



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

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CABLE RELEASE

November 1989

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Slide Meeting, November 2nd

The speaker and judge for the first meeting in November will be John Boretos, an Instructor of Photography for The Foundation for Advanced Education in the Sciences, Graduate School at NIH. He teaches Landscape, Nature, Portraiture, and two darkroom courses. He is the author of *Aspects of Photography*, a series of seven photography workbooks and is currently writing a manual on "Graphics for the Scientists" for the Howard Hughes Medical Institute. He is the recipient of the Secretary of Health and Human Services Award for "capturing the triumph of the human spirit on the faces of those who serve in medicine and science."

He holds the Master of Photography Award from the NIH R&W Camera Club where he has been a member and officer for over ten years.

A particularly satisfying part of John's photography is the experiences and friendships that have developed through his involvement as Coordinator for the Photo Club Workshops. These workshops were established in 1981 by the NIH Recreation and Welfare Camera Club to foster an expanded appreciation of photography. The Yellowstone in Winter trip is a good example. Iceland is now in the planning stages for this coming summer and will be the 14th Workshop. John is always looking for volunteers to help out in the Spring and Fall Weekend Workshops.

Outside of photography, John is a consultant in medical engineering to government, industry, and research universities. He also conducts polymer science training seminars for third world countries.

The subject for the slide competition will be "Anything Washington". The meeting starts at 7:45 at the Argyle Recreation Center on Forest Glen Rd.

Print Meeting, November 16th

The speaker and judge for the Print Meeting to be held on November 16th will be Philip Birmingham, a leading local portrait photographer. He was born in Cheshire, England and came to the US in 1979 where he opened a portrait studio in Alexandria. His background extends beyond the bounds of photography however — before he took up photography he was a Bobby for the Bermuda Police where he gained broad experience with many types of people. This has served him well in fine portraiture where penetrating insight of character is essential.

He has recently taken pictures of the Bush Cabinet, Secretaries, the New Ambassadors to the US, and of the National Symphony Orchestra. He is past president of Greater Washington Professional Society, is a Certified Professional Photographer with P.P.A., and has an Associate Degree from the British Institute of Professional Photographers.

He was featured in *Hasselblad Forum Magazine* and in *Photographer* (a British magazine) and has lectured throughout the US and Great Britain. Two years ago he moved to McLean where he specialized in Family Portraiture.

His subject will be portraiture. Again this month the print meeting will be held at the E. Brooke Lee Middle School, 11800 Monticello Ave, Silver Spring. The print subject category will be OPEN

Last Call for Portugal

I am now firming up arrangements for our 2-week trip to Portugal next May. If you wish to join the 18 SSCC Club members who have already signed up please let me know not later than November 2nd. Once the arrangements have been finalized, it will be difficult to join the troupe.

Final details will be announced as soon as they have been made. The trip will consist of 15 nights in Portugal. The price will be under \$2,000 and will include round trip air transportation, comfortable lodgings, 2 meals per day, and transportation in

Portugal by private bus to major "basing points".

The trip is planned around 4 "basing points" from which we can also visit nearby towns. However, the basing point towns are so interesting photographically that you will probably not want to leave them. The basing points will probably be (1) Cascais, (2) Obidos, (3) Coimbra, and (4) Guimarães. We will be lodged in comfortable small hotels, pousadas, or estalagens with a lot of Portuguese ambience and charm.

Edna Knopp

SSCC Officers and Chairpersons

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Anne Swanekamp	937-8057	Hospitality:	
CMCC Representative:		Slide Mtg: Shirley Miller	384-1139
Anne Lewis	384-4938	Elly Spitz	984-0652
New Directions:		Print Mtg: Open	
Garry Kreizman	384-4911	New Members:	
Color Workshop:		Joyce Bayley	384-9328
Art Yellin	774-3463	Exhibits:	
		Bill Perry	593-5203
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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 Jim Malaro (530-5472) or Joyce Bayley (384-9328).



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

Great Falls Field Trip Sunday, Nov 12th

The spectacular falls and rocks of nearby Great Falls, VA will be the first of a series of 1-day field trips this photographic year. Bring your lunch for a picnic overlooking the falls if the weather is appropriate. Meet at the Silver Spring Library parking lot at 9:30 AM **sharp**. (The library is on Colesville Rd. The parking lot is in back.) After the field trip most folks will meet for dinner and proceed to the "Beach Trip Revisited" party at the Forum on Rockville Pike that evening.

