



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

20902-0471

CABLE RELEASE

Summer 1989

Volume 27, Number 10

New Location for SSCC Slide Meetings

The Sligo Creek Community Center is closed for renovation this Fall. The slide meetings (the FIRST MEETING EACH MONTH) will be held at the Argyle Recreation Center, 1030 Forest Glen Road, Silver Spring. It isn't very far from the Sligo Creek facility. If you go to the old location by mistake just head down Sligo Creek (South, toward the beltway) to the next traffic light past Dennis Ave. That street is Forest Glen. Turn left onto Forest Glen, the Argyle center is only a few hundred yards on the right.

Beach Week September 10-15 Three Openings Still Available

Don't forget our beach week at N. India Beach, Delaware (a few miles south of Rehoboth near Dewey Beach). Bring slides of your previous field trips and also those portraying the different seasons of the year (separate them by season). Our fabulous beach house is equipped with the latest sound equipment so you may also bring your favorite recording and video tapes. The house is also equipped with a kitchen to delight the heart of any gourmet cook so if you wish, we can have some pot

luck dinners which you can bring, buy, or cook there. Of course, you may also eat out if you like. We are in for a real good time photographically and otherwise.

The field trippers who have already signed up are:

Mike and Bridget Traynor
Hal and Florie Ettinger
Bill and Peggy Greene
The Frumento's (Elisa)
Edna Knopp
Shirley (the Italy Shirley)
Anne Swanekamp
Joyce Jones
Mary McCoy
Elly Spitz
Jim Rogers
Hank Mandelbaum
George Herrick

A New Editor Needed for Cable Release

At the end of the coming club year I will have been editor of Cable Release for three years — long enough for one person to bask in the glory of editing this august publication. SSCC will be in need of a new editor for the September 1990 issue. This should be ample time to find a new volunteer and have him/her "learn the ropes" so to speak. Not that there is all that much to learn. Just look at the old CR's and if you like something keep doing it, if you don't like it don't. If you have a great new idea try it. If you have either a Macintosh computer or an IBM compatible computer I can provide key articles from past issues "on disk" so that things don't have to be re-typed unnecessarily. (A lot of the big things like the GWCCC rules, etc have only small changes from year to year.)

If you have access to some respectable equipment think it over. Being the editor is lots of fun.

Soon to be Ex-editor
Ralph Freeman

Please be prepared to give me a check for the balance due at the first slide meeting in September. If you do not intend to be present then please send me a check for the balance before then. (Please call to find out how much.) More details will be included in the September Cable Release.

Edna

Yellowstone/Grand Teton Photo Work- shop

We heard on the grapevine that the NIH Camera Club is sponsoring two trips through Yellowstone and the Grand Tetons. One on Jan 13 to 21 and the other from February 17 to 25. The cost is \$1175 per person. John Borctos (an ex SSCC member) has more information. If interested call him at 460-8448.

SSCC Officers and Chairpersons

President: Jim Malaro	530-5472	Slide Workshop:	
VicePres: Clarence Carvell	725-0234	Ralph Longway	439-8183
Secretary: Charlie Bowers	(301)465-2696	Color Workshop:	
Recording Sec.:		Art Yellin	774-3463
Treasurer: Merl Hoar	434-0551	Mini-workshops:	
Director: Norm Bernache	935-5617	Print - Max Strange	725-3858
Director: Aaron Rosenthal	362-3082	Slide - Dan McCarthy	681-5677
Director: Pat Bress	469-6275	Portfolio: Stan Klem	622-6640
Cable Release:		Field Trips:	
Ralph & Carole Freeman	871-7102	Edna Knopp	(301) 869-1789
Art Yellin	774-3463	George Herrick	362-0825
Anne Swanekamp	937-8057	Joyce Jones	565-3868
Program Coordinators:		Purchasing:	
Wilson James	726-9344	Fred Nathanson	468-6194
Pat Bress	469-6275	Hospitality:	
GWCCC Representative:		Slide Mtg: Shirley Miller	384-1139
Anne Swanekamp	937-8057	Elly Spitz	984-0652
CMCC Representative:		Print Mtg: Open	
Anne Lewis	384-4938	New Directions:	
Monochrome Workshop		Garry Kreizman	384-5427
Chuck Bress	469-6275	New Members:	
Max Strange	725-3858	Joyce Bayley	384-9328
Charlie Bowers	(301)465-2696	Exhibits: Open	

