



SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATON, MD

20902-0471



# CABLE RELEASE

February 1989

Volume 27, Number 6

## Slide Meeting, February 2nd

The speaker for the February 2nd Slide Meeting will be Lewis A. Vendetti. Mr Vendetti describes himself as follows: "At the end of World War II, Kodak restarted their production of cameras for the civilian market. I was 10 years old at the time, earned the necessary \$3.17 and bought a brand new Baby Brownie Special. After about three weeks I could no longer stand bringing my film to the drug store for processing, so I got some orange crates and set up a darkroom in my closet. I've never been far from photography since that time. My strength has been in technical photography and my weakness is artistic photography."

As discussed elsewhere in this issue, the subject of the competition will be Industrial Photography. The judge for the competition has not yet been selected.

## Field Trip to Georgetown University and National Cathedral

Sunday, February 12. Meet at the corner of 35th and O Streets in Georgetown promptly at 9:00 AM. The campus and its surrounding vistas as well as the National Cathedral are on the agenda of our field trip. We will meet - snow or shine (hopefully, snow). If it rains on Sunday morning and the weather forecast is RAIN ALL DAY, call Edna before 8:00 AM for a possible revision of plans.

## Print Meeting, February 16th

The tentative speaker and judge for the February Print Meeting is Charles Rumph, an exhibitor and commercial photographer who is nationally known for his platinum prints. Mr Rumph teaches at both Glen Echo and at Smithsonian and has been featured in the Washington Post. The subject for the February competition is "Industrial Photography" as is discussed elsewhere in this issue.

## Photo-Fair, January 29th

You may not get Cable Release in time for this information to mean anything to you but the Capital Photo Fest will be at the Armory Place in Silver Spring on January 29th 10:00 AM to 4:00 PM. You can buy, sell, or trade antique or used cameras or photo equipment. Sometimes you can find some interesting things at this event.

## Industrial Photography — Subject for February It doesn't have to be taken in a factory!

Defining Industrial Photography in a way suitable for club competition is something of a subjective task. The subject was voted upon and accepted by the board but everyone seems to have a slightly different view of what the term means. In normal usage in "industry" the term means photography used as a tool of industry (scan-

ning electron micrographs and the like). However, in photography we use an adjective in front of "photography" differently. Nude photography isn't photos you take in the nude or pictures taken by a nude but rather pictures of a nude!! Using this interpretation, that industrial photography is photos of or about "industry", we need to define what "industry" is. The dictionary definition is "... *the aggregate of manufacturing or technically productive enterprises...*". This helps but doesn't quite fit the bill. In usage, "industry" is usually taken to exclude agriculture except in the rare case where someone refers to the "agriculture industry" which is a sort of contradiction in terms. In an attempt to get

a definition that is wide enough to allow some meaningful competition but not allow it to degenerate into just another pictorial competition, the following definition will be used for the February club competitions:

Industrial Photography is any photo showing (or implying) any productive enterprise other than agriculture. Expanding on this, a factory belching smoke would fit the bill as would photos of the equipment of industry so long as it isn't agriculture. It must be evident that somewhere along the line people were or are doing something to make money. Even if you don't actually see the people you had better see "the hand of man".



# SSCC Officers and Chairpersons

President: Pat Bress 469-6275  
 Vice Pres.: Berryl Longway 439-8183  
 Secretary: Merl Hoar 434-0551  
 Recording Sec.: Ned Bayley 384-9328  
 Treasurer: Art Drucker 588-8916  
 Director: Norm Bernache 935-5617  
 Director: Aaron Rosenthal 362-3082  
 Director: Joyce Bayley 384-9328  
 Cable Release:  
 Ralph & Carole Freeman 871-7102  
 Art Yellin 774-3463  
 Program Coordinators:  
 Wilson James 726-9344  
 Jim Harris 434-6225  
 GWCCC Representative:  
 Chr'man: —  
 Alt: Fred Nathanson 468-6194  
 CMCC Representative:  
 Neil Waldrop 434-2245  
 Jim Harris 434-6225  
 Slide Workshop:  
 Jim Malaro 530-5472  
 Judy Hecht 554-8048  
 Bill Perry 593-5203