Edna

SSCC Print Exhibit

Framed prints from Silver Spring Camera Club members were collected by our Exhibits Committee (Bill Perry and Marianne Winter) and assembled into an exhibit at the Wheaton Regional Library. The prints will be on display through the month of November and (I am told) then moved on to another library for December. Monochrome prints are all printed by the photographer — commercially printed color prints were accepted.

Beach Trip Revisited

If you wish to see what the field trippers produced on the September beach trip, come to the Forum party room, 11801 Rockville Pike, Rockville, MD at 7:30 PM, November 12th. Bring your favorite beverages and munchies.

Edna

November Calendar

Slide workshop at the home of Ralph Longway. For information call Ralph Longway at 439-8183 for date and details.

New Directions workshop at the home of Garry Kreizman, call for date and details (384-4911).

Nov 2, 7:45 PM, Club meeting at Argyle Community Center. Speaker will be John Boretos, Slide competition, subject is "Anything Washington".

Nov 12, 9:30 AM, Field trip to Great Falls. Meet at Silver Spring Library.

Nov 12, 7:30 PM, September Beach Trip Revisited Party at the party room of The Forum, 11801 Rockville Pike.

Nov 16, 7:45 PM, Club meeting at E. Brooke Lee Int. School. Speaker will

November 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	29	30	1	2

be Philip Birmingham. Print competition, subject is Open.

Nov 20, 7:30, Photo Seminar at the home of Henry Rosenthal. Space limited, call first. (587-2235)

Dec 7, 7:45 PM, Club meeting at Argyle Community Center. Speaker will be Carl Purcell, Slide competition, subject is Open.

GWCCC News

Most of the October GWCCC meeting dealt with internal affairs — transition of officers, assignment of responsibilities, etc. The meetings have been attended by an increasing number of representatives, which I hope is the result of an increased interest in GWCCC.

The big news this month is, of course, the fall competition. First, let's get all the dates in a row:

Nov 2 — (Slide meeting) Anne Lewis needs CMCC entries. I will accept GWCCC entries but see note below.

Nov 11 — Last day to get CMCC entries to Anne at her home.

Nov 13 — Anne turns in CMCC entries.

Nov 16 — (Print meeting) I need GWCCC entries but see note below.

Nov 19 — (Sunday) CMCC competition in Baltimore.

Nov 22 — Last day to get GWCCC entries to me at my home.

Nov 25 — I turn in GWCCC entries.

Dec 2 — (Saturday) GWCCC competition at WGL, Springfield.

NOTE: It is expected that some entries in the CMCC will also be planned for

GWCCC. Because there are only a few days between the two, Anne and I will get together at the CMCC competition and sort out those entries. What we need from the entrants is a list of those entries to be transferred from one competition to the other. Give the list to me at the November slide meeting or print meeting so I can log them in and we will use your list to sort them out. If all this seems complicated, give me a call (725-0234) and I will go over it till we get it right. Copies of the required forms are included as part of this issue of Cable Release.

If your Prints are not already labeled with the GWCCC label, I will take care of that after I get them. Just be sure there is nothing on the back that will damage the next print. For Slides spot them correctly and on the opposite side, print in bold letters, the title at the top and your name at the bottom. I'll bring the slide labels to the meetings. IF you need more room to write because of the printing on the mount, the label will cover it over. I will attach the GWCCC identification number after I receive them.

The competition rules are printed elsewhere. I agree they tend to be a head scratcher. Don't hesitate to call either me or Anne Swanekamp (937-8057) who is the SSCC Delegate to GWCCC.

Categories and classes for the fall

GWCCC competition will be as follows:

Slides

Pictorial: Master, Advanced, and Novice classes.

Nature: Master, Advanced, and Novice classes.

Photojournalism: {Master/Advanced}, and Novice classes.

Abstract: {Master/Advanced}, and Novice classes.

Close-up: {Master/Advanced}, and Novice classes.

Still Life: {Master/Advanced}, and Novice classes.

Prints (both monochrome and color prints)

Pictorial: Master, Advanced, and Novice classes.

Nature: {Master/Advanced}, and Novice classes.

Architectural: {Master/Advanced} class.

Close-up and Still Life. {Master/Advanced} class.

Architectural, Close-Up, and Still Life: One Novice combined class.

Lets see some work from Mike, and Garry, and Art.