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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



President's Corner

I have been taking inventory. The club is in good shape. Pat Bress and the other club officers did a great job. We are all the beneficiaries of an active and capable outgoing administration. The only question now is whether the club is strong enough to survive the present administration. But take heart — after all, how much damage can we do in a year. A few words about club activities. If there is one hallmark that distinguished this club, it is the willingness of members to share. Much of this sharing of knowledge, ideas, techniques, experience, and just plain camaraderie (and occasionally a few bad jokes) takes place at the clubs "extracurricular" activities. If you limit your participation to club meetings you are missing a lot of the benefits (and fun) of being a member of the Silver Spring Camera Club. There are boundless other opportunities. Interested in improving your photographic skills? We have workshops for people at all levels. Interested in color slides? monochrome printing? color printing? We have workshops in all three areas every month. Rather discuss art? pornography? Robert Mapplethorpe? Join our "New Directions" workshop. Check the calendar in your Cable Release. Talk to the workshop leaders. Try attending a workshop. There is no obligation. And they are FREE. Enjoy field trips? You are in for a treat. We are the only club in the area with our own travel agent, Edna Knopp. During

the past few years, in addition to the usual day and weekend field trips, the club has sponsored trips to Maine and Italy. This year we plan to go to Portugal (or is it Venezuela?). More about this later.

Last year we experimented with having the winners at our club competitions discuss their prize winning images. It was so successful that we have decided to make it standard practice at all club competitions. Some of the things you might consider sharing with the group are: Why did you take the picture? Where was it taken? What film was used? Did you use any special techniques, equipment, lenses, filters? Did you encounter any special problems e.g. lighting, depth of field? Were you sober? For prints, it would be interesting to know how the print was made. What paper, chemistry, and special equipment or techniques, if any, were used? There is, of course, no obligation to give away your "trade secrets", just what you want to share with the other club members.

One final note. At our last Board meeting we decided to send a letter to GWCCC suggesting improvements be made in the way competitions are run and offering to help. So be forewarned. Depending on how GWCCC responds, I may be looking for volunteers.

Jim Malaro, President SSCC

Portugal Anyone?

After our rapturous conquest of Italy, we are eager to expand our photographic horizons to Portugal. Portugal is a country of melded conflicting cultures. A great trading country centuries ago, with more than half of its borders on the Atlantic it became a melting pot of numerous cultures — Moorish, Scottish, Greek, Turkish, and others. The conflicting cultures are reflected in its architecture, cloths, hand crafts, music, and national attitude. Photographically the country is an engaging challenge.

We are planning a basic two-week trip in May 1990. One week will be centered in Cascais — Lisbon area and one week in Oporto or Coimbra area with side trips near by. If there is enough interest in an optional third week in the Algarve area it will be included.

The price will be as low as possible to give the same charm and ambiance that we had in Italy.

Please let me know by August 1st if you are seriously interested in the trip. By the 1st meeting in September I will start signing people up and asking for a \$100 deposit.

Edna.

If It Moves . . .

This Spring I again had the honor of being asked to be a SSCC "internal" judge participating in the selection of entries to the CMCC club competition. It's very interesting, and fun, to be on this end of the judging. Fear not, when my works (or those of another judge) were evaluated, there was another SSCC stalwart to fill in for the maker. It's interesting because you get to see a wide variety of works by different artists (and I do regard our club members to be artists). You see many different styles up close and can spend some time examining each work. This is significantly different from the situation in a club competition when, even in the front row, all except the judge are fairly distant from the photos.

