



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



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CABLE RELEASE

March 1990

Volume 28, Number 7

Slide Meeting (March 1st)

The first meeting of the month will be devoted entirely to a slide critique by photographer and instructor Eliot Cohen. (Therefore, be advised that no slide competition for this meeting will be held.)

Many of you may remember Mr. Cohen's previous visit to our club back in October 1988, when he critique our prints. The critique session tends to be more of an informal conversation with the audience and the maker of the slide—a sort of exchange of ideas, concepts, and feelings about the work, why the photographer took the picture, and what was he trying to say.

Mr. Cohen has been program head and Professor of Photography at the Loudoun Campus of Northern Virginia Community College since 1975. He teaches a wide range of courses in black and white as well as color photography. He is also well versed in the history of

photography and teaches courses in that discipline as well. Mr. Cohen has a Master of Fine Arts degree from the Maryland Institute College of Art. In addition to his teaching, he works both personally and professionally as a photographer.

Although slide makers are permitted two entries for each of our monthly competitions, we regret we must limit the number of slides for critiquing to only one per member. It is estimated that Mr. Cohen may only be able to adequately critique no more than 40 slides during the entire evening. But, in the event that critiquing proceeds faster than expected, please bring a second slide and keep it in your pocket.

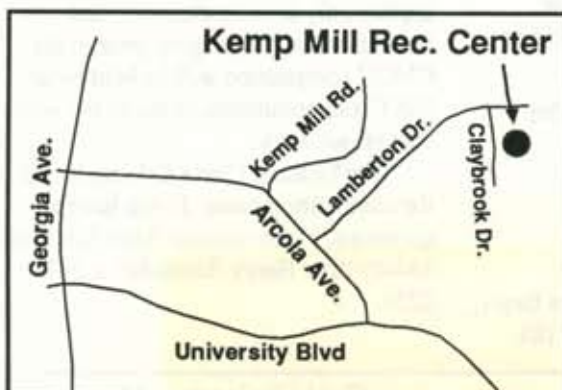
SSCC Auction (March 15th)

Well, here it is! The evening many of you have been waiting an entire year for—the annual camera club auction. If

you're like me, you're probably scouring through your basement in search of some old piece of photo junk you can unload. But hey, one person's junk is very often another person's treasure! It's true—I purchased an old screw mount wide angle lens in excellent condition at the last auction, and have been using it quite happily ever since.

But, getting back to basics; here's the scoop. Only bona fide SSCC members may place items up for auction, although anyone else—friends, relatives, strangers, or miscellaneous others—my place bids. Please tag all items with your name, minimum bid (no less than 50¢), and working condition (if the item is mechanical/electrical). You may bundle several items together if you wish to sell them as a single package. The club will deduct a 10% commission on all items sold, or a flat commission of 50¢ on all items sold for \$5 or less. If you are a philanthropist, you may donate all the proceeds of the sale item to the club—in that event, please mark your item as such.

Please remember that, except for a few brief minutes devoted to club business and announcements, the entire evening will be devoted to the auction. Therefore, both sellers and bidders are urged to show up early—about 7:15 to allow time for setting up and examining auction items. Auctioneers will once again be the eminent Mr. Michael Stein and the always effervescent Mr. Arthur Yellin.



**In March,
both meetings
will be held at
the Kemp
Mill Rec.
Center**

SSCC Officers and Chairpersons

President: Jim Malaro	530-5472	Monochrome Workshop	
Vice Pres.: Clarence Carvell	725-0234	Chuck Bress	469-6275
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Director: Aaron Rosenthal	362-3082	Slide - Dan McCarthy	681-5677
Director: Pat Bress	469-6275	Portfolio: Stan Klem	622-6640
Cable Release:		Field Trips:	
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Art Yellin	774-3463	Florraine Ettinger	365-2543
Arlene Gmitter	460-6878	Joyce Jones	565-3868
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Pat Bress	469-6275	Fred Nathanson	468-6194
GWCCC Representative:		Hospitality:	
Anne Swanekamp	937-8057	Slide Mtg: Shirley Miller	384-1139
CMCC Representative:		Elly Spitz	984-0652
Anne Lewis	384-4938	Print Mtg: Warren Kornberg	949-4890
New Directions:		New Members:	
Garry Kreizman	384-4911	Joyce Bayley	384-9328
Color Workshop:		Exhibits:	
Art Yellin	774-3463	Bill Perry	593-5203
Slide Workshop:			
Ralph Longway	439-8183		

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 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 the *Cable Release* should be mailed directly to the Editor, Stan Klem, 12810 Kilgore Rd., Silver Spring, MD 20904.

