



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

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CABLE RELEASE

November 1991

Volume 30, Number 3

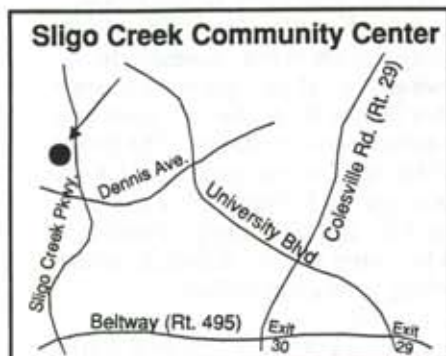
Slide Meeting November 7 Sligo Creek Community Center

Still Life is the theme for the November slide competition. This will be defined as "images of inanimate subjects in a static state," the definition used by the Greater Washington Council of Camera Clubs. Images may be, but need not be, "arranged by the photographer."

Mike Sheras will be the speaker and judge for this meeting. Mike is the area sales representative for Canon, U.S.A., and as such has an opportunity to interact with some of the finest photographers in the world. If you attended the George Lepp seminar in August and happened to visit the Canon display, then you probably met Mike doing what he does best.

Mike will talk about recent innovations in "state of the art" equipment and what they mean to the photographer today. He plans to have some of this equipment available for us to "play" with during the break.

(Also: a miniworkshop. See page 3.)

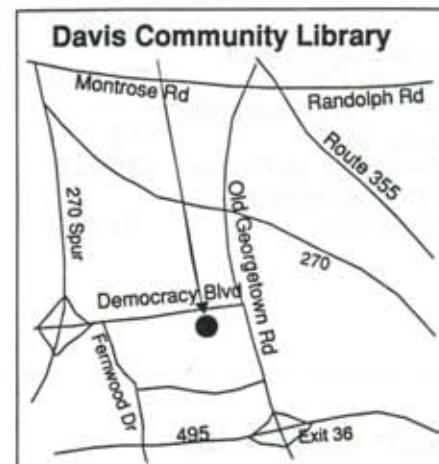


Print Meeting November 21 "Back Home" at Davis Library

Subject for the Advanced competition will be Still Life—as defined in the slide meeting story. Competition at the Novice level will be open: no assigned subject.

The November print meeting will feature Rod Barr as speaker and judge. A photographer who works primarily in black and white, he specializes in historical documentation and particularly in architecture. Beyond this, however, his monochrome landscapes have earned him recognition by the Sierra Club on numerous occasions. At one point they selected six of his photographs for a single annual report.

Rod taught for a while at the Maryland College of Art and design and is a charter member of the Patuxent Fine Arts Cooperative, which operates the Foundry Street Gallery. Rod has had numerous one-man shows of his work and was recently the subject of a major article in the *Howard County Times*.



The Matter of a Key

Joyce and I had been home from our New England trip scarcely an hour when Steve Stubits phoned to tell me that the park police had to be called in order to obtain entry into Sligo Creek Community Center for the slide meeting on October 3. Steve went on to say that although he thought at the time he had never received the key to the building, he later discovered it at home.

Both Steve and I regret the inconvenience which this incident caused and greatly appreciate the way those at the meeting adapted to the circumstances. Service in SSCC is voluntary and is in addition to other, often full time, responsibilities. Oversights, of which we all are capable, will occur, and when they do, it is gratifying that our members so willingly and good naturedly make the necessary adjustments.

Ned Bayley
President

Art Barn Exhibit Exceeds Expectations

See Jim Malaro's story, page 6.

A Note from the Treasurer:

Dues are almost overdue. After October 31, you may not enter an SSCC competition until your dues are paid. Jay Kinney will be glad to accept them.

SSCC Officers & Chairpersons, 1991-92

President: Ned Bayley 384-9328
 Vice-Pres.: Steven Stubits 593-5106
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New Directions Workshop:
 Garry Kreizman 384-4911
 Slide Workshop:
 Jim Harris 434-6225
 Color Workshop:
 Bernie Blass (301) 484-8296
 Monochrome Print Workshop:
 Joyce Bayley 384-9328
 Composition/Presentation Workshop
 Henry Rosenthal 587-2235
 Field Trips:
 Edna Knopp 869-1789
 Carole & Ralph Freeman 871-7102
 Bill Perry 593-5203
 Florine Ettinger 365-2543
 Hospitality:
 Slide Meetings
 P. A. Magee 564-0745
 Print Meetings
 Merl Hoar 434-0551
 New Members: Joyce Bayley
 384-9328
 Exhibits: Jim Malaro 530-5472
 Historian: Norm Bernache 935-5617

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 nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Bayley (384-9328) or Steven Stubits (593-5106).

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



Submissions for the *Cable Release* should be mailed directly to the Editor, Eleanor Waldrop, 1775 Elton Road, Silver Spring, MD 20903.

Club Calendar

November 1991						
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

Nov. 2, 9:30 a.m. Composition & Presentation Workshop at Henry Rosenthal's home. Please call the night before (587-2235).

Nov. 3, 7 p.m. Cape Cod trippers meet at Jim Malaro's home (530-5472).

Nov. 6, 7:30 p.m. New Directions Workshop at Garry Kreizman's home (384-4911).

Nov. 7, 7:45 p.m. Slide meeting at Sligo Creek Community Center. Speaker and judge, Mike Sheras. Competition subject: Still Life.

Nov. 12, 7:30 p.m. Monochrome Print Workshop at home of Joyce Bayley (384-9328).