While doing this judging, I overheard a comment which I found disturbing. The comment, attributed to some SSCC member, was to the effect that "If a subject is moving, forget it - do not even attempt to photograph it." I feel that this kind of attitude is aimed at one purpose; to win ribbons. It is, to me, antithetical to the purposes of our club.. Photography, for me at least, is to capture my vision of a subject. While I have done my share of "product" photography, table tops, still lifes and other set-ups, I exclude nothing because the photographic process combined with the nature of the subject makes the shot difficult. Certainly it is more difficult to properly shoot a moving subject. Sure I waste

lots of film (just ask me how many 4 X 5 color negatives of the Gaithersburg train station I've thrown away), but I feel that this is a more honest, open and artistic attitude.

Arthur K. Yellin

For Sale Used Photo Equip- ment — Reasonable

- One Bell & Howell #1620 8mm movie projector, never used
- One Durst 606 enlarger, like new
- Three timers, one Scoponet grain enlarger
- One 16x20 borderless printing easel
- One Premier 4 in 1 printing easel
- Five 16x20 white plastic Cesco-Lite developing trays
- One child's 3' swimming pool for washing prints
- One 20x27 electric print dryer, two blotter rolls
- One 11x14 single Unidrum for color print processing with necessary solution bottles
- Five color printing filters CP2B - 05C - 10C - 20C - 40C

Prices negotiable — Call George Winnett, 726-4749. Will be out of town August 3rd to 15th.

(Editor's note: For you new people, George is a former member of SSCC.)

A Most Marvelous Device

How many times have you read the description of some gizmo in a magazine or catalog, bought it and been disappointed? I'm a sucker for such ads and, unfortunately, have been disappointed many times. But I must say that the Kalt film leader retriever I bought from Solar in Chicago is a most marvelous device.

It consists of two very thin strips of metal superimposed on each other, and designed so that one slides against the other. You insert the pair in a "closed" position through the felt light trap of a 35mm film cassette from which you wish to retrieve the film leader (I'll omit the numerous dumb moves which prompt such a necessity; needless to say, I've committed most - if not all - or I wouldn't have this device). Then the device is "opened" in that you pull one of the two metal strips out a bit. You next "twirl" the cassette's hub, counterclockwise until you have (and/or feel) a click. That's the edge of the film leader as it passes the lip of this device. Then you wind the hub clockwise until you feel resistance. Reclose the device and slowly pull it out of the cassette. Presto there is the leader!! I recommend that this be done in subdued light, as should all handling of the cassette, notably because you have something poking through the light trap.

Arthur K Yellin

GWCC Spring Competition Awards

Some congratulations are in order for the following SSCC winners in the Spring GWCCC competition, May 6, 1989.

Novice Photojournalism Slides

Mary McCoy	Flight Delayed	2nd
Elsa Frumento	Getting Ready	3rd
Edna Knopp	Sprucing Up #2	HM
Elsa Frumento	Fountain of Love	HM
Bernice Easter	Checkers	HM
Elsa Frumento	Trio	HM
Elsa Frumento	Jump	HM
Ralph Freeman	Armful of Birds	HM
Mary McCoy	Mutual Admiration	HM

Novice Nature Slides

Mary McCoy	Mushroom Ballet	1st
Marti Carvell	Jezebel	3rd
Mary McCoy	Brown Pelican	HM
Elsa Frumento	Great Willow	HM
Mary McCoy	Fish Eye	HM
Marti Carvell	Great Blue	HM
Mary McCoy	Ibis in Flight	HM
Marti Carvell	Anhinga	HM
Elsa Frumento	Five	HM
Mary McCoy	Bleeding Heart	HM
Clarence Carvell	Great Blue Heron	HM
Carole Freeman	Sika Deer	HM
Bernice Easter	Mushrooms	HM
Ralph Freeman	Muddy Banks	HM
Elsa Frumento	Slices	HM

Novice Combined Slides

Marti Carvell	Purple Circles	1st
Ralph Freeman	Towers of San Gimignano	HM
Ralph Freeman	High Tech Outhouse	HM
Elsa Frumento	Church	HM
Mary McCoy	Royal Courtyard	HM

