



CABLE RELEASE

VOLUME 21 NUMBER 7

MARCH 1983

SLIDE MEETING

DATE: March 3, 1983 7:45 PM
PLACE: Sligo Creek Recreation
Center
COMPETITION: Open

Don Phillips, of the House Press Gallery, will present "How To" aspects of railroad photography. His slide presentation will show a variety of locomotive and other train "shots," mostly consisting of action photos taken in open country. His collection includes photos of steam locomotives in South Africa, the last major English speaking country to run a fleet of these trains.

This evening will also feature an experimental change from our usual judging procedures! We will judge ourselves. This entails a few changes in your normal entry rules; in addition to entering the titles of your slides in the appropriate book, you must place your works into the appropriate tray, taking care to note the position numbers of your entries. Scoring will be done using numbered sheets and a one through four vote. You must vote four for your two slides and circle their numbers. Computations and results will be done immediately after the judging and announced that night if we get done in time, otherwise results will be published in the Cable Release. We are in need of mathematical volunteers!

FLASH! FIRST PLACE ADVANCED SLIDE WINNER TO RECEIVE COUPON GOOD FOR ONE FREE 16 X 20 Colorfax Print.

PRINT MEETING

DATE: March 17, 1983 7:45 PM
PLACE: Longbranch Public Library

COMPETITIONS: Monochrome = Open
Color = Novice

While this phrase has certainly been overworked and become something of a cliché, we ARE in for a treat at this Print Meeting as our guest speaker will be Paul Segal!

Long a friend of the Silver Spring Camera Club, Paul is well known to many of our members both as a guest speaker/judge and for his presentation of a superb lighting course at no charge to club members. For those of you who are new and may not know this name, Mr. Segal is a "Master" photographer in the professional sense of the word, and has owned his own custom photographic laboratory.

Tonight's presentation is entitled "Understanding Color" and delves into the many aspects of this often tricky subject. We're sure you will find Paul's presentation of interest even if you only work in black and white because of color sensitivity differences between black and white films.

At this time it is uncertain whether or not we will do our own judging. The decision may depend upon the success or failure of the system as tried during the March Slide competition (see accompanying article in the left hand column).

HELP YOUR CLUB WIN! SUBMIT YOUR BEST FOR CONSIDERATION AS CLUB ENTRIES IN THE SPRING INTERCLUB COMPETITIONS. SEE DETAILS INSIDE.

<u>DATE</u>	<u>TIME</u>	<u>EVENT</u>	<u>LOCATION</u>	<u>NOTES</u>
3/03/83	7:45 PM	Slide Meeting	Sligo Creek Recreation Center	Competitions: Open New Judging technique
3/09/83	7:30 PM	Board Meeting	Sylvia Perry's	OPEN TO ALL MEMBERS!
3/13/83	9:00 AM	CMCC "Club" Comp.	Baltimore	Call Art Drucker 588-891
3/15/83	7:30 PM	Assignment Wkshp	Sylvia Perry's	Call Sylvia at 942-0014
3/17/83	7:45 PM	Print Meeting	Longbranch Library	Competitions: Mono=Open Color = Novice
3/20/83	1:00 PM	Field Trip	Meet at Zayre's NH Ave & I-495	See & Photograph Annapolis Call Lynda Epstein at 460-9014 for details
3/24/83	7:30 PM	Slide Critique	Call Saverio Grimaldi 384-3468	

Devotees of New Directions should contact Mike Stein for info on March meeting 384-5427

