



SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND



# CABLE RELEASE

September, 1981

Volume 20 Number 1

## SLIDE MEETING

Thursday - September 3 - 7:45 P.M.  
Sligo Creek Community Center  
Competition - Open

Once again SSCC will be treated to a presentation by Master Marty Miller. This will be a first for Marty, a slide program entitled "Inside Israel."

Marty is well known to SSCC and has presented many inspiring programs. This evening's presentation promises to be a significant photographic story of economic, political and social importance.

For those of you unfamiliar with our speaker, Miller is a Master of SSCC, Fellow of the Photographic Society of America, Honorary Fellow of the Photographic Salon Exhibitors Association of Hong Kong, Honorary Member of the National Photographic Society of Washington, D.C. He has twice been in the top 50 among the world's international salon exhibitors. He has been published in several newspapers and in several countries around the world. His exhibits have been shown at the Smithsonian, the Cosmos Club and the National Art Gallery of the Republic of China.

His program will provide a first-hand insight into the problems of this troubled area of the world through photography. Don't miss it!

**REMEMBER** Our print meetings will be held this year at the Longbranch Library in Silver Spring. The library is at 8800 Garland Ave., near the intersection of Flower and Piney Branch Avenues. Slide meetings will again be at 10300 Sligo Creek Parkway near Dennis Avenue.

## PRINT MEETING

Thursday - September 17 - 7:45 P.M.  
\*\*Longbranch Library\*\*  
Competitions - Monochrome - Open  
Color - Advanced

We will be fortunate to host Patrick S. Mc Cabe, photographer for the United States Postal Service's Communication Department headquarters in Washington, D.C. In addition to ten years in that position, Mc Cabe was an intern with the Milwaukee Journal and the National Geographic. In both 1975 and 1978, he won first place awards from the International Association of Business Communicators in both color and black and white photography.

He is the featured photographer for the Postal Service's internal publication, Postal Life Magazine, which reaches over 600,000 employees.

Pat is involved in news, feature and conceptual photography. He works on service posters and helps solve photographic design problems associated with postage stamps. The 1980 Christmas stamp, "Madonna and Child," was reproduced from a photo taken by Mc Cabe of the stained glass original in the Washington Cathedral.

Pat is currently working on a postal photographic exhibit scheduled to be displayed at the Spring, 1982 opening of the remodeled Old Post Office building at 12th and Pennsylvania in D.C. Tentatively titled "The People Business," this exhibit should be of great interest to all. While the public will have to wait till 1982, we are hoping for a sneak preview.