Novice Pictorial Slides

Marti Carvell	Mormon Temple	1st
Bernice Easter	Trump Tower	HM
Mary McCoy	Shipwrecked	HM

Clarence Carvell	Miscou Island	HM
David Perry	Tenants Harbor Sunrise	HM
Ralph Freeman	Sunny Umbrellas	HM
Edna Knopp	Sunset on Lake Como	HM
Clarence Carvell	No Sail	HM
Elsa Frumento	Curious	HM
Elsa Frumento	Off to the Market	HM
Bernice Easter	Expecting	HM

Advanced Pictorial Slides

Joyce Bayley	The Rusty Hub	HM
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Advanced Nature Slides

Joyce Bayley	Teeth of the Amaryllis	2nd
Joyce Bayley	Pollen	3rd

Master/Advanced Experimental Slides

Stan Klem	Three Drops	2nd
Jim Malaro	Street Scene #2	3rd

Master/Advanced Architectural Slides

Pat Bress	Checkerboard	3rd
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Master/Advanced Photojournalism Slides

Joyce Bayley	The Bakery	1st
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Master/Advanced Portraiture Slides

Stan Klem	Dorene	3rd
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Novice Pictorial Monochrome Prints

Clarence Carvell	Three Glasses	1st
Clarence Carvell	Dulcimer	HM
Clarence Carvell	Lakeville Gristmill	HM
Jim Malaro	Morning	HM

Novice Nature Monochrome Prints

Jim Malaro	Maelstrom	1st
Jim Malaro	Light and Shadow	2nd
Jim Malaro	Trees	HM

Portraiture/Photojournalism Monochrome Prints

Edna Knopp	Happy Sage	1st
Joe Meyer	Susan: First Fish	2nd

Master Pictorial Color Prints

Pat Bress	Seaweed Abstract	1st
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Critiquing the Judge

The following is a critique of a statement by Theresa Airey who judged the April monochrome print competition. In response to a question from the floor: "Why must a black and white print have brilliant black and whites to be a winner and isn't this concept overdone?" the judge gave the following response: "A picture must have brilliant black and white and if not, do not take the picture."

I am sure that Ansel Adams, whom she quoted, would have been highly critical of the judge's response. The following Ansel Adams prints do not have brilliant black and white but are "quiet" shades of grey:

1. Lodgepole Pines, 1921
2. Mount Winchell, 1933
3. Glacier Polish, 1940
4. Tenaya Creek, 1948
5. Pinnacles, 1940
6. Ice and Water Reflections, 1942
7. Rock Veins, 1935

The above are just a few examples and if Mr. Adams had followed Ms. Airey's advice the photo-

graphic world would have lost a treasure of Ansel's works.

The examples are from Ansel Adams's "Yosemite and the Range of Light".

John Pedevillano

First I would like to say that I agree that not all photos must have pure blacks and pure whites or they aren't winning pictures. However I'm not all that sure that Ansel Adams would have agreed. I don't have a copy of "Yosemite and the Range of Light" but I do have Ansel Adams "Examples, the Making of 40 Photographs" and his "Camera", "Negative", and "Print" series. The printing in the series of three books is poor and you might believe that there wasn't a pure black anywhere on some of them but "Examples, the Making of 40 Photographs" has excellent printing. There are copies of "Lodgepole Pines, 1921" and "Tenaya Creek, Dogwood, Rain" 1948. Both have pure blacks and pure whites!! In fact I have looked at all 40 photographs and sometimes the pure white may be only a speck such as the highlight on the lips in a portrait but there is always a pure black and a pure white there somewhere. Has anyone seen the originals of any of these?