Monochrome Workshop  
 Max Strange 725-3858  
 Charlie Bowers (301)465-2696  
 Chuck Bress 469-6275  
 Color Workshop:  
 Alan Lisook 299-9221  
 Art Yellin 774-3463  
 Mini-workshops:  
 Print - Tom Hoar 767-4321  
 Slide - Mike Bender 946-1129  
 Portfolio: Stan Klem 622-6640  
 Field Trips:  
 Edna Knopp (301) 869-1789  
 George Herrick 362-0825  
 Joyce Jones 565-3868  
 Framing Workshop:  
 Natalie Fleming 572-4296  
 Purchasing:  
 Fred Nathanson 468-6194  
 Hospitality:  
 Slide Mtg: Arlene Gmitter 460-6878  
 Print Mtg: David Perry 853-3194  
 New Directions: Mike Stein 384-5427  
 New Members:  
 Shirley Miller 384-1139

## Exhibits:

Bob Wood 933-6797  
 Anne Lewis 384-4938

The CABLE RELEASE is published 10 times a year for the members of the Silver Spring Camera Club (SSCC). All rights are reserved and no part may be reprinted without written permission.

SSCC is a non-profit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information contact Pat Bress (469-6275) or Berryl Longway (439-8183).



SSCC is affiliated with the Photographic Society of America, the Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.

## February Calendar

Jan 29, 10:00 AM - 4:00 PM Photo Fair at Silver Spring Armory.  
 Feb 2, 7:45 PM, Club meeting at Sligo Creek Community Center. Slide Competition, Subject is "Industrial Photography".  
 Feb 8, 7:30, B&W Workshop by Chuck Bress, Charles Bowers, Henry Rosenthal, and Max Strange. Held at the Bress Home. Call Chuck Bress (469-

6275) several days ahead for directions. Attendance limited.  
 Feb 12, 9:00 AM, Field Trip to Georgetown University and National Cathedral, meet at 35th and "O" Streets.  
 Feb 16, 7:45 PM, Club Meeting at Longbranch Library. Print competition, subject is "Industrial Photography".  
 Feb 21, New Directions Workshop at the home of Mike Stein.  
 Feb 23, Slide workshop at the home of Jim Malaro. For information call Jim

Malaro (530-5472) or Judy Hecht (554-8048).  
 Mar 2, 7:45 PM, Annual Club Auction at Sligo Creek Community Center. Members and non-members may bid and buy. Only members may submit items for sale.

## Exhibitors Wanted

The McCrillis Gardens Gallery in Bethesda is inviting Washington Area artists to submit proposals for exhibitions. The deadline for proposals for the September 1989 to August 1990 time period is April 28th. The proposal can be for either a one-person show or a group showing. For "two-dimensional" work like photography about 30 works can be displayed. Slides must be submitted showing work similar to that to be exhibited. For more details and a copy of the flyer with the proposal requirements write Jan Elicker, Montgomery County Recreation Department, 6 Montgomery Village Ave, Suite 550 Gaithersburg, MD 20879.

February 1989						
Su	M	Tu	W	Th	F	Sa
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	1	2	3	4



## Air: Use it or Lose - - in Competition

Potentially we're all, as human beings, full of lots of air. But forcefully breathing in and, more important, breathing out, is done all to reluctantly—particularly when failing to do so may count against us. Others, who possibly loathe to breathe in ANY air too deeply, actually purchase the commodity in compressed form, to be released strategically, saving 90% of one's lungs from Lord Knows What in performing an ever-increasing number of photographic operations to which compressed air can be applied.

The point? Oh, the point. Here it is. Many of the slides projected in the January 5th, 1989 intra-club competition seemed to suffer from the above concerns, reluctances of what have you with regard to applications of air. Was that a bird, Superman, a zapped gnat, or just some passing photographic flotsam in the sky? To be truthful, they were downright dirty! Fortunately for several competitors, speaker-Judge Steven Gottlieb didn't seem to care, as he was very selectively directing his many expertises into evaluating composition and creativity almost exclusively. Imagine!

Come to think of it, even though Gottlieb chose to ignore the problem, probably under pressure of time or he might otherwise have been challenged to interpret a speck compositionally, most other judges would have seized on any suspect speck as the best of all reasons for rejection. (Still, photographic judges don't have it as bad as some harassed symphonic musicians who have been known to play fly carcasses in their scores.) *(Or a leading electronic manufacturer that wired in the crease in the foreman's schematic diagram and then wondered why the equipment wouldn't work...Editor.)*

You're afraid if you breathe hard on a slide you will create a fog and worsen the situation? But do you know that the human species is the only one in the animal kingdom capable of breathing hot or cold depending on the needs of the situation? So what do you do to get rid of the crud on your slide? As we said or implied in the first place—air, strongly directed gusts of it, whether from your lungs and mouth, from a compression can (the best source) or have a syringe which may or may not have a small brush attached. whichever method you use, don't neglect probing and sweeping from under the edge of the mount

to get the sludge that lurks there and shakes loose when you least expect it. Oh, Yes, some people use film cleaner, taking the risk of aggravating the situation by contributing lint from the wipe-on or wipe off cloth.

