



SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND
20901-0709

CABLE RELEASE

APRIL 1982

VOLUME 20 NUMBER 8

SLIDE MEETING

Thursday, April 1, 1982, 7:45 PM
Sligo Creek Recreation Center
Competition = Open

Our speaker for this meeting will be Bob Oakes, a photographer with National Geographic for twentytwo years, and currently Senior Studio Photographer for that prestigious publication.

His subject will be "Lighting on a Shoestring" and will concern the use of portrait lighting techniques using umrellas. In addition to a demonstration of his techniques, Oakes will bring a series of slides and prints exemplifying his methods.

Bob has been a speaker at the National Convention of the Professional Photographers of America. He is a member of the White House News Photographers Association.

He has demonstrated potrait photography internationally and has been on the faculty of the Fred Ward School of Photography.

SLATE OF NOMINEES FOR SSCC OFFICE FOR 1982-3 SEASON

President - Sylvia Perry
Vice President - Arthur Yellin
Secretary - Jim Harris
Treasurer - Normand Bernache

VOTING TO BE HELD AT BOTH MAY MEETINGS!

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INSIDE THIS ISSUE OF THE CABLE RELEASE:

Information on the year-end competition!

AFFILIATED WITH

PHOTOGRAPHIC SOCIETY OF AMERICA
GREATER WASHINGTON COUNCIL OF CAMERA CLUBS
ALL-MARYLAND COUNCIL OF CAMERA CLUBS
Montgomery County Arts Council

PRINT MEETING

Thursday, April 15, 1982, 7:45 PM
Longbranch Public Library, Silver Spring
Competitions: MONOCHROME = OPEN
MULTICHROME = Novice

For those of you who have read the Pop Photo Snapshots section on the November, 1981 issue of Popular Photography, you may remember an article about a photo exhibit on the State of Maryland. On April 15, we will have an opportunity to view portions of this exhibit as shown by Tom Beck, Curator of Photography at the University of Maryland in Baltimore County. Beck was responsible for coordinating this photographic survey of Maryland as commissioned by The Equitable Trust Co of MD. The survey, completed in time for the bank's new opening in the Baltimore Inner Harbour area, is a tribute to Maryland and its people.

Tom gathered a group of 21 recommended photographers for the project, and shot from July 1979 to June 1980 at an expense of \$120,000. The group was charged with photographing the diversity of the State, its people, traditions and changing characteristic

When the Equitable Trust Co. building officially opened in September, 1980, 400 photographs were scattered throughout the bank's eight floors, and have become part of Equitable's permanent collection.

The efforts of this group does not end at the Inner Harbour. Tom hopes that by the Fall of this year, there will be a major exhibit of their work at the University of Maryland Fox Gallery, and - perhaps - a book entitled "Images of Maryland."

Come see Maryland, and bring a friend along!

THERE SHOULD BE NO DISCUSSIONS OF A WORK WITH A JUDGE WHILE THE COMPETITION IS IN PROGRESS, EVEN IF THE JUDGE ASKS A QUESTION!

If he or she cannot identify the subject of a photo, that's part of its impact!

TIME EXPOSURE

- THURSDAY 4/1/82 Slide Meeting Competition = Open
7:45 PM
Sligo Creek Rec Ctr (No Foolin')
 - Thursday 4/15/82 Print Meeting Competitions - Mono = Open Color = Novice
7:45 PM
Longbranch Public Library, SS,MD
 - SUNDAY 4/18/82 New Directions/Field Trip (see page 6)
9 AM
Assemble at Colesville Public Library
 - Thursday 4/22/82 Slide Critique Meeting
7:30 PM
Stan Chase' Home 593-6018
 - Wednesday 4/28/82 Print Critique Meeting
7:30 PM
Shelly Levin's Home 424-0918
 - Thursday June 3 Year End Banquet Awards, Fun, Eats Results of Year End Competition
7:30 PM
The Washingtonian
- (See article below for information about the Year End Competition)

YEAR END COMPETITION - End the Year in a blaze of glory and winnings!