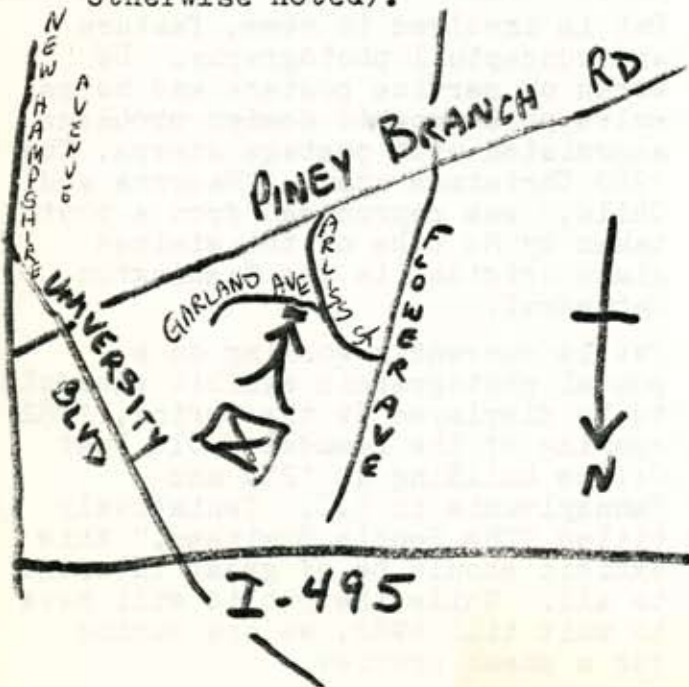


TIME EXPOSURE

- \*Thursday 9/3/81 Slide  
7:45PM meeting  
Sligo Creek Comp: Open  
Community Center
- \*Thursday 9/10/81 New  
7:30PM Directions  
Mike Stein's Workshop  
384-5427
- \*Thursday 9/17/81 Print  
7:45PM meeting  
Longbranch Comp: Open  
Library Adv. Color  
(see map below)
- \*Wednesday 9/23/81 Monochrome  
7:30PM Critique  
Shelly Levin's  
424-0918
- \*Thursday 9/24/81 Slide  
7:30PM Critique  
Stan Chase's  
593-6018
- \*Thursday 10/15/81 Last date  
to submit ALL MD Entries!

**\*\*NEW PRINT MEETING LOCATION\*\***

Print meetings will now be held at the Longbranch library at 8800 Garland Avenue. Print meetings are held the third thursday of every month (unless otherwise noted).



It's been a fine summer for our members to take great photographs. Now, we'll all get to see them!

Welcome to all our returning members and an especially warm greeting to our new photographers. I think you'll find SSCC to be a warm and friendly group, interesting, educational and stimulating. If you have any questions about our club, please ask.

Our various chairpeople have many interesting programs lined up for this season, and I look forward to seeing you all at as many events as possible! I also want to encourage all of our members to enter the various competitions. Don't be shy, YOUR work may fly and think how nice it is to have your creative talents recognized.

ALL MARYLAND INDIVIDUAL COMPETITION

Sunday, November 8, 1981, 9:00AM  
directions will be in future issue  
of The Cable Release

All club members in good standing are eligible to enter as many as 4 works in each category; slide, monochrome print and color print.

Classes are as follows:

Slides: Novice, Advanced

Monochrome Prints: Novice, Intermediate and Advanced.

Color Prints: No breakdown

The October 15 print meeting will be the last opportunity to submit your entries. Have questions? Ask Anne Lewis, Mike Stein or Berryl Longway.

Remember, points won in the All MD count in the club!

As they say, you've got to enter to WIN.

The entry fee is \$1.25 per category for up to 4 entries each. So enter 4, it's cost effective!

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1980-81

MAXIMUM # OF ENTRIES & PRINT SIZES FOR SSCC, ALL MARYLAND & GREATER WASHINGTON COUNCILS OF CAMERA CLUBS - COMPETITIONS

COMPETITION EVENT / CATEGORY	MAXIMUM # OF ENTRIES						
	SLIDES		COLOR PRINTS		MONOCHROME PRINTS		PRINTS
	NOV.	ADV.	NOV.	ADV.	NOV.	INT.	ADV.
SSCC MONTHLY	3	3	3	3	3	3	3
SSCC YEAR-END (open)	5	5	5	5	5	5	5
ALL MARYLAND SPRING CLUB (open)	3	3	3	3	3	3	3
ALL MARYLAND FALL - INDIVIDUAL (open)	4	4	4	4	4	4	4
GWCCC SPRING - CLUB & (open) (nature)	4	4	4	4	4	4	4
GWCCC FALL INDIVIDUAL pictorial / open nature	2	2	4	4	4	4	4
Portraiture	2						
photo journalism	2						
experimental	2						
architecture	2						
abstracts	2						
still life	2						
close-ups	2						
stereos	2						

GENERAL RULES & PRINT SIZES - for specific questions see your council representative

- ① You must be a paid-up SSCC member to enter any competition
- ② All photographs submitted for competition must be taken by the maker; prints must also be made by the maker.
- ③ Maximum mounting board size for all prints is 16" x 20"

④ PRINT SIZE MAXIMUMS

COLOR		MONOCHROME		
NOV.	ADV.	NOV.	INT.	ADV.
upto 11x14	upto 16x20	upto 8x10	upto 11x14	upto 16x20

- ⑤ GWCCC - NATURE: no proficiency / class requirements - open to all level except during the Fall Slide Comp
- ⑥ GWCCC - novices may enter novice, int. or adv. class; int. may enter int. or adv.; adv. may enter only adv. - you may never go down from your level - once you win a 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> you must move up.
- ⑦ All slides must be spotted in lower left hand corner as hand held viewed - name of maker, title and club must also be on slides. All prints must have title, maker and club on back of print only. Please indicate on slides and prints whether you are novice, intermediate or advance.

compiled by Garry Krizman - designed by Lew Lewis - drawn by Anne Lewis GWCCC rules can change!