Then, of course, there are glass mounts, but that's another story, another controversial one at that, for another time.

*The unappointed SSCC  
committee for  
clean slides*

## Six, Damn-it, Not Sex, Six!!

The article about the Chestertown Trip in the January Cable Release contained a description of the size of the shower stall in one of the bedrooms. Cable Release has been informed that the operative word in that description should have been six not sex. Your editor, not having seen the shower stall in question, can not judge just what six people could do in the shower stall so suffice it to say that those of you who wish to may blue-pencil in the proper word in the fourth line of paragraph one.

## Annual SSCC Club Auction March 2, 1989

Start looking through all your seldom-used photographic equipment now for items that you may wish to sell at the auction. Invite your photographicly inclined friends to come and bid. Anyone can bid -- only members can sell. Art Yellin (assisted by Mike Stein and Garry Kreizman) will serve as auctioneers.



# Annual CMCC Inter-Club Photographic Contest

The Council of Maryland Camera Clubs will conduct its annual All-Maryland Inter-Club Photographic Contest in March, 1989. SSCC has competed actively in this contest in previous years and has done well in most categories.

**Date and Place of Contest:** Sunday, March 19, 1989 9AM-5PM, at the Glen Burnie Improvement Association Building, Glen Burnie, MD. (Members wishing to attend may call Neil Waldrop for directions).

**Final Date for Receipt of SSCC Entries:** All entries must be logged in by CMCC Club representatives at a meeting in Glen Burnie on Monday, March 12, 1989. To meet this schedule — and to allow for intra-SSCC judging and selection on Sunday, March 11, 1989 — entries should be brought to the SSCC Slide Meeting on Thursday, March 2, 1989. However, entries will be received by Neil Waldrop at his home (1775 Elton Rd. Silver Spring, MD 20903) as late as Friday evening, March 10, 1988.

**Entry Fee:** Beginning this year Clubs pay \$0.30 for each member entry per class (for a maximum of 25 Club entries in each class).

**Number of Entries:** A Club may enter a maximum of 25 prints or slides in each class of each category. As an accommodation to smaller Clubs, the Council has decided that an individual may have a maximum of four (previously three) entries in one class of any single category. (Note: In keeping with previous practice, SSCC members may initially submit up to five entries in one class per category; one of the five will be eliminated by a panel of SSCC judges on Saturday, March 11, 1988. If, after this process, there are more than 25 Club entries in any class of a category, the judges will reduce the numbers accordingly.)

**Eligibility of Entries:** A print or transparency may be entered in one Fall (Individual) and one Spring (Inter-Club) All Maryland Contest only. Within the same category, a person may not compete in a lower class once having competed in

a higher class. Further, a person must move to a higher class in a category after winning a First Place or any combination of two Second and Third Place Awards in a lower class.

**Categories and Classes of Entries:** There are three Categories—Monochrome Prints, Color Prints, and Color Transparencies. Categories are divided into Classes as follows:

## 1. MONOCHROME PRINTS

a) **Novice Class:** Contestants must compete in SSCC contests in the Novice Class. The maximum print size for this CMCC Class is 8x10 inches. (Note: An SSCC novice contestant who submits an 11x14 inch print must enter the print in the CMCC Intermediate Class, and any additional 8x10 prints submitted at the same time by the same contestant will also be judged in the CMCC Intermediate Class).

b) **Intermediate Class:** Contestants in this class must be members of affiliated clubs who compete as Intermediate Class in their club contests. The maximum print size is 11x14 inches. (This class is not represented in SSCC contests, but see note immediately above.)

c) **Unlimited Class:** Contestants must compete in SSCC contests in the Advanced Class. Maximum print size is 16x20 inches.

## 2. COLOR PRINTS

a) **Novice Class:** Contestants must be those who compete in the SSCC Novice Class. The maximum print size is 11x14 inches.

b) **Unlimited Class:** Contestants must compete in SSCC contests in the Advanced Class. Maximum print size is 16x20 inches.

## 3. COLOR TRANSPARENCIES

a) **Novice Class:** Contestants must be those who compete in the SSCC Novice Class.

b) **Unlimited Class:** Contestants must be those who compete in the SSCC Advanced Class. Note: 2x2 slide mounts are the maximum size in both classes.

**Mounting of Prints:** Prints may be mounted on any size or shape of mount up to a maximum of 16x20 inches. The

mounting board must be of a nonabrasive material with no wall hanging or other fastening devices or exposed adhesive.