Clarence Carvell

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 experience 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 SSSC Board of Directors has voted that all prints, including Novice Class prints, representing SSSC 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. Domestic 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 the same 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.

"Synchro-Sun" — A Photographic Challenge

Ever try to balance daylight with fill flash? If you have you know that the exposure is a photographic challenge. Bronica Images, published by GMI Photographic Inc., the authorized American distributors of the fine Bronica line of products, recently ran an article on the subject written by Steven Inglima, their Manager of Consumer and Technical Services whose work has appeared in various magazines including Modern Photography. His photography credits include commercial studio and darkroom work. In addition, he has taught Black and White Photography and darkroom technique. GMI Photographic has generously granted permission for the Cable Release to reprint Mr. Inglima's article in its entirety.

I hope you find it as interesting and instructive as I did.

Arthur K Yellin

Correct Exposure for Synchro-sun Shots by Steven Inglima, Manager Consumer/Technical Services, GMI Photographic Inc.

This article was published in the Fall 1989 issue of Bronica Images and is reproduced with permission of GMI Photographic. Mr. Inglima, in addition to being an accomplished photographer, has a degree in theater and is a talented musician.

Some of the most common questions about photo techniques concern the use of flash with daylight, or synchro-sun. Photographers inexperienced with this technique may be confused about exposure; those who are experienced may debate over the ideal balance between flash and ambient light. Add to this the innovation of TTL/OTF (through-the-lens/off-the-film plane) flash control, and one must now

teach new tricks to "new" and "old" dogs alike.

The basics of synchro-sun are fairly straightforward. It helps to think of the sun as a light source, not unlike a studio strobe. As with any light source, it can be described in terms of intensity and character, which includes size and shape as well as color balance. Unlike a studio light source, the time of day and weather conditions control these factors. A nice, sunny, cloudless day at 10 AM at 40-degrees latitude provides a near-point light source with a warm color balance. On the other hand, an overcast day is an ultimate "soft box". Because natural light has these variables, the photographer is obliged to consider these factors when using the sun as a single light source, or when shooting synchro-sun.

A large percentage of photographs using synchro-sun are taken of people. Whether you are shooting a single person or a group of people, you must now consider portraiture technique in terms of contrast ratio and light character. Suppose that you are taking a photograph of a person, and wish to employ a 3:1 lighting ratio, with the sun being the key light. On a bright sunny day, the sun is a relatively small intense light source. The atmosphere provides some fill-in in the form of blue sky; however, the discrepancy between highlight and shadow could easily be 64:1 ratio. This is where you can use flash (synchro-sun) to provide a contrast ratio that is manageable.

Suppose you select a contrast ratio of 3:1, giving you roughly a 1 1/2 stop between highlight and shadow. Suppose that the highlight exposure is correct at 1/125 second at f11, that the average exposure is correct at f8, and that the shadows might be reading somewhere near f2. If you wish to maintain the 1 1/2 stop separation between the highlight and the shadow, you must put enough exposure in the shadow area to yield somewhere between f 5.6 and f8. This is where the debate would occur.

If you set your flash output to between f5.6 and f8, you would have a 1 1/2 stop separation between highlight and shadow areas. But if your flash is used "on-camera" some of the light will be falling on the highlight side of the subject as well. Some photographers contend that if you set the flash output at f8, you will slightly overex-

pose the highlight side by 1/2 stop, thus creating the 3:1 contrast ratio you are trying to achieve.

As in studio lighting, where the flash is located relative to the subject is important in determining how much highlight area will be affected by the strobe. More importantly, the direction of the key light — in this case the sun — is crucial in determining how much highlight area will be affected by the strobe.

At this point, it also becomes crucial whether the film you are using is color negative or color slide film. Color negative film has significantly more exposure latitude — more room to provide a pleasing response without the critical attention to exposure that color slide film requires. Color negative film has considerably more "head room" in highlight area, thus reducing slightly the effect of a strobe's overexposure on the highlight side.