Welcome to Mid-term Newcomers

Warren Kornberg is a science writer for *Modaic* (a magazine published by the Science Foundation). Warren has been in photography about 7-8 years, including attendance at several Montgomery College classes. He works in 35mm and 4x5 formats, but specializes in black and white prints.

Polly Ann Magee is a native Greater Washingtonian (Kensington—Holy Cross Academy) who has the further distinction of being a Latin teacher who shares her time, morning and afternoon, between Bethesda-Chevy Chase and Gaithersburg High. Polly's photography has spanned 9 years, including work for her college newspaper and yearbook (Gettysburg College). She did printing in college but presently concentrates on slides (no dark room, no printing). Seems someone in SSCC ought to be able to help on that one —?

Dave Siegel trots off to the Office of

Naval Technology in Arlington each weekday morning. He first learned photography from his father, who, as a professional for the Navy, once photographed former President Truman in Key West. Dave feels that several years of slide taking on European travels qualifies him as a "family photographer."

Cindy Yavinsky had photographic training at the Smithsonian, following training at Montgomery College. She has served Delta Airlines for 15 years as a photo-taking publicist. As a "free lance" over the past 5 years, she has specialized in child photography using natural light wherever possible. Self-description: a "heavy-duty people photographer," to combine two of her own phrases.

Joyce Bayley

For Sale

Arkay 16 x 20 Electric Drum Dryer, \$35.00. Call Chris Heil at 384-7189.

CMCC Spring Club Competition

The spring competition for the Council of Maryland Camera Clubs will be held in Baltimore on Sunday, March 18, 1990. Entries must be turned in by the March slide meeting. Since this is a club competition, there is no fee to the individual.

You may submit up to 4 entries in each category such as slides, monochrome prints, and color prints. The club is allowed 25 of each in the various classes: Novice, Intermediate (this applies only to monochrome), and Unlimited. A pre-judging prior to the CMCC competition will be held by an SSCC sub-committee to put in the very best of our work.

The October *Cable Release* has all the competition rules. If you have any questions, please contact Anne Lewis at 384-4938 or Henry Rosenthal at 587-2235.

Club Calendar

March 1990						
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	31

- Mar. 1, 7:45 PM, Club meeting at Kemp Mill Recreation Center. Speaker will be Eliot Cohen. Evening will be devoted to slide critiquing; there will be no competition.
- Mar. 10, 9:00 AM, GWCCC Photographic Seminar and Workshop at the American University Campus, Ward Circle Building.
- Mar. 15, 7:45 PM, Annual club auction held at Kemp Mill Recreation Center. Both SSCC members and nonmembers may bid and buy items; only SSCC members may submit items for sale.
- Mar. 17, 9:00 AM, Field Trip to Annapolis. (See Field Trip News article.)
- Mar. 19, 7:30 PM, Photo Seminar at the home of Henry Rosenthal, Space limited, call for details. (587-2235)
- Mar. 22, 7:30 PM, Slide Workshop at home of Ralph Longway. Topic will be "Using Light in Nature Photography," presented by Bill Perry. For more information and directions, call Ralph at 439-8183.

GWCCC News

Saturday, March 10

If you're planning to attend the GWCCC Photographic Seminar and Workshop on Saturday, March 10, and you haven't purchased advanced tickets from our Vice President Clarence Carvell, then you can still purchase tickets at the door (\$18). The seminar will be held from 9 a.m. to 9 p.m. at the American University Campus in the Ward Circle Building.

