



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

20902-0471

CABLE RELEASE

April 1989

Volume 27, Number 8

Slide Meeting April 6th

The speaker and Judge for the April Slide meeting will be Willa Percival who has been photographing in the US and Europe since she photographed Herbert Hoover with a box camera in 1935. As a Californian, she discovered there were a few other places in the world as beautiful, but hopes to return to her native heath sometime in the 90's (1990's that is).

On one of her trips with cameras she photographed British schools, on another, Maltese goats, on another Greek and Turkish fisherman. Her chief love, however, has been the streets of New York, where she worked for more than ten years in publishing and wrote features for *Infinity* (ASMP house organ), *Modern Photography*, and other magazines about photographers such as Imogen Cunningham, Weegee, Lartigue, de Beausacq, and Penn. On one assignment to meet a French fashion photographer at the Hotel Pierre, his butler asked her to join him for croissants or

brioche in the *salle de bains*. (He never got out of the tub until noon.)

She worked under Herbert Keppler and with Arthur Goldsmith as an instructor at the Famous Photographers School in Westport, Connecticut before coming to the DC area where she has taught at Sandy Spring Friends School and in DC Arts in Action programs in the District.

Under auspices of the International Photography Society she organized and curated a show of Chinese landscapes entitled *CHINA FROM WITHIN* which later toured the US for three years.

While writing has always been an important adjunct of her life, she still adheres to the rather time-worn adage that one picture is worth a thousand words. Talking ABOUT images somehow often seems to intrude on the substance or the emotion inherent or evoked by the image. Nonetheless, words have a way of spinning themselves out, and she looks forward to viewing the works presented with something more than wordless enjoyment of them.

Competition subject will be "Street Scenes".

Print Meeting, April 20th

The speaker and judge for the April Print meeting will be Theresa Airey. Theresa is a Baltimore based fine art photographer and printer. She has been widely published and has had "one woman" shows from New York to California and from Bermuda to Spain. She has studied and taught with the best including Ansel Adams, John Sexton, and Jerry Uelsmann. She holds a Master of Fine Arts in photography and has been instructing at UMBC for the last five years. Theresa teaches many photographic and printing workshops each year as well as working with independent students. If you ask Theresa what she does she'll likely answer "I'm an image-maker, the final image is what matters most, I enjoy producing the print." Bring some good work because you're in for a treat.

Competition subject will be "Street Scenes".

Mike Traynor Recipient of the Carl E. Emory Award

On March 19th, 1989 the Council of Maryland Camera Clubs presented its Carl E. Emory Award to Mike Traynor. This award is given from time to time (not every year) as recognition of individuals who have contributed significantly to the furtherance of the art, science, and study of photography through:

1. Assistance to amateurs and clubs in their organization, activities, and photographic knowledge;
2. Ability to present programs related to photography and of interest to those who are concerned with the advancement of the photographic arts;
3. Availability to camera clubs for judging and critical evaluation; and,
4. Provision of information concerning photography (including workshops and other teaching formats) for amateurs.

Eligible recipients may include professional photographers and artists who need not be members of a CMCC-affiliated camera club.

Delaware Valley Photo Fest

The Nineteenth Annual Photo Fest of the Delaware Valley Council of Camera Clubs will be held Saturday April 8th at the Moorestown, New Jersey High School (just across the Delaware River from Philadelphia). This is an all-day affair starting at 8:30 am with the last session starting at 4:00 pm. Activities include a Swap-Shop for sale or swap of used camera equipment, about five seminar-type programs, free camera diagnostic clinic, door prizes, modeling "studios" and more. It is too late for advance ticket purchase but tickets are available at the door on a space-available basis for \$12.00. If you wish to attend call (215) 745-2078, (609) 953-9046, or (302) 478-6423 to see what sort of arrangements you can make.