1982-83 OFFICERS, DIRECTORS AND CHAIRPERSONS/ALTERNATES

	<u>Primaries</u>		<u>Alternates</u>	
President	Sylvia Perry	942-0014		
Vice President	Arthur Yellin	774-3463		
Secretary	James Harris	434-6225	Evelyn Boisen	593-4102
Treasurer	Normand Bernache	277-6935	" "	"
Director	Skip Waters	730-4286		
Director	Anne Lewis	384-9438		
Director	Mike Stein	384-5427		
Slide Program	Arthur Drucker	588-8916	Stan Klem	345-9328
Print Program	Alan Lisook	299-9221	Bill Perry	593-5203
Cable Release	Paul Motise	869-0147		
	George James	774-2117		
Greater Washington Council of Camera Clubs	Alan Lisook	299-9221		
Council of Maryland Camera Clubs	Arthur Drucker	588-8916	Lynda Epstein	460-9014
Slide Critique	Saverio Grimaldi	384-3468	Berryl Longway	439-8183
Monochrome Print Critique			Shelly Levin	424-0918
Color Print Critique	Robert Brewer	338-8023	Aaron Rosenthal	362-3082
New Directions Workshop	Mike Stein	384-5427		
Purchasing	Fred Nathanson	468-6194		
Workshops	Harold Browning	622-2091	Fran Luzenski	422-0902
Hospitality	Lynda Epstein	460-9014		
	Ralph Jones	265-6440		
Montgomery County Arts Council	Mike Stein	384-5427		
Field Trips	Anne Lewis	384-4938	Lynda Epstein	460-9014
Slide Projection	Stan Klem	345-9328	Saverio Grimaldi	384-3468
Print Handling	Paul Lipson	649-3509		
Photographic Society of America	Thelma and Emerson Gray	762-8415		

CABLE RELEASE

Editor: Paul Motise
Associate Editor: George James

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The Silver Spring Camera Club is affiliated with:

PHOTOGRAPHIC SOCIETY OF AMERICA
GREATER WASHINGTON COUNCIL OF
CAMERA CLUBS
COUNCIL OF MARYLAND CAMERA CLUBS
MONTGOMERY COUNTY ARTS COUNCIL

***** STARS *****

Holders of MASTER OF PHOTOGRAPHY awards:

Emerson Gray
Thelma Gray
Garry Kreizman
Mike Stein
Len Tuchin
Leon Rothenberg

Holders of STAR AWARDS:

Four Stars ****

Art Benjamin

Three STARS ***

Hal Ettinger
Anne Lewis

Two STARS **

Bernie Blass
Alan Lisook
Berryl Longway
Fred Nathanson
Sylvia Perry
Tim Stone
Skip Waters
Arthur Yellin

One STAR *

Susan Drucker
Jim Harris
Chris Heil
Dan Horwitz
Ralph Jones
Stan Klem
Shelly Levin
Paul Motise
Aaron Rosenthal
Walter Stolwein
Betty Vierling
Dianne Zarfoss

Presently eligible for next STAR award:

Lynda Epstein - first
Alan Lisook - third
Paul Motise - second
Arthur Yellin - third

FEBRUARY WINNERS

SLIDES - 2/3/83 - Architecture

Novice

1st Falling Water - Joseph Epstein
2nd Downtown Frisco - Bill Perry
3rd Up and Away - Joseph Epstein
HM Washington Cathedral - Stan Chase
HM Aviary Tower - Joyce Bayley
HM Locked Tight - Saverio Grimaldi

Advanced

1st Phoenix Sun Filter - Lew Lewis
2nd Structure - Hal Ettinger
3rd Circular Staircase - Sylvia Perry
HM Engineering East - Betty Collins
HM Khajuraho (gesundheit) -
Alan Lisook
HM Lake Forest Mall - J. P. Harris

PRINTS - 2/17/83

Novice, Intermediate and Advanced
Monochrome Combined - Hearts

1st Constellation of Love -
Arthur Yellin
2nd Nature Sends a Love Wish -
Fran Luzenski
3rd Calla Lilly - Emerson Gray
HM How Do You Mend A Broken Heart? -
Fran Luzenski
HM Heart 'N Old Lace - Lynda Epstein

Advanced Color

1st Blue Wall - Mike Stein
2nd Bicycle Built for Two -
Alan Lisook
3rd African Violet #1 - Arthur Yellin
HM 28th & Que Streets - Ralph Jones
HM Permanently Parked - Bernie Blass

It is interesting to note that our
Print Judge, Greg Cross, had few
adverse comments to make about our
prints. As he put it, "They were
ALL so good, that choosing became
a matter of personal preference."