This would be an excellent time to get your cameras checked by Strauss

Photo-Technical Service. They will be set up throughout most of the seminar with their sophisticated testing equipment to give FREE analysis of your camera's working condition. If it is defective, you may even leave it with them for servicing. I would guess that they will probably give you an estimate for what it will cost to repair it.

If you bring your camera, also bring along some film. If you do, you will be able to take advantage of photographing several models at the shooting gallery. Studio strobes are usually provided as part of the setup, and all you have to do is share the sync cord and shoot away.

In addition to the list of speakers shown on the seminar flyer, there will also be presentations by the Nikon and Bogen Corporations. And no doubt, by the actual day of the seminar, there will possibly be other last minute scheduled presentations. A full list of all speakers and offerings will be available at the door.

New Directions Workshop

Next meeting—March 8 at 7:30 PM

The New Directions Workshop met February 8th and we discussed what I would call an excitingly different approach to photography. At a previous workshop meeting we agreed each person was to attempt to create a mosaic using about 36 exposures and paste-up the results on 16 x 20 board. It was a pilot; there were no restrictions, and there was plenty of ideas.

As expected, the results were all different. What was unexpected was the enthusiasm for the approach. The assembly of the photos allow each of us to restructure the nature of the original scene. No longer were we tied to the camera's version of reality. With a pair of scissors and a little glue each of us were free to create a different scene full of new juxtapositions. Shape, form, tone, rhythm and dimensionality

changed. The newly assembled images became as true-to-life, abstract or surreal as the photographer wished.

We are having a meeting at my house on March 8th to discuss the field trip to photograph a scene for a group mosaic. At our last meeting we thought it would be a good idea that along with the group project each participating member also do their own project if they wished. The field trip date is tentatively set for Sunday April 8th.

The problems encountered from the pilot and the their resolution will also be discussed at the March 8th meeting. Some problems are: where to start photographing, what focal lengths to use, placement of subject(s), physical distance of and should the photographer move, and a host of other items necessary to know when on-site, or during the final assemblage.

TRY SOMETHING NEW AND EXCITING! CALL 384-4911 FOR MORE INFORMATION.

Garry Kreizman

Field Trip News

March Field Trip

Celebrate St. Patrick's day photographically in Annapolis on March 17th. The colorful, narrow streets, store fronts, boat docks, and coastline offer many photographic challenges.

We will meet as usual at 9 a.m. SHARP at the Silver Spring Library parking lot.

Maine Trip (July 1-12)

Sign up Immediately!

I have been inundated with requests for another trip to Maine this summer. The prospect of sleeping under blankets while Washington is sweltering in unforgiving heat and humidity, roaming the craggy Maine coast again for those great photographic gems, eating the savory Maine food, and winding up with a weekend of photo seminars in Amherst, sounds too good to be true.

Continued on page 4

Well, it is true! We are going to do it again! This time, however, we will be based north of Boothbay Harbour, somewhere around Ellsworth, within easy access to Scoodick Point and not too far from the scenic places we photographed at Bar Harbour last time.

Although it seems a long time away from July, I must know IMMEDIATELY whether you will go, since accommodations will have to be made NOW. If you definitely plan to go on this trip, please give or send me a deposit of \$100 by March 1, the same day as the first club meeting in March. If you know for sure now, please call me at 869-1789. If you decide to go after I have made reservations, you will have to make your own.

Please do not sign up unless you definitely plan to go. If you cancel after reservations are made, you may lose your deposit unless you find someone to take your place. The cancellation policy will be governed by that of the Inns we reserve. If they return it, you get it back; if they don't, you lose it!

Anyone for the Great Southwest (Spring 1991)

Some members have indicated a strong desire to go to the U.S. Southwest next year. Already we have a nucleus of 10 people ready to go. Please let me know if you are interested, because I have to start planning and making reservations now. I understand that to get reservations at National Parks in that area, you have to make them a whole year in advance.

