce an exaggerated perspective. But you're sharp. Incidentally --- the higher above the floor you can get your camera the better. Don't need so much tip.



All of which can save you a lot of flashbulbs on the big interiors. Swing the lens and get everything sharp at F5.6 or F6.8. If four bulbs will light you up at F5.6--shoot. It'll take 8 for F8.

If you don't swing the lens but stop down to F22 to get as much sharp depth as you can--- you'd need 64 bulbs. (4 bulbs for F5.6-- 8 for F8-- 16 for F11-- 32 for F16 and 64 page six.

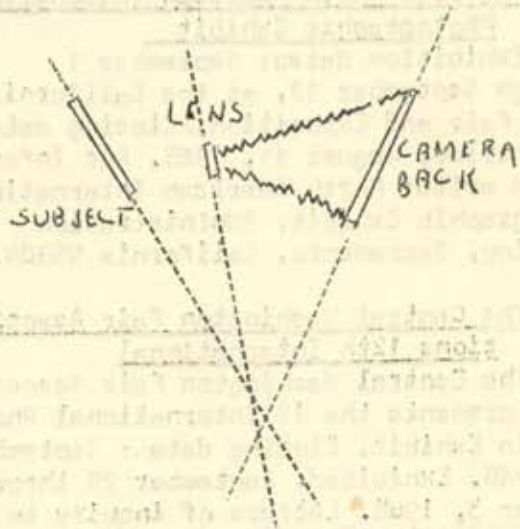
for F22!)

Just any old lens won't do either. You need one with a wide field of sharp coverage. A good F5.6 or F8 wide angle. One that covers, even when used way off axis.

When using dear old Scheimpflug as a bulb saver, remember:

1. Tipping the lens sharpens focus without bothering perspective.
2. Tipping the back sharpens it more but does introduce exaggerations.
3. You tip the lens toward the far part of your scene: "Lay the focus down!"
4. You tip the back back from the far part..

Didn't say so, but the Scheimpflug rule, and its advantages, applies to shooting closeups, near by flat areas, and intermediate subjects too. The real hot boys with the lens tilts use them some on nearly everything they shoot. Even people.



WILDFLOWER SLIDES SOUGHT

The New York Botanical Garden is searching for top quality color transparencies of specific wild flowers from the southeastern United States. The photos are for use in the book on plants of that area in the five volume "Wild Flowers of the United States"

The New York Botanical Gardens will furnish a list of plant species of which pictures are desired. Address:

Wild Flowers of the United States
New York Botanical Garden,
Bronx, New York 10458

(From P.S.A. Journal, April 1965.)