SILVER SPRING CAMERA CLUB POINT & AWARD STRUCTURE

**GENERAL:**

1. Categories: Monochrome Prints, Color Prints, and Color Slides
2. Classes: Monochrome Prints - Novice, Intermediate and Advanced.  
Color Prints - Novice and Advanced.  
Color Slides - Novice and Advanced.
3. Graduation to next higher class: Only SSCC Monthly Competition points count towards graduation. 18 points are needed to graduate.

	POINTS					COMMENTS
	1st	2nd	3rd	HM	SSCC ACCEPT.	
<b>COMPETITIONS:</b>						
MONTHLY CLUB:	6	4	2	1	0	Maximum 3 entries per category
GWCC & ALL MD. COUNCILS:						
Individual Selection (Fall)	7	5	3	2	0	
Inter-Club Competitions (Spring)	7	5	3	2	1	Each entry selected by the Club gets one point
SSCC YEAR END:	0	0	0	0	0	Trophies are awarded at the Annual Banquet

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**AWARDS:**

SSCC Star and Master of Photography Awards

All points earned are counted toward the award regardless of class or category. 50 points = 1 star (5 Maximum = 250 points)  
300 points = Master of Photography

SSCC Year End: Individual Awards:

1. Each member may enter a maximum of five entries per category.
2. Entries must have been entered in SSCC monthly competition or must have been a SSCC entry in an inter-club competition during the current season.
3. Awards in each class/category will be made as follows: 1st, 2nd, 3rd, and 5 HM.

Photographer of the Year Award:

1. One award for each category/class, based on points earned during the year.
2. If a member moves to a higher class during the year, all the points earned in the lower class will be counted as half.

Service Award:

Awarded to the member who has done the most for the SSCC during the season. Determined by secret ballot of the Executive Board.

### THE NOVICE CORNER

As a service to our novice members, and anyone else who is interested, the CABLE RELEASE is initiating a new column. The purpose is to provide answers to those questions you may have and not be able to find the answers yourself. SO GANG, if you have a question, send it to the editor:

Arthur K. Yellin  
12 Dutchess Court  
Olney, MD 20832

I will then find a club member who knows the answer, or - if necessary - seek the answer elsewhere. Both the question and answer will be published here. P.S. only legibile questions will be accepted!

This month's question is: WHEN making a proof sheet, I've always been puzzled about proper exposure. If you're supposed to print for minimum black, i.e. the least exposure which will yield a true black wherever the negative is completely clear, how come you can see the film's edge and sprocket holes in proof sheet examples found in instructional books?

The answer: A PROOF SHEET is not intended to be exposed for minimum black in the same way as a print since it is unlikely that all frames were identically (and properly) exposed in the camera, especially when you bracket exposures. So, printing at either end of your film's exposure range would not give a "usable" print at the other end of the range.

The key word above is "usable." A proof sheet, it is hoped, will give usable prints of each and every frame. The question is the purpose of the proof sheet...to give you an idea of how each frame looks; composition, exposure, overall sharpness (did your subject move?), is dodging or burning required for any particular frame? Which frame(s) best express your mind's desired image?

Therefore, a usable proof sheet is best made with an intermediate exposure. The actual exposure will differ from

one worker to another, depending upon your equipment, paper, chemicals etc. It is usually something like f 5.6 - 8 for 8 to 10 seconds. If a large proportion of frames come out unusable (too light or too dark) then you need to recalibrate your exposure with another proof sheet. By the way, if this is the case, you will probably want to investigate the cause of your film's over or under exposure. Sometimes about half the proof sheet will be usable and the other too light or too dark. If that's the case, you'll need two proof sheets, and once again you'll probably want to know why.

\* \* \* \* \*

This month we're blessed with TWO notable questions for this column. The second question is important to all our members:

HOW are club competitions run? What do I do with my entries after I get to the meeting place? What else do I need to do? What rewards will I get if I win? (A big kiss from Gary Kreizman).