Edna Knopp

Excerpts on Ektar

For those of you who shoot color negative film, occasionally or exclusively, you may want to experiment with Kodak's new Ektar films. They come in three speeds: ISO 25, 125, and 1,000. An article in the January edition of *Photomethods* magazine critiqued in

detail all three films. A short summary follows.

Ektar 25

Ektar 25 is reported to be the least grainy and sharpest of all films on the market. It is even finer grained and 50% sharper than Kodachrome 25. The author states, "Unfortunately, no camera I've found is good enough to fully exploit this film's capabilities. In the past, photographers who needed maximally detailed 35mm images had to shoot slides regardless of the intended use of the photo. Now they can shoot color negatives with no sacrifice of grain or sharpness."

The drawbacks are in its color rendition and its exposure range. For example, although it produces vibrant reds, the yellows are excessively orange and the greens are a bit too blue. Also, instead of having a long and straight curve characteristic of most color negative films, Ektar 25 has a pronounced S-shaped curve (similar to Panatomic-X). Basically, it is like a slide film—if you overexpose it by more than one f/stop, you will get a loss of highlight separation. But if you treat Ektar 25 like you would Kodachrome 25 and use accurate exposures, optimum apertures, and a tripod, "you will be rewarded with prints of astounding quality."

Ektar 125

The author feels that Ektar 125 is the best of the Ektar films because of its optimal balance of imaging characteristics. To gain two f/stops Kodak was forced to increase the film's granularity. But although it does not offer the "large format" tonality of Ektar 25, it is just as sharp.

Although Ektar 125 is not as accurate as Fujicolor Reala, it is far better than any other Kodak color negative film, except for VPS III. Under most lighting conditions Ektar 125 is more than acceptable. But for portraiture, the author advises sticking with VPS. In latitude Ektar 125 is similar to VPS: it has little latitude for underexposure but plenty of latitude for overexposure.

Ektar 1000

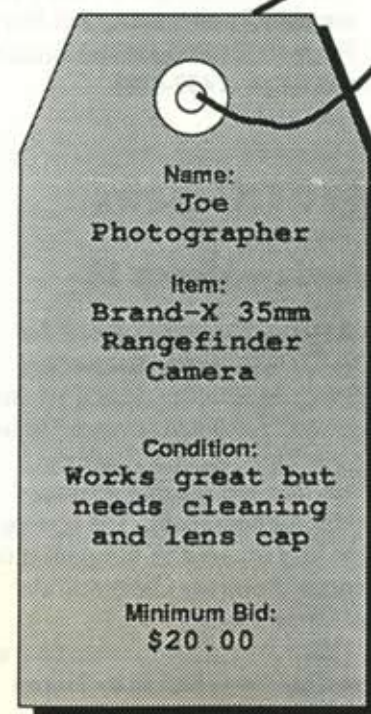
The author states that Ektar 1000 is a very good high-speed color negative film. It has good color saturation for a fast film, but not quite as saturated as Fujicolor 1600 and Kodacolor Gold 1600. Ektar's grain pattern is unusually even and its sharpness is slightly better than Fujicolor 1600. Its best feature is its especially rich shadow detail. In this aspect, it is superior to all the other fast films on the market. Ektar 1000 can also be successfully push processed.

Final Note

It appears that the Ektar films, especially 25 and 125, offer significantly more sharpness than we've experienced in the past. If any of you experiment with it, please let me know of your results—I would be happy to publish your findings and your feelings about the film in the *Cable Release*. If you want to get more information about these films, please read the entire article. I will make copies available at the March slide meeting.

Stan Klem

Don't Forget It; Tag It!



“Does Shutter Testing Make You Shudder?”

I've always operated my cameras on the blind hope that the shutters were working more or less properly. Fortunately for me, either they were or the latitude of my films were adequate to cover any discrepancies. However, knowledge of these discrepancies would permit compensation and more accurate exposure.