SSCC Officers and Chairpersons

President: Pat Bress	469-6275	Charlie Bowers	(301)465-2696
Vice Pres.: Beryll Longway	439-8183	Chuck Bress	469-6275
Secretary: Merl Hoar	434-0551	Color Workshop:	
Recording Sec.: Ned Bayley	384-9328	Alan Lisook	299-9221
Treasurer: Art Drucker	588-8916	Art Yellin	774-3463
Director: Norm Bernache	935-5617	Mini-workshops:	
Director: Aaron Rosenthal	362-3082	Print - Tom Hoar	767-4321
Director: Joyce Bayley	384-9328	Slide - Mike Bender	946-1129
Cable Release:		Portfolio: Stan Klem	622-6640
Ralph & Carole Freeman	871-7102	Field Trips:	
Art Yellin	774-3463	Edna Knopp	(301) 869-1789
Program Coordinators:		George Herrick	362-0825
Wilson James	726-9344	Joyce Jones	565-3868
Jim Harris	434-6225	Framing Workshop:	
GWCCC Representative:		Natalie Fleming	572-4296
Clarence Carvell	725-0234	Purchasing:	
Alt: Fred Nathanson	468-6194	Fred Nathanson	468-6194
CMCC Representative:		Hospitality:	
Neil Waldrop	434-2245	Slide Mtg: Arlene Gmitter	460-6878
Jim Harris	434-6225	Print Mtg: David Perry	853-3194
Slide Workshop:		New Directions: Mike Stein	384-5427
Jim Malaro	530-5472	New Members:	
Judy Hecht	554-8048	Shirley Miller	384-1139
Bill Perry	593-5203	Exhibits:	
Monochrome Workshop		Bob Wood	933-6797
Max Strange	725-3858	Anne Lewis	384-4938

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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 Beryll 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.

Inputs to Cable Release should be mailed directly to the Editor, Ralph Freeman at 2602 Beechmont Lane, Silver Spring, MD 20906.

Crisfield Trip Instructions for Field Trippers

Driving Directions. Take Rt 50 east to Salisbury. At Salisbury take Rt 13 south to State Rt 413, then take Rt 413 into Crisfield. Its about 154 miles from Silver Spring.

Lodgings. Somers Cove Motel in Crisfield, MD. Ten rooms have been reserved fro the following people: (The

names that are listed together will share one room.)

Hank and Lee Mandelbaum
Ralph and Carole Freeman
Hal and Florraine Ettinger
Joyce Jones/Ann Swanekamp
Edna Knopp/Natalie Davided
George Herrick/Charles Bowers
Jim Rogers/Steven Stubits
Wilson James/Jim Malaro
Bill and Peggy Greene
Mike and Bridget Traynor

Car Pools. If you wish to car pool, call the people listed above or Edna at 869-1789, George Herrick at 362-0825, or Joyce Jones at 565-3868. If you have any problems call Edna. I (Edna) plan to leave at about 8:00 am Friday morning. Reservations have been made in the name of Edna Knopp. I will assign rooms when I arrive. If you get there before me, tell the desk clerk you are with the SSCC and leave a message for me. I will leave a message where I will be.

Results of GWCCC 2 1/4" Slide Competition

On February 25th, 1989 GWCCC had its first competition for 2 1/4" x 2 1/4" slides. It turned into almost a clean sweep for SSCC. Here are the winners.

Pictorial

1st	Watching the Wash	Edna Knopp, SSCC
2nd	O.C. Weeds	Chuck Bress, SSCC
3rd	Neon Display	Jim Roy, PSSP

Photojournalism

1st	Rt 1 Accident (#2)	Clarence Carvell, SSCC
2nd	On the Tight Rope	Chris Heil, SSCC
3rd	Rt 1 Accident (#1)	Clarence Carvell, SSCC

Nature

1st	Yellow & Purple Flowers	Chuck Bress, SSCC
2nd	Carmel	Chuck Bress, SSCC
3rd	Land & Sky	Edna Knopp, SSCC

Architecture

1st	Fireplace	David Brokaus, NVPS
2nd	Triple Cross	Chuck Bress, SSCC
3rd	S.F. Mailbox	Chuck Bress, SSCC

April 1989						
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30	31	1	2	3	4	5

April Calendar

- Apr 2, 10 AM-5 PM, D.C. Antique Photo Show, Rosslyn Westpark Hotel, 1900 N. Ft. Myer Dr. Arlington, VA (at Key Bridge opposite Georgetown).
- Apr 6, 7:45 PM, Club meeting at Sligo Creek Community Center. Slide competition, subject is Street Scenes
- Apr 7-9, Field trip to Crisfield, Call Edna Knopp at 869-1789 for details
- Apr 12, 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.
- Apr 20, 7:45 PM, Club Meeting at Longbranch Library. Print competition, subject is Street Scenes
- Apr 27, Slide workshop at the home of Jim Malaro, presentation by Bill Perry on Macro Photography. For information call Jim Malaro (530-5472) or Judy Hecht (554-8048).