First we'll explain a Slide Meeting. You may enter in either the Novice or Advanced class, however, once you go to advanced you may not return to novice. There are rules for "normal" advancement which will be explained elsewhere. You are entitled to enter as many as 3 slides each month in whatever category has been assigned to that month's meeting (e.g. this month is OPEN, any subject you want). The club maintains a record of all entries; a separate book for each class. You must record your name and the title for each of your entries in the appropriate book. You then place your slides in the appropriate pile; they're marked Novice and Advanced.

BUT, BEFORE YOU DO THAT, make sure that you've put the following on EACH slide: 1)Your name, 2)Your class - NOV or ADV is sufficient, and 3) A round mark in the lower left-hand corner of the front of the slide. THIS IS THE SIDE WITHOUT PRINTING (except for a number and sometimes processing date) AND IS THE GLOSSY

THE NOVICE CORNER - continued

OR NON-EMULSION SIDE. Now you sit and make nice friends and wait for the evening's presentation. The judging takes place after club business and whatever program is planned for the meeting. If you wish, you may hold your breath during the judging, but it's not recommended (I know, I tried). If you win an award, you'll know right away. After the competition, you should retrieve your slides. By the way, they may be entered at a second competition, if they did not take any awards. Rewards? Fame, accolades, and the knowledge that other photographers appreciated your creativity and ability!

PRINT MEETINGS are about the same routine, except that we use a "light box" instead of a projector. Each of your entries, again you are allowed up to 3 in your class, should have your name and class on the back (for uniformity, try the upper left hand corner) and a title for the print. The print should also have a large arrow or other marking to indicate the top. Be careful that you mark your prints correctly, although some of mine have looked better upside down! Classes are Novice, Intermediate & Advanced for Monochrome (usually black and white) and Novice and Advanced for Color prints. Again, once you move up, there's no returning. For prints, the classes have size limitations. In Monochrome, they are any size UP TO 8 X 10 inches for Novice, UP TO 11 X 14 for Intermediate, and UP TO 16 X 20 for Advanced. For Color prints; UP TO 11 X 14 for Novice and UP TO 16 X 20 for Advanced. You may always enter a smaller sized print if you so desire. Again, you must record your entries in the appropriate ledger. Prints are usually displayed until the judging and may also be re-entered at another competition if they do not win any award.

NEXT MONTH, WE'LL TRY TO ANSWER YOUR QUESTIONS...SO SEND THEM IN!

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PRINT CRITIQUE MEETINGS - What are they, and why should you attend?

Unlike the club's formal competition the Print Critique meetings are informal gatherings of interested members who wish to learn from each other's experience, knowledge and opinions.

This year, a number of interesting topics are planned which will be of value to both the beginner and the experienced worker. There will be discussions of technical and aesthetic aspects of monochrome prints. Films developers and papers will be discussed. There will be a session for calibration of films and give you a "personal" ASA rating for your favorite film/developer combination. This will be done by exposing a grey scale and then making densitometric measurements of your developed film.

We'll invite SSCC multi "STAR" award recipients to speak on print quality and composition; they will also be asked to critique prints that you bring.

Have a problem and want it discussed let us know and we'll see what we can arrange!

The first Print Critique Meeting is scheduled for Wednesday, 9/23/81 at 7:30 P.M. It will be held at the home of Shelly Levin, who would like to know if you're coming. For directions, call him at 424-0918.

COME ON DOWN - YOU MAY LEARN A LOT!

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FOR SALE - (ads placed free for members only)

Seconic L 428 Incident Meter	\$80
ELW Nikkormat Black Body	\$200
Nikon F2A Black Body	\$425
45 CT-1 Metz Flash Unit w/filters, w/a diffuser, batteries & charger, remote sensor and close-up bracket	\$300

Interested? Call Anne Lewis at 384-4938.

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"Location and Set Lighting: Where You Should (and Shouldn't) Aim" by Ernie Pittaro PART I

Our officers and chairpeople want you to know that they are available to answer your questions, listen to your comments and your suggestions, and respond to your criticisms.

Their names and phone numbers are provided below, and appear in each issue of The Cable Release for your convenience!