Each year the Silver Spring Camera Club ends its official season with a special competition. The entries are judged privately and winners announced at the year end banquet. Remember, you worked all year for those entries, you have them, give them another try...Go For The Gold!

RULES

- 1 - Up to 5 entries per member per category. (E.g. 5 slides, 5 mono prints, 5 color prints).
- 2 - To be entered, a work must have been competed in a least one Intra or Inter club competition (an entry in the Spring GWCCC which hasn't been in club competition yet MAY BE entered in this Year End Competition!) during 1981-2.
- 3 - A member who has been in more than one class during the year may enter in either class for this Competition.

THE CABLE RELEASE BULLETIN BOARD

FOR SALE -
Paximat 35mm Projector, Multi-voltage, semi-automatic \$25
about 20 slide holders - 50¢ each (take all)
Olympus 35mm RF camera with case f 1.8 lens, auto-exposure \$30.
Sound good? Call Shelly Levin at 424-0918

* * * * * Important Numbers

President:	Anne Lewis	384-4938
Vice Pres:	Sylvia Perry	942-0014
Secretary:	Fran Kiley	622-0142
Treasurer:	Normand Bernache	277-6935
Director:	Skip Waters	730-4286
Slide Prog:	Betty Foster	588-7340
Print Prog:	Phil Fabrizio	948-7295
Cable Rel:	Arthur Yellin	774-3463
GWCCC Rep:	Hal Ettinger	365-2543
All MD	Anne Lewis	384-4938
Slide Crit:	Stan Chase	593-6018
Mono Crit:	Sheldon Levin	424-0918
Color Print Crit:	Sylvia Perry	942-0014
New Directions Wkshp:	Mike Stein	384-5427
Field Trips:	Garry Kreizman	384-4911
Workshops:	Harold Browning	622-2091
Purchasing:	Fred Nathanson	463-6194
Hospitality:	Jim Harris	434-6225
Mont. Co. Arts Council:	Mike Stein	384-5427

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* Thank you Ralph Jones for the color workshop. Beautiful Prints!
* But, a Dangerous Hobby!
* * * * *
* Thanks also to our fine Print Handlers and our Projection Team!
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So, if you started the year, for example, in Novice Black and White, and advanced during the year to Intermediate BW. Then you may elect to compete in either class, Novice OR Intermediate, for this Competition

Sylvia Perry, currently our Vice-President and nominated for President, will collect YEAR END COMPETITION entries at the May 6 and 20 Slide and Print Meetings. These are the last regular meets of this year.

SANTA CLAUS WEARS A RED SUIT . . . HE'S A COMMUNIST!

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So begins a song by Arlo Guthrie called "The Pause of Mr. Claus." Perhaps his cynical commentary on the American tendency for stereotyping should be required reading (or listening) for SSCC judges so that they may pause before throwing a work out of competition simply "because they've seen so many."

I'm specifically referring to Mr. Martineau's elimination of a slide (March 4 competition) entitled "A Visit With Santa." Was it a good photographic work? Did it tell a story as is appropriate for a photojournalism entry? Was it well composed? Artful? Technically correct? We may never know since Martineau threw it out because "he's seen so many."

How many, many times have we all heard this "judgement?" Must we accept such comments? Is there a way to avoid this, and similar, judging pitfalls? Perhaps!

Admittedly and understandably judging is a subjective (and difficult) task. Further, it is legitimate for a work to be eliminated because of personal preference, or lack thereof. However, this should be the final consideration.

Would it be acceptable to present our judges with a brief listing of what WE THINK the criteria should be? I think so; I also think that some judges may be grateful for such guidance, as opposed to the necessity for divining a reason for elimination of a work. While some may feel it is an imposition, it IS, after all, our club and our competition!

I suggest a very brief explanation of the way our competitions are run and the following list of criteria:

- 1 - Does the work fit the category? If not it does not merit further consideration.
- 2 - Technical Quality - Exposure, sharpness, Depth of Field, etc.
- 3 - Composition - Use of space, division of the field, horizontal vs vertical formatting, location of main subject, etc.
- 4 - Uniqueness - Is it just a photo of a cat or is a cat doing something special. Is the use of lighting unique for the subject?