In other words, ALL ENTRIES were
top notch!

INTERCLUB "CLUB" COMPETITIONS

In the Spring several things happen; the crocuses bloom, young fancies turn to love, and the local camera clubs get together for their annual interclub "club" competitions. Thus, on March 13, 1983, the Council of Maryland Camera Clubs will assemble a fixed number of entries each from participating clubs. These entries will be competed as representatives of the clubs, as opposed to the Fall competition in which the entries are on behalf of individual club members.

When your work wins a prize, it is on behalf of the Silver Spring Camera Club and for all of us!

In the past, we have sometimes had difficulty achieving our maximum allowable number of entries. Unlike other clubs, we do not like to force members to submit their works. We rely upon YOU.

There are MANY good reasons to submit your works for consideration:

- 1 - If selected, you earn "acceptance" points towards club awards.
- 2 - If you win, you earn additional club points.
- 3 - Pride
- 4 - Honor

So why not submit three of your best in each category; monochrome, color and slides in which you work? We know we do great photographic work, why not let others know, too?!

Art Drucker will be accepting entries for the CMCC (formerly All MD) competition as late as the March SLIDE meeting (3/3/83).

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The April Cable Release will bear news of the GWCCC "club" competition.

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Everyone is invited to attend the "club" competitions. For directions, contact Art Drucker our CMCC representative. ALSO, he has raffle tickets to result in CASH prizes; drawing to be held at the CMCC competition.

FROM OUR WORKSHOP COORDINATORS

In an effort to continue to have meaningful workshop presentations at our monthly meetings, we are asking you for the following information:

- 1 - What topics would you like to have covered in a workshop?
- 2 - Would you be willing to present a workshop? If so, on what topic?
- 3 - Do you know another club member who may be interested in presenting a workshop on a particular topic?

Your written response, legible of course, should be given to Harold Browning or Fran Luzenski, our able and dedicated workshop coordinators.

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Speaking of workshops, those of you who saw Arthur Yellin mount a print somewhat off-center using 3M Photo Mount Spray, will be interested to know that the print was simply peeled from the mounting board and remounted without additional adhesive. While this is NOT recommended, it may be successful in emergencies. As Paul pointed out in last month's Cable Release, you can always mat (i.e. window mat) a somewhat crookedly mounted photo!

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"A LESSON LEARNED"...or, MIKE STEIN PLEASE TAKE NOTE!

You may have noticed the greater number and unusual nature of competition categories assigned this year vs "open" competitions. This was done in an attempt to give our members an opportunity for new creativity, to stimulate interest and provoke thought.

Since it appears to have been a less than successful idea, perhaps because of an insufficient amount of notice, we have learned our lesson and will revert to tried and true categories NEXT year. Remember, we still have "FENCES" for April's Print competition.

Have thoughts on the subject? Attend a Board meeting, they're open to all!

While I am a sucker for books, pamphlets and almost any publication on photography, I rarely find them more than mildly useful. Usually, I find them to be of interest and full of ideas for photos...but that's about all.

In this case, I have found the Kodak publication F-5, "Professional Black and White Films," to be an extremely useful teaching tool and reference source.

If you've wondered what the "toe" and "shoulder" of a film are, or what is really meant by contrast (and how to change it), this book is for you. It takes you step by step through the processing of conventional black and white films (unfortunately, as with all Kodak documents, the only products mentioned are from our Great Yellow Father in Rochester). The book explains what a good negative should look like, details the desirable differences between negs intended for diffusion vs condenser enlargers, and even provides an extensive "ring-around" actually showing the differences caused by over or under exposure, over or under development, OR any combination of these factors. Finally, the book provides "data sheets" on most of Kodak's black and white films.