CMCC All-Maryland Club Competition Winners

The annual CMCC Club Competition took place in Glen Burnie on March 19th, 1989. Eight Maryland-based camera clubs participated. SSCC was represented by 91 entries submitted by 18 members. In overall point standing, Baltimore Camera Club placed first, Arundel Camera Club second, and SSCC third (though SSCC placed second in the Monochrome Print category.)

Individual SSCC winners were the following:

Novice Monochrome Prints

3rd Clarence Carvell Three Glasses
 HM Jim Malaro On the Rocks
 HM C. Carvell Lakeville Grist Mill

Unlimited Monochrome

2nd Mike Stein Amish Farmstead
 3rd Chuck Bress Peeling Paint

Novice Color Prints

HM John Pedevillano Still Life

Unlimited Color Prints

3rd Pat Bress Tobacco Farm
 HM Mike Stein Last Stop

Unlimited Slides

2nd Jim Malaro MS-84
 HM Jim Malaro Photographer
 HM Elsa frumento Painter's Paradise

View Camera For Sale

Graphic View II, bellows mint condition with case, lens boards, and two film holders. Asking \$275. Call Art Yellin, 774-3463.

GWCCC News

Seminar and Workshop

The '89 Workshop and Seminar went very well. I recognized eight SSCC members there. Thanks for your support!

Spring Competition

SSCC has always been a leader in GWCCC competition. All points earned in GWCCC competition count toward most SSCC awards and here are 21 more opportunities to win! All entries must be marked according to GWCCC rules, but, if you get them to me by the April Print meeting, I'll mark them and make up your entry form. Just tell me the class and category and give me a check made out to GWCCC for \$ 0.40 per entry. (See rules last month and more in this issue.)

6 x 6 Competition

The first 2 1/4" x 2 1/4" (6 cm x 6 cm) competition went well (especially well for SSCC) but the number of entries was less than hoped for. Consensus is that this was due to poor turnout at the GWCCC meetings. Even though the information was made available last October, it simply didn't get back to all the clubs. Its been decided that this will become an ongoing event and next year's competition has been tentatively set for February 1990. See the winners of this event elsewhere in this issue.

Clarence

GWCCC Rules for Entries and Categories

Classes. Where competition is separated into levels of proficiency, classes shall be as follows:

1. **Master.** Anyone who has attained and demonstrated a high excellence in photography. Any entrant may elect this class but the following must compete in the Master Class.

- (a) A professional, defined as one who obtains 50% or more of income from photography;
- (b) Any person with "three stars" in PSA; and
- (c) Any person who has received four (4) first, second, or third place awards in the Advanced Class of GWCCC competition since and including 1983.

2. **Advanced.** Anyone of moderate or high ability in photography. Anyone who has received four (4) first, second, or third place awards in the GWCCC Novice Class competitions since and including 1983 must compete in Advanced (or higher) class.

3. **Novice.** A beginner or anyone of limited experience in competition. An entrant who has received four (4) first, second, or third place awards in this class must compete in a higher class. However, a Master or Advanced competitor may enter a different entry type as a Novice if not experienced in that type (i.e. a Slide Master may be a Monochrome Print Novice).

Entry Type. Entry types shall include Monochrome Prints, Color Prints, Slides, Stereo Slides, Films, and Photo Essays. The rules for entries shall be as follows:

1. Appropriate clubs or groups approved by the Executive Board shall act as agents of the Executive Board for conducting competition in Stereo Slides and Photo

Essays. Entry in these competitions shall be open to all members of GWCCC affiliated clubs. Entry particulars shall be determined by the conducting organizations.

2. Prints must be produced by the entrant except in novice classes. Slides may be processed commercially. (*Note: The SSCC Board of Directors has voted that all prints, including Novice Class prints, representing SSCC in GWCCC or other competition, shall be printed by the entrant.*)

3. Prints must be mounted but mounts or mats may not exceed 16 x 20 inches. A mounted print may have no more than one layer of mat overlay.

4. Framed prints are not eligible for competition.

5. Prints submitted in the Novice Class may not exceed 11 x 14 inches. Prints submitted in other classes may be larger than 11 x 14 inches.

6. A toned print may be entered only as a Monochrome Print.

7. A tinted print may be entered only as a Color Print.

8. Slides may be mounted in cardboard, plastic, or glass mounts, provided that the mounted slide is thin enough to be useable in standard 80-slide capacity carousel trays.