Pres.	Anne Lewis	384-4938
V.P.	Sylvia Perry	942-0014
Sec.	Fran Kiley	622-0142
Treas.	Normand Bernache	277-6935
Dir.	Skip Waters	730-4286
Slide Prog.	Betty Foster	588-7340
Print Prog.	Phil Fabrizio	948-7295
Editor	Arthur Yellin	774-3463
GWCCC	Hal Ettinger	365-2543
All MD	Anne Lewis	384-4938
Slide Crit.	Stan Chase	593-6018
Mono. Crit.	Shelley Levin	424-0918
Color Crit.	Sylvia Perry	942-0014
New Direct.	Mike Stein	384-5427
Field Trips	Garry Kreizman	384-4911
Workshops	Harold Browning	622-2091
Purch.	Fred Nathanson	468-6194
Hosp.	Jim Harris	434-6225
Montg. Cty Arts Council	Mike Stein	384-5427
** ** ** ** **	** ** **	** ** **

Arthur Yellin took First Prize in the photo contest part of the 5th Annual Parklawn Five Mile Classic foot race.

Did you know that the Maryland Park Dept. is looking for good photos?

When lighting a set or location, there are two major considerations. First, is to put light where it is wanted and needed; second, is to take light away from areas where it is not desirable.

For the sake of this discussion, we will coin the word "unlighting." Unlighting is the method of holding back light either totally, or partially from those areas of the camera's view where it would cause a destruction of the intended lighting effect.

If lights are set up in such a way as to indiscriminately bathe the area with uncontrolled floods and spots, light will be coming from a number of directions, causing shadows that will distort the subject matter, and make the setting look confusing and artificial.

For this reason, there are many devices available to the cinematographer enabling him to control the light output of any specific lamp in a number of ways.

Barndoors

Spotlights usually are equipped with barndoors. Barndoors consist of two or four metal flaps that can be adjusted to cut off part of the light beam. The unit also rotates a full 360 degrees so the flaps can be positioned to cut off at any required angle. Because the flaps are close to the lens of the spotlight, the resultant cutoff is one which has a soft edge. This is useful in that it allows the light from one spotlight to be blended with the output of another lamp without any perceptible line of demarcation. This also helps to eliminate the danger of multiple shadows where more than one lamp is in use, allowing wider areas to be lit.

The sharpness of cutoff varies somewhat according to whether the spotlight is in spot or flood position, or at any point in between.

Many flood-type lamps have barndoors as well and the soft edge of the shadow is even more undefined because the flood type of lamp is more diffuse in its output. Single or double broad lights seem to have fallen into disuse in many studios, largely being replaced by soft lights. This is unfortu-

nate, because the two types of lamp are not the same. The soft light gives a very diffused character of light, which is what gives it its name. It is an almost shadowless lamp unit where barndoors would be almost useless since it is used for soft general fill light.

The broad light, however, gives a type of light that is somewhere between a spotlight in flood position, and a soft light, and barndoors can be used very well to softly blend the edges of the light from one lamp to another. Broad lights will give a good type of fill light, a bit stronger than that of a soft light, and not as diffused. But when used with barndoors, it is more controllable and can be restricted to specific areas as a vigorous but somewhat defined fill light. The use of barndoors will demark specific areas with a soft edge.

Clips

A clip is a flat piece of metal approximately the same thickness as the barn door. It is used as an auxiliary to the barndoor, or sometimes attached to the matte box on the camera to prevent spilled light from striking the camera lens. Clips are usually attached by spring clips or wing nuts and, like barndoors, painted dull black.

Flags, Cutters And Blades

These are flat panels of various sizes, usually made of black flannel mounted on metal frames. They are used to mask off unwanted light, and the sharpness of cutoff depends upon the amount of distance between the luminaire and the flag, the distance between the flag and the subject, and the type of lamp (spot, flood, etc.). Flags are usually about 18" x 24" but can be larger or smaller in the same general proportion. Cutters are exactly the same except for size and proportion, typical dimensions being 10" x 48", 10" x 20" and 6" x 10". Blades can be small or large, but are very long and thin, dimension: can be in the nature of 6" x 18" 4" x 24" and similar proportions.