### Marking of Entries:

**Prints:** Each SSCC member submission, when delivered to Neil Waldrop, must be clearly identified on its back as to title, SSCC Class, and maker. Prints must not show names or titles on front. (Neil will fill out and affix the All-Maryland identification sticker for each print selected for CMCC competition. They will also prepare the consolidated club entry forms required by CMCC.)

**Slides:** All slides must bear the name of the maker, the maker's Club, the entrant's CMCC Class, and notation that submission is the CMCC Inter-Club competition. In addition, each slide must have the lower left-hand corner marked conspicuously when the slide is viewed in its normal position.

For any question concerning the Spring 1989 CMCC Inter-Club Competition, please contact Neil Waldrop.

## Slide Workshop Subject to be Street Scenes

The February Slide Workshop will be held at the home of Jim Malaro on Thursday February 23rd. The subject will be Street Scenes in anticipation of the April Club Competitions. For more information call Jim at 530-5472 or Judy Hecht at 554-8048.

## Lost Color Slides

Color Slides in 8x10 plastic sheets may have been left in the Long Branch Library meeting room on Thursday, December 15th. Missing slides belong to Stan Klem, Dan Hansen, Bill and Peggy Greene, and Mary McCoy. If found, please contact Pat Bress or Stan Klem.



## Cheap Film - Does the Number 5247 Sound Familiar?

A little more than a year ago, Technical Photography, a magazine for "industrial, military and government" photographers, ran an article by Martin Hershenson entitled, "Using Mopic Film for Stills? Tread Carefully!" It was an excellent article, for which the magazine graciously granted reprint permission. Unfortunately, the author has only sold one time use rights and never responded to my request for reprint permission under his copyright. So .. you good folks are stuck with my digestion of the article!

Every now and then, someone will ask me about 5247 or some of the other "numbered" films which are sold very cheaply and touted as producing both prints and slides. These films are 35mm films intended for motion picture use. This intention is a very important consideration to still photographers since grain, sharpness and resolving power are relatively unimportant in motion pictures with respect to each individual frame. While they are appropriately perforated, and will fit your 35mm camera, do they belong there? They are obviously not intended for such use, but they do such magic - slides and prints from the same film!

These are negative films which are developed to produce negatives. A contact "print" is made using another highly specialized type of film. This process produces the transparency (or, may Mike

Traynor forgive me, the slide). It is this transparency which is projected in movie theaters. In fact, and as Mike has taught us, transparencies can be made from any color negative film. This is done commercially by many color laboratories. Thus, the source of the slides. Of course, the negative is easily used to produce a print. Sorry, no magic!

These films differ from your "normal" still camera films in several respects. They are generally color balanced for use with 3200K tungsten lighting whereas most still camera films are balanced for daylight at about 5500K. While this is not an insurmountable problem, the color correction requires excessive filtration and can be tricky. The film is also not a "normal" C-41 process. If you send it to District Photo, and if they don't catch it before it gets "souped," they are in for a MAJOR problem. You see, these films have a "rem-jet" black backing which requires special removal techniques (squeegees, water jets, etc.) If not removed, it becomes a "black glob" according to Mr. Hershenson. District Photo would have to disassemble their equipment and clean everything, in addition to their usual apologies to all their disappointed customers whose film has now been rendered worthless. Mr. Hershenson also notes that "normal" still camera films have an anti-scratch coating which takes the beating in your camera and which is dissolved (along with any scratches) in processing. Motion picture films lack this protective coating.

By the way, when thinking of scratches, these films are obtained as the remnants of long rolls left over when

movies are completed (hence their low cost). The labs that sell them then respool the stuff into 24 and 36 exposure lengths. Remember, the more a film is handled, the more likely are scratches, fogging and dirt. Finally, these films have dye sets which differ considerably from those in films intended for printing on color papers. This can cause large headaches in color balancing.

While the title may sound like the author misspelled "myopic," he didn't; but in my opinion, use of these films is short sighted! Yes, they are cheap. Yes, you can get both slides and prints from them. But NO, they are not what you want unless you are simply curious or want to experiment cheaply.

Arthur K. Yellin, Staff Writer

## Interested in Infrared?

If 8 to 10 people are interested in learning about Infrared photography, Charlie Bowers can arrange a course to be taught sometime in the May-June-July range. The course would be taught by a local fine-art instructor who has been widely exhibited. If interested call Charlie Bowers at 942-4131 (days) or 301-465-2696 (evenings).