I recently had a cash birthday present “burning a hole in my pocket,” and I had long been eyeing the Solid State Shutter Tester sold by Calumet Photographic. For those of you unfamiliar with this highly reputable firm, Calumet mainly sells professional-level equipment, although they will even sell to the likes of me! While they charge a bit more than the “discount” houses, they offer fantastic customer support! Since my move into large format photography, I have purchased a couple of used lenses in shutters and I wanted to know if they were accurate. So I purchased this rather inexpensive device—only about \$77 including shipping.

Using it on my venerable Minolta XE-7, now about 15 years old, was a breeze and pleasantly surprising in that the electronic shutter was right on the money except for a slight variance at two speeds. The procedure seemed simple enough. With the camera on a tripod (unless you have more arms than an octopus) facing a bare household 100-watt bulb, you open the camera back, cock the shutter, place the tester up against the film plane and fire the shutter release. Then I tried it on my Bronica S2A and had a lot of aggravation until I reread the instructions and learned that the light sensor was mounted off center for some reason I couldn't fathom. I also found that the tester worked better about a foot closer than the manual suggested through a formula. Once I worked out those two problems, my tests went quite well. The old shutter was a bit slower than rated, but I expected as much. Now that I know just how much, I can compensate by closing my lens a bit more than I would have. Onwards to my view lenses.

The instructions said to rest the lens on the tester with the bulb about a foot above. No way Jose am I going to rest anything except a lens cap on my view lenses. But I have a view camera which is fully modular, meaning all ends are easily removable. So I mounted the

camera on my tripod and removed the groundglass back. I held the tester up to the rim of the lens and . . . got no reading! After some foul language and thoughtful investigation, I discovered that the light from the bulb was actually a pretty small slot coming out of my wide angle lens. I had to cock the shutter and operate the cable release with my right hand while holding the tester in my left and hoping to find the cone of light coming through the lens with the sensor (and for the whole exposure time). With a little practice, I got good at it and successfully tested all shutter speeds. This procedure was much easier with my medium-length and telephoto view lenses because the cone of light was larger with each than the previous.

All in all, I am very pleased with this purchase. I recommend a shutter tester to all. The results of my tests explained some strangely exposed negatives which I have experienced. My written records of the tests will supply the needed information to prevent such errors in the future.

Calumet can be reached at (800) CALUMET. Their catalog is very informative and their customer service is tops.

Arthur K. Yellin

Silver Spring Camera Club Membership Form — 1989-90

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 Merl Hoar, 1812 Elton Rd. Adelphi, MD 20783.

Special Note: Dues cover the club year from September thru May. After January 31, dues for the remainder of that year for new members are half price (or \$11 regular membership and \$5.50 for a spouse).

SSCC Club Competition Results (February 1990)

Novice Slides

1st Jim Rogers
 2nd P.A. Magee
 3rd Allan Starr
 HM Linda Gale
 HM Faye Ganss
 HM P.A. Magee
 HM Bob Williams

Winter Wonderland
 Downtown Málaga
 Royal Flush
 Child of the Maya
 Aloha
 Gone But Not Forgotten
 Spring Break

Monochrome Prints (Novice and Advanced Combined)

1st Joyce Bayley Shadows
 2nd Berryl Longway Shadow and Light
 3rd Bill Perry Turtle on the Suwanee
 HM Max Strange Roxbury Mill
 HM Joyce Bayley Seed Pods
 HM Bill Perry Ice Fantasy

Advanced Slides

1st Charles W. Bowers
 2nd Elisa Frumento
 3rd Charles W. Bowers
 HM Bill Perry
 HM Gary Kreisman
 HM Stan Klem
 HM Max Strange

Peek-a-Boo
 Curious
 Reflected Music in the Woods
 Downtown Caracas
 Chickens and Hens
 Grandpa and the Gulls
 Las Vegas

Color Prints (Novice and Advanced Combined)

1st Clarence Carvell B&O Museum
 2nd Mike Stein Farmyard
 3rd Charles Bowers There is one in every crowd
 HM Clarence Carvell Roxbury Mill
 HM Mike Stein Baltimore Street

February Competition Judges: David Mangurian (slides),
 Fred Maroon (monochrome and color prints).

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FIRST CLASS MAIL

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