All of the above are usually mounted independently of the luminaires, on Century stands which allow



SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1981-2

Name \_\_\_\_\_ Spouse Name \_\_\_\_\_

Address \_\_\_\_\_

Phone Number \_\_\_\_\_

Regular membership - \$18.00 cheap Spouse membership - \$9.00 another bargain  
Student membership - \$9.00

Make checks payable to the Silver Spring Camera Club and give or mail to:  
Normand Bernache 6313 63rd Place Riverdale, Maryland 20737

DUES ARE DUE !

continued from page 5

for very accurate positioning so that light cutoff is very controllable.

**Scrim**

Scrim are the same as flags, cutters and blades, except that instead of the opaque black flannel, they are made of a three-sided metal frame (rectangles with one open side) and fitted with black net material so that light is reduced and diffused, rather than cut off altogether. The open side of such scrim frames allows for part of the subject to be somewhat shaded, without a shadow of the scrim frame showing. The use of scrims allows one light to deliver two different intensities of light upon the subject if only part of the beam is intercepted. The scrim will reduce the intensity of the entire output of the light, if the scrim is placed to cover the beam completely. However, to make such a reduction of light intensity, it is often more practical to use a net, or metal shutters which will be discussed later.

**Targets And Dots**

Targets and dots are circular flags, which is what prevents them from being called flags. These are either made of metal, painted dull black, or can be metal rims with scrim material. Targets can be anywhere from 6" to 12" in diameter; dots are the same except smaller, usually about 3" in diameter. The use is similar to that of flags, cutters and blades, except that targets and dots are of a different shape, and smaller, and can fit into tight places where light must be prevented from striking part of the subject, or reduced by using a scrim in place of the opaque material. These, too, are usually mounted on Century stands for proper placement.

**Gobos**

Gobos are large units, usually made of plywood. They are self-standing, and may range in dimension from 12" x 18," 24" x 48," or even as much as 4' x 10'. They consist of a frame that is braced to support thin plywood, and at the bottom, a detachable foot that will allow it to stand up without further support. Sometimes gobos can be supported by century stands, or C-clamped to a piece of scenery, such as a flat.

**Teasers**

Teasers are nothing more than opaque members like large cutters or blades, but these are flown and positioned to block off direct light from backlight units so that the camera's lens will not be prone to producing flares upon the film. These are lightweight units that can either be supported from above by ropes, cables or chains, or by tall Century stands, or supported at the top of flats.

**Butterfly**

These are large metal or wooden frames, very light in weight, with scrim material (net) stretched to cover the entire unit. They are used in outdoor locations to soften sunlight, and are suspended lying flat, or almost so, so that actors moving about underneath them will not have the intense contrast that raw sunlight would impart.

Butterflies can be quite small, (3'x4') or and big as 12'x24' depending upon the area that is to be covered by the camera. Care should be taken to mount such frames so that wind will not cause them to collapse and topple from their mountings. The large surface of net often becomes resistant to wind and air turbulence.

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LOOKING FOR A PHOTOGRAPHIC CHALLENGE?

TRY ONE OF THESE...

Photographically portray:  
sound or noise  
force  
a dilemma

\* \* \* \* \*

A message from the Editor:

If any of our members have an opinion, comment, article, notice, advertisement, puzzle or any other contribution, please give or mail it to me at:  
12 Dutchess Court  
Olney, MD 20832

If it is a copyrighted item, you must obtain written permission before it may be reprinted. If it is original and you wish to retain copyright protection, please advise me.

I will accept submissions in any LEGIBLE form.

Sincerely,

*Arthur Yellin*

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Part II will appear in next month's Cable Release



SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND 20901

AFFILIATED WITH  
PHOTOGRAPHIC SOCIETY OF AMERICA  
GREATER WASHINGTON COUNCIL OF CAMERA CLUBS  
ALL-MARYLAND COUNCIL OF CAMERA CLUBS  
MONTGOMERY COUNTY ARTS COUNCIL



# CABLE RELEASE

AARON ROSENTHAL  
3001 VEAZEY TERRACE N.W.  
WASHINGTON D.C. 20008