Be wary, if you are going to buy a copy, of the revision you are getting. The latest revision, to my knowledge, is dated 11/76 BUT bears "data sheets" from 8/79. It is notably unfortunate that this revision has no information on Tech Pan, which was a "special order" item at the time of issuance.

Incidentally, the entire book is presented in a well-written, easily readable and understandable fashion. I would even recommend it for those of you completely new to black and white photography!

Arthur K. Yellin

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PRINTERS, HAVING TROUBLE WITH YOUR VERTICALS and/or HORIZONTALS?

You might want to try an idea which has been very useful for many of our members... Very carefully measure and mark the sheet(s) of paper you use to focus your enlarger with one or more crosses. It is particularly useful to place at least 3 such marks on the sheet, one dead center and the other two each about one third of the way in from the top and bottom of the sheet.

When you make these marks, use a very dark pen so that they will be easy to see under your enlarger with an image superimposed. You should also take great care to assure that the lines are parallel with the paper's edges, thereby giving you perfect right angles at the crosses.

Once this is done, you simply line up any verticals or horizontals in your image with the marks on your focusing sheet, thus assuring you of a "straight" print!

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The Cable Release, on behalf of the Silver Spring Camera Club, wishes to express sincere sympathy at the passing of the fathers of Paul Motise and Anne Lewis.

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1982-83

Name _____ Spouse Name _____ Regular Membership \$18
 Address _____ Spouse Membership \$9
 City _____ State _____ Zip Code _____ Student Membership \$9
 Phone Number _____ Total _____

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

ON A CLEAR DAY, YOU CAN SEE ... YOUR BASEMENT?

Those of you who attended the January Print Meeting may recall seeing a 16 X 20 Black and White print in the Advanced competition which portrayed the scene viewed through a farm window.

The photo displayed, with amazing detail and clarity, both the inside of the window - including a lantern on the sill - and the view beyond. Since you may have tried to photograph similar scenes and found it nearly impossible to properly expose for the view beyond the window AND retain detail on the inside, you might be interested in learning the technique used to create this perfectly exposed photograph. Fortunately the maker, Alan Lisock, has given permission to reveal his trade secrets for this piece.

This was a SET-UP photo, shot in Alan's basement! Hard to believe, but true. This inventive club member bought a window frame and lantern from inexpensive sources (such as flea markets) and used them to frame his background; in this case, the view through the window. To accomplish the desired view, Lisock used a rear-projection screen and a carefully selected slide of a farm scene.

By using this ingenious set-up, Alan was able to carefully control both the lighting on the front of the window, and the brightness of the scene beyond; thus, he controlled the lighting ratios involved to give great detail both inside and outside the window. We will, no doubt, be seeing many more views through Alan's window. For, after all, on a clear day, he can see his basement!

A very important point is struck home by Alan's imagination and creativity...there are ALWAYS photographic opportunities available, even when the weather is bad, or you are stuck at home for various reasons. Look around you, give everything you see some thought, BE CREATIVE!

* * * * *

NOVICE CORNER *f versus t*

Once upon a time, not all too long ago, I was a slave to my f stop ring, sigh. After all, it took me many years to understand depth of field, and once I got the idea I didn't want to lose the advantage! However, my photos were still not sharp, even at f 11 and 16, regardless of the lens I was using.

Then I met SSCC member George James, who was a slave to his shutter speed control, poor thing. Nothing slower than 1/the film's ASA for George. But his photos weren't sharp either. So we argued, hotly of course, about who was right. It finally dawned on both of us that a good photographer balances these two variables in a manner most appropriate for the photo being taken. If you have a stationary subject, and the luxury of a tripod, then you have your choice of both! In this case, you would try to make use of your lens' optimum aperture, unless great depth of field is desired, which is usually 1 1/2 - 2 stops closed from the widest opening (f 4 to 5.6 for a "normal" lens). Otherwise, you must weigh subject movement, the focal length of your lens, and the availability of light and then balance f vs t



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