### SILVER SPRING CAMERA CLUB MEMBERSHIP FORM — 1988-89

Name \_\_\_\_\_ Spouse's Name \_\_\_\_\_ Regular Membership \$22

Address \_\_\_\_\_ Spouse Membership \$11

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

Make checks payable to the Silver Spring Camera Club and give or mail to Art Drucker, 8304 Hartford Ave, Silver Spring, MD 20910

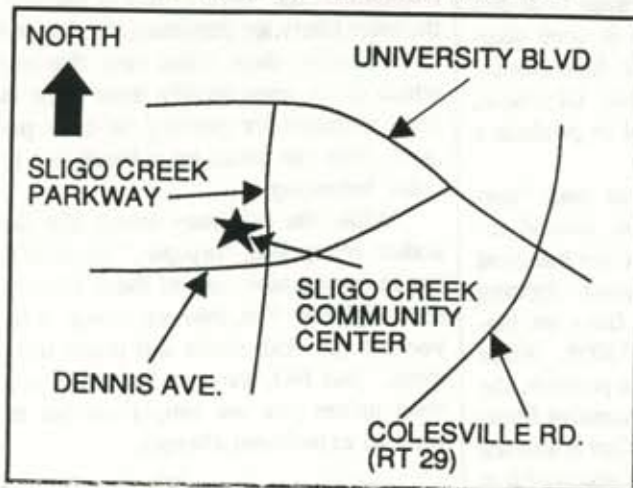
Cable Release -- February 1989

Page 5

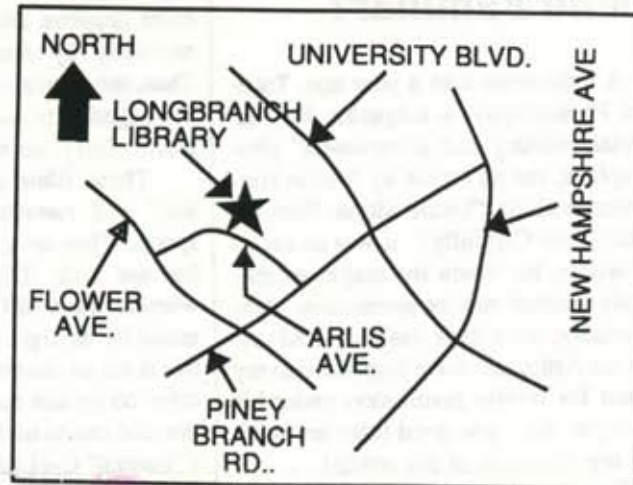


# Club meeting locations unless stated wtherwise.

## FIRST MEETING EACH MONTH



## SECOND MEETING EACH MONTH



## January Competition Winners

### Novice Slides

Victor Stekoll	Nebraska Retreat	1st
Marti Carvell	Mormon Temple	2nd
Bernice Easter	Gulls	3rd
Charles Bowers	Middletown Rest	HM
Bernice Easter	Expecting	HM
Carole Freeman	Lake Como Reflection	HM
Arlene Gmitter	Fences, dunes & Shadows	HM
Dan McCarthy	Check Mate	HM
David Perry	Angella	HM

### Advanced Slides

Chuck Bress	Hanging Coats	1st
Garry Kreizman	Red Harmony	2nd
Mary McCoy	High Flyers	3rd
Joyce Bailey	Nature's Balcony	HM
Pat Bress	Tobacco Farm	HM
Stan Klem	Iris Leaf	HM
Berryl Longway	Four Pointer	HM

### Monochrome Prints (Novice and Advanced Combined)

Charles Bowers	Judy's Attic	1st
Chuck Bress	Musician in Central Park	2nd
Bill Perry	Bald Cypress Swamp, Cape Henry	3rd
Charles Bowers	Maryland Mountain Stream	HM
Clarence Carvell	As the Wheel Turns	HM
Joe Meyer	Textures & Shadow	HM
Max Strange	Depression Artwork	HM

### Color Prints (Novice and Advanced Combined)

Pat Bress	Key West Pelicans	1st
Chuck Bress	West VA Barn	2nd
Chuck Bress	Abstract of Stairs and Orange	3rd
Chuck Bress	Silhouetted Trees	HM
Arthur Yellin	Red & Green Peppers	HM

Congratulations to Charles Bowers who has exceeded 24 "Quality Points" for 1st, 2nd and 3rd place winners and now moves up to Advanced Monochrome prints.



SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATON, MD



# CABLE RELEASE

(RSP 89/82)

Anne & Lew Lewis  
12914 Allerton Lane  
Silver Spring, Md. 20904