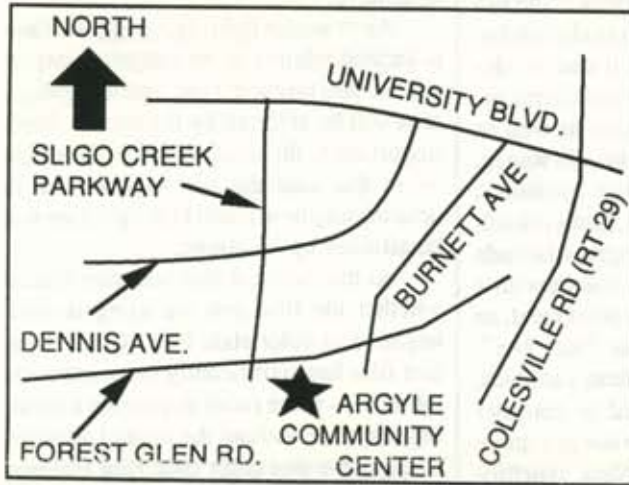
The bottom line is that you will have to experiment to determine what is the most pleasing effect for you. You will also find that some labs will develop your film slightly "hotter" than others, thus slightly changing the effect. For color negative film, I've personally settled on a 1 1/2 stop under exposure setting on the strobe.

Now, suppose you have a camera with a TTL/OTF flash regulation system such as the Bronica ETRSi. If you set your lens aperture to f11 to correctly expose the highlights, the flash provides light at the correct exposure for f11 as well. This will result in an overexposure. In this case, the only method of controlling the flash is to re-rate the ISO speed on the flash or the SCA module itself. You must fool the flash into believing that the film speed is 1 1/2 stops (more or less according to your taste) greater than the actual speed of the film. This will result in the desired underexposure on the part of the flash. This simple subterfuge should result consistently in correct exposures and synchro-sun fills.

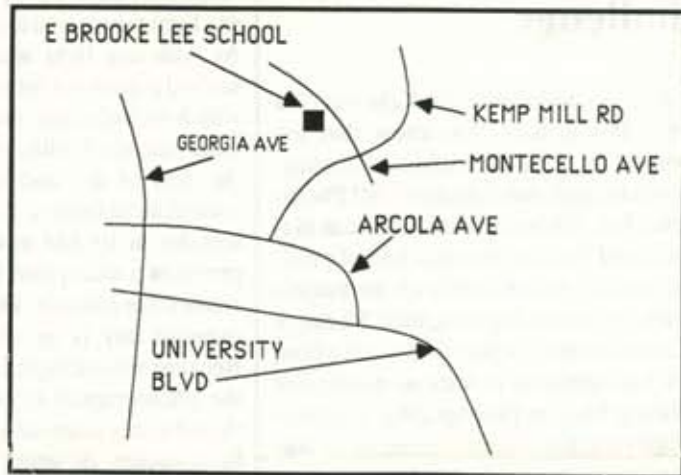
SCA system modules with ISO dials have generated some additional confusion. Some flashes have ISO dials that override the SCA module setting. Some flashes yield their setting to the module's setting. Consult your flash manufacturer's recommendation, and if unsure, set both to the same setting.

Club meeting locations unless stated otherwise.

FIRST MEETING EACH MONTH



SECOND MEETING EACH MONTH



Club Competition Results

September Print Results

Novice Monochrome Prints

1st	Joyce Jones	Eyes on the Door
2nd	Joyce Jones	The Team
3rd	David Perry	St Michaels Church
HM	Jack Pugatsky	Abridged

Advanced Monochrome Prints

1st	Joe Meyer	Racoon
2nd	Bill Perry	Breezy Day on Canaima Lagoon
3rd	Max Strange	The Abbey, Cape May, N.J.
HM	Max Strange	Old Roxbury Mill
HM	Arthur K Yellin	Point of Rocks Station #1

Novice Color Prints

1st	Marti Carvell	Untitled
2nd	Anne Swanekamp	Water Lily 2
3rd	Jack Pugatsky	The Gathering
HM	Marti Carvell	Parking Lot

Advanced Color Prints

No competition in Advanced Color Prints in September.

October Slide Results

Novice Slides

1st	Marti Carvell	Jezebel
2nd	David Perry	Big Splash
3rd	Jim Rogers	Gravatron
HM	Bernice Easter	Secret Thoughts
HM	Clarence Carvell	Corkscrew Swamp
HM	Judy Hecht	After the Fall

Advanced Slides

1st	Fred Nathanson	3 Contestants
2nd	Elisa Frumento	Back of the Flower
3rd	Charles Bowers	Between Two Worlds
HM	Mary McCoy	Magnolia w/bee
HM	Berryl Longway	Gater
HM	Fred Nathanson	Pastel Glass



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CABLE RELEASES

FIRST CLASS MAIL

(RSP 90/82)
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