Editor

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM — 1989-90

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

Address _____ Spouse Membership \$11

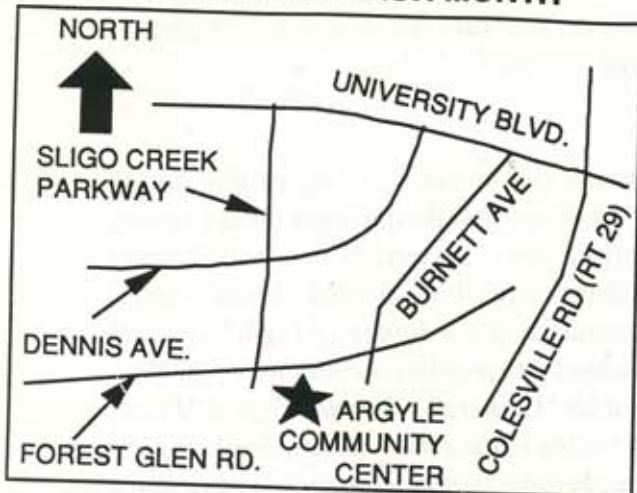
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Home Phone _____ Work Phone _____

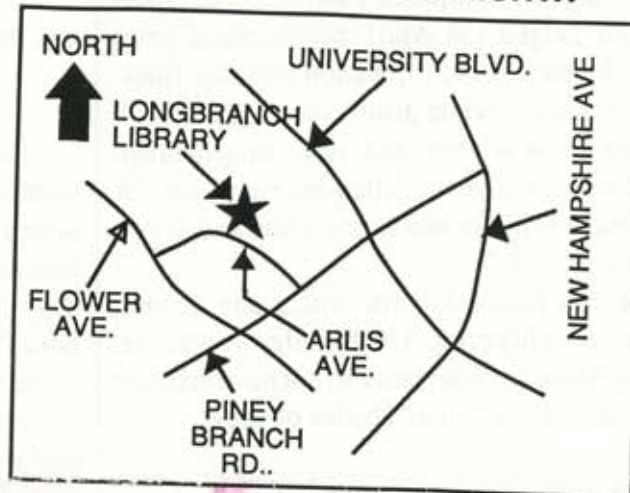
Make checks payable to the Silver Spring Camera Club and give or mail to Meril Hoar, 1812 Elton Rd. Adelphi, MD 20783.

Club meeting locations unless stated otherwise.

FIRST MEETING EACH MONTH



SECOND MEETING EACH MONTH



May Competition Winners

Novice Slides

Judy Hecht	Beyond Her Years	1st
Edna Knopp	Watching the Wash	2nd
Jim Mitchell	The Wall	3rd
Arlene Gmitter	Great Blue Herons	HM
Bill Greene	Spider Rock	HM
Peggy Greene	Desert Tree	HM
Bernice Perry	Coconut Palms	HM

Advanced Slides

Charles Bowers	Lightning Fast Hands	1st
Max Strange	Outdoor Nude	2nd
Fred Nathanson	Pool Figure	3rd
Pat Bress	Cave in West VA	HM
Anne Lewis	Moon Rising?	HM
Max Strange	Sharon	HM

Novice Monochrome Prints

Anne Swanekamp	Water Lily	1st
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Joyce Jones	Foggy Farm	2nd
Joyce Jones	Stairs & Shadows	3rd
Joyce Jones	Baltimore Harbor Rope	HM

Advanced Monochrome Prints

Edna Knopp	The Big Catch	1st
Mike Stein	Owls Head Shacks	2nd
Joe Meyer	Farm Window	3rd
Clarence Carvell	Ellicott City, May 89	HM
Edna Knopp	Happy Sage	HM
Max Strange	SanFran & G.Gate at Dusk	HM

Novice Color Prints

John Pedevillano	Geraniums on Patio	1st
Ralph Freeman	My Favorite Off-color Print	2nd
Charles Bowers	Orchid #1	3rd
John Pedevillano	Blue Velvet Chair	HM

Advanced Color Prints

Mike Stein	Portland Head Light	1st
Bernie Blass	Mr. Birdbrain	2nd
Mike Stein	Pop!	3rd



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CABLE RELEASE

(RSP 89/82)

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