5 - Impact or Interest - Here a category is provided for subjectivity. We know it cannot be avoided, but perhaps it can be given an appropriate value!

My suggestion is not based on an unrealistic hope of eliminating bias and subjectivity, but of directing our judges in such a way as to have them consider these other factors, if not first, at least along with their personal prejudices.

NO ONE OF US should ever have a work eliminated simply because the judge has seen too many of the subject; or has seen many better shots of the subject outside of our competition; or hates "cats," or any other animal, vegetable or mineral!

AKY

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AND NOW, ANOTHER SOLUTION TO ANOTHER PROBLEM!

As discussed in previous Cable Release issues, there appears to be a problem within the SSCC of too rapid advancement from one class of competition to the next, e.g. from Novice Monochrome to Intermediate Monochrome.

While several suggestions have been made, none have presented themselves as the ultimate remedy to our problem of forced advancement inconsistent with experience, skill and achievement levels.

We have developed another potential solution for this problem, as follows:

While a given number of points will still be required for mandatory advancement, a specific portion of them must be obtained in any one club competitive year. This will eliminate advancement due to longevity as opposed to photographic development (You should pardon the expression), skill and achievement.

AND/OR, the number of awards given at any club competition should be reduced such that 1st, 2nd and 3rd PLUS HM equal 10% of the entries, provided there are 35 or more entries. For smaller competitions, we suggest only a 1st prize for 9 entries, 1st and 2nd for 12-14 entries, 1st + 2nd + 3rd for 15 or more entries through 34. HM awards begin with 35 entries to make up the 10%. Thus, for 60 entries, there would be 1st, 2nd, 3rd and 3 HM awards, instead of the present 6 HMs.

One additional possibility has been considered; that of omitting HMs from the point count for advancement, but not for other club awards.

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NOVICE CORNER - continued

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Certain additives which you may read about, such as Crone C, cause this softening effect.

Another type of developer that has recently found favor among 35mm users is the HIGH ACUTANCE developer which acts on the surface of the film's emulsion. Such a developer will only work well on thin emulsion films like Kodak's Panatomic X. These developers cause a slight buildup of density at the juncture of dense and clear regions of the image, thus producing apparent sharpness. This is called an "adjacency" or "border" effect. Neofin Blue, Ethol TEC and Optimate are such developers. They produce little adjacency effect on Plus X and produce muddy (poor) negatives on Kodak's Tri X, which has a much thicker emulsion than the first two.

A ONE-SHOT DEVELOPER, as its name implies, is intended to be used once and then be discarded. D-76 diluted 1:1 is a one-shot developer (whereas D-76 straight may be reused with proper replenishment for as many as 20 rolls with consistent results).

Reusable developers may be of particular interest to those of you who shoot a lot of 120/220 film, each roll of which takes about a pint of developer. However, you must remember to limit the shelf life of your developer. Not more than 3 months is my recommendation.

Have some questions on this, or any black and white photographic subject? Come to the Monochrome Print Critique meetings; fourth WEDNESDAY of the month. You'll find an attentive ear, and - maybe - the answer(s).

APRIL FIELD TRIP AND NEW DIRECTIONS WORKSHOP TO BE COMBINED THIS MONTH

In the morning, we'll head to the Corcoran Gallery and see the current photographic exhibits (see item below). Then we'll pack up our tripods and head to Glen Echo Park, a place which I find particularly inspiring for photographers.

Date: Sunday, April 18, 1982

Time: 9:00 A.M.

Place: Carpools form at the Colesville Road branch of the Silver Spring Library.

Come one, come all!

Mike

The Corcoran is the only major art gallery in Washington to exhibit local photographers on a regular basis. Eight local photographers have received showings at the Corcoran since 1975.

The Corcoran is currently featuring eleven Washington artists in a new show: **Washington Photography: Images of the Eighties**. The exhibit runs through April 26. Coming up at the Corcoran are **Color as Form: History of Color Photography**, which will run from April 10 through June 6, and **Photography at the Corcoran: Charles Pratt**, running from May 15 through July 4.



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