Subjects. The following subject categories are applicable to GWCCC competitions. (Not all subject categories are available at all competitions.)

1. **Pictorial.** Open. Any subject, especially subjects that do not qualify in the following subject definitions. No photograph may be excluded from the pictorial category.

2. **Nature.** Pictures that portray different kinds or various aspects of natural plant and animal life in a living state, that illustrates the natural features of land and sea, or that reveal certain natural phenomena, such as cloud formations, light reflections (sunsets, auroras, etc.), precipitation, frost, and fire, but which do not show the hand of man such as buildings, fences, beer cans, etc. Do-

mestic plants or animals may be included, provided they do not show the hand of man.

3. **Portraiture.** People or animals, full length or close-up, including nudes and groups where the subjects, rather than the activity are the main interest.

4. **Photojournalism.** Story-telling pictures of people doing things, where the activity itself is the theme.

5. **Abstract.** Blends of color, texture, shape, form, and light to create a design-pattern image.

6. **Experimental.** Images that utilize camera and/or darkroom manipulations to achieve unreality.

7. **Architectural.** Buildings, interiors, ruins, bridges, or anything where man-made structures are the principal interest.

8. **Close-up.** Images that result from the use of close-up lenses, macro lenses, etc. where the magnification of the subject exceeds that obtained with a standard lens at minimum focusing distance.

9. **Still Life.** Images of inanimate subjects in a static condition.

Other Conditions.

1. An entry, whether it receives an award or not may be entered only twice in GWCCC competition.
2. A previous competition entry which received a first, second, or third place award, or an entry of essentially the same image of the same Type, may be entered only in a higher Class.
3. An identical picture may not be entered as a different type, nor may pictures similar to an entry (pictures taken at the same time from the same position, same subject and lighting) be entered in any competition.
4. The entrant's Class in GWCCC competition shall be independent of the entrant's level of proficiency within the entrant's club.
5. Each Club and Club's delegate shall be responsible for administering the competition rules with regard to entries by the Club members.

Sun Images

Ever try to take a photo with the sun in the background? I've tried and found it to be very frustrating because of the flare and multiple "ghost" sun images which I have thought to be unavoidable. Then the March/April 1987 issue of Darkroom Photography presented a magnificent sunset photo with no such problems.

In response to my inquiry, I received a very gracious handwritten explanation from Alfred Blaker. Incidentally, Mr Blaker has done so on numerous occasions.

For those who are not familiar with the term, "flare" is a generalized loss of contrast which can occur due to light bouncing around between the elements of a lens and within the lens and/or camera body. The ghost images are due to similar reflections within the lens, but are sufficiently coherent as to actually create an image on your negative or slide. Most modern lenses are coated to reduce or eliminate flare but a shot directly into the sun is perhaps the toughest test. Furthermore, many of today's lenses, notably zoom lenses, comprise numerous individual lenses within. It is not unusual to see a zoom lens with twelve to fifteen component lens elements. Since each lens element has two surfaces, you can understand the potential for multiple reflections even with the best anti-flare coatings! Incidentally, a protective or other filter will add another two surfaces.

Mr Blaker further explained that he minimizes flare by attaching a lens hood and then places an additional rim of black photo tape to the hood while looking

Lets Participate in GWCCC

GWCCC is our organization and it needs help. As a start why not get serious and submit some prints and slides for competition? (Then maybe we'll also feel like participating in other ways as well.) SSCC is big enough that it is easy to settle back and let the Club be our world of photography but many other clubs are not so lucky. In the past SSCC has taken a solid leadership role in GWCCC and the camera club world in the Washington area was better for it.

We can be leaders again.

through the viewfinder. By doing so, he builds a rim which eliminates all extraneous light while carefully avoiding interference with the image (he avoids "vignetting").

Mr Blaker also noted that he performs a simple test on all lenses before purchase which bears on this problem. He writes that he focuses on the sun and, while looking through the viewfinder, moves the camera around to see if he gets visible flare either directly (the ghost images) or by internal reflection (which is the general loss of contrast discussed above, and which can actually be observed depending on its

severity). He says that he will not buy a lens which produces this effect. While he didn't say so, I am certain that he does not look directly at the sun through the viewfinder as this can cause permanent eye damage!

I am very grateful to Mr. Blaker for his several personal responses to my inquiries. Incidentally, I find Darkroom Photography to be a superb publication for those of you who are mushrooms like me (we thrive in the dark). Their whole staff has always been very responsive to reader inquiries.

Arthur K. Yellin

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM — 1988-89

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

Address _____ Spouse Membership \$11

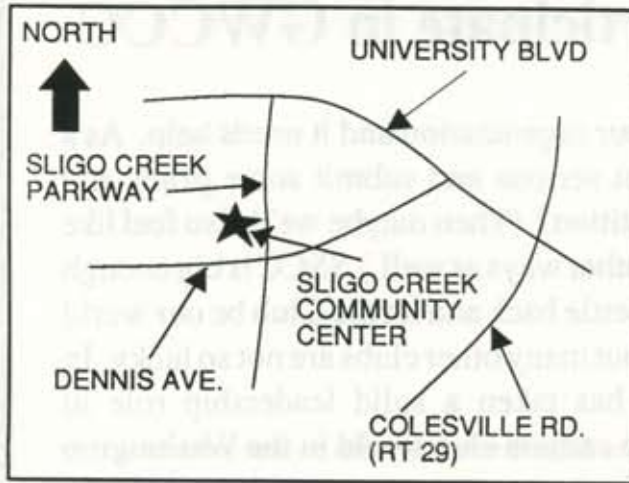
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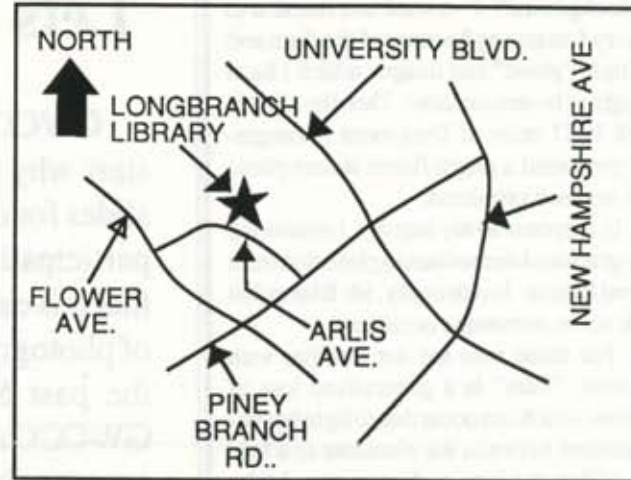
Make checks payable to the Silver Spring Camera Club and give or mail to Art Drucker, 8304 Hartford Ave, Silver Spring, MD 20910. (Membership for the remainder of this club year is now half price.)

Club meeting locations unless stated otherwise.

FIRST MEETING EACH MONTH



SECOND MEETING EACH MONTH



March Competition Winners

Novice Slides

Bernice Easter	Trump Tower, NYC	1st
Charles Bowers	Brigantine Morning	2nd
Mike Bender	Assateague Sunrise	3rd
Marvin Danziger	Castle in the Mist	HM
Bernice Perry	Jefferson & Washington	HM
Jim Rogers	Grapes	HM

Advanced Slides

Art Drucker	Dusk	1st
Mike Stein	Coastal Theme	2nd
Joyce Bayley	Teeth of the Amaryllis	3rd
Hal Ettinger	Blue Tree	HM
Fran Luzenski	Green Bottle	HM
Arthur Yellin	Baltimore Garage	HM

Novice Monochrome Prints

Clarence Carvell	Satin Sheets	1st
Clarence Carvell	Three Glasses	2nd

Clarence Carvell	Dried Flowers	3rd
Joyce Jones	Birches	HM
Jack Pugatsky	Locking Out	HM

Advanced Monochrome Prints

Robert Pugatsky	Old Mill Window	1st
Mike Stein	Ice Patterns	2nd
Chuck Bress	Cobblestone Abstract	3rd
Charles Bowers	Bear Rocks #1	HM
Victor Stekoll	Peoples Liberation Army	HM
Max Strange	Jenne Farm	HM

Color Prints (Novice and Advanced Combined)

Pat Bress	2 Holes in One	1st
Mike Stein	Acadia Surge	2nd
Arthur Yellin	Made in the USA	3rd
Robert Pugatsky	Old 3550	HM
Mike Stein	Barn Decor	HM

Congratulations to Charles Bowers who moves up to Advanced Class in Slides and to Clarence Carvell who moves up to Advanced Class in Monochrome Prints



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(RSP 89/82)

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