Nov. 14, 7:30 p.m. Slide Workshop at the home of Betty and Jerry Collins. Call either Betty Collins (384-7131) or Jim Harris (434-6225).

Nov. 20, 7:30 p.m. SSCC Board meeting, at president Ned Bayley's home (Call 384-9328).

Nov. 21, 7:45 p.m. Print meeting at Davis Library, Democracy Blvd. Speaker and judge, Rod Barr. Competition subject is Still Life for Advanced, open for Novice.

Nov. 23, Day field trip to Baltimore, leaving 9 a.m. sharp from Silver Spring Library parking lot. Monet exhibit in a.m., Inner Harbor and/or Fells Point in p.m.

Nov. 26, 7:30 p.m. Color Print Workshop at the Baltimore home of Bernie Blass, 1033 Flagtree Lane. Call him: (301) 484-8296.

A Day With Art and Photography in Baltimore (Immediate Action Needed)

SSCC's field trip on Saturday, November 23, consists of a morning visiting the Monet exhibit at the Baltimore Museum of Art and photography in the afternoon at the Inner Harbor and/or Fells Point.

Reservations are needed for the Monet exhibit, and tickets--which are going fast--must be purchased in advance. The price is \$6 (\$4.50 for seniors). You can make your own reservations through the Baltimore ticket service by calling (301) 481-6000 for a charge of \$2 per ticket.

Edna Knopp (869-1789) will be buying tickets at the Museum on **October 31**. If you get your money to her before then, she will save you the ticket service charge. The group will leave from the parking lot at the Silver Spring Library, 8901 Colesville Rd., at 9 a.m. sharp. Parking at the Museum will be difficult, so carpooling is recommended.

Composition and Presentation Workshop, November 2

The Composition and Presentation Workshop needs more attendees to get a project/assignment started. The workshop is scheduled for 9:30 a.m. on the first Saturday of each month to allow for small, task-oriented field trips. Schedules can be changed if that is requested.

If you plan to come, please call and leave a message by Friday evening, November 1.

Henry Rosenthal

Cape Cod Trippers to Meet November 3

All participants in the September Cape Cod field trip are invited to get together to review their photographs from that trip at 7 p.m. on Sunday, November 3, at the home of Jim Malaro, 4700 Broad Brook Drive, Bethesda 20814. Please bring your favorite drinks and/or "munchies."

For directions to the Malaros', phone 530-5472.



New Directions Workshop

Our next meeting is Wednesday, November 6, 7:30 p.m., at my house. Dr. Allen Lisook will talk about how to make pointillist slides and prints.

I hope you thought about or tried one of the derivation techniques we discussed last time. I still have some handouts for newcomers. One of the techniques was pointillism, and our in-house expert, Dr. Lisook, will bring copies of his published article and prints. He will discuss the intermediate steps for making pointillist slides and prints.

If you have completed, started, or have intermediate results of derivations, please bring them to the

meeting. If you had problems, tell us about them.

The focus for the first session was to give members a chance to think about which derivation technique they would like to try. Dr. Lisook will continue this how-to-do-it approach.

The NDW has as its main purpose, however, to discuss photographers and photography as an evolutionary process and to enrich the members' perspective and perceptions regarding the nature of photography. NDW mostly provides a forum for discussion about the nature of photography and the contributions of various photographers. One of NDW's functions is to allow members to think, and possibly to try different photographic ways of seeing.

A major item for discussion will be the consequences of computer technology, which I saw demonstrated at Kodak's Imaging Center in Camden, Maine, and its likely effects on photography. Of course, as usual, a wide range of topics will be discussed.

Garry Kreizman

"Miniworkshop" Planned for November 7 Slide Meeting

As part of the November 7 program, I will be presenting a selection of slides by Jay Kinney, John Osgood, Steve Stubits, and Jim Rogers. This group from the SSCC recently spent 8 days at the Cheyenne "Frontier Days," a trip that they called extremely enjoyable and productive.

Clarence Carvell

Monochrome Print Workshop November 12

The Monochrome Print Workshop will be held on Tuesday, November 12, at 7:30 p.m., at the home of Joyce Bayley, 13907 Overton Lane. The topic will be announced later. Please bring prints for critique. If you plan to attend, call Joyce at 384-9328.

Slide Workshop November 14

The slide workshop will be held at 7:30 p.m. on Thursday, November 14, at the home of Betty and Jerry Collins, 601 Windmill Lane, Silver Spring 20904.

We will have a video presentation, courtesy of Stan Chase, of Part II of the John Shaw series on nature photography. Some of the subjects in this segment are: planning field trips, cameras, lenses, filters, tripods, film, environmental conditions, and general nature photography of birds, animals, flowers, and plants.

After the video presentation we will have our usual round-table critique of our own work. Please bring five or six slides, good or otherwise, on which you would like to have second opinions.

Workshops are one of the most enjoyable aspects of camera club activity. Please come. We especially welcome our new members.

Call either Betty Collins (384-7131) or Jim Harris (434-6225) for directions and to let us know how many to expect.

Jim Harris

Color Print Workshop November 26

Because those who take part in the SSCC Color Print Workshop are likely to have other plans for the fourth Thursday in November, the Workshop will meet on Tuesday, November 26, 7:30 p.m., at 1033 Flagtree Lane, Baltimore. Call Bernie Blass at (301) 484-8296.

Board of Directors November 20

The SSCC Board will meet on Wednesday, November 20, at 7:30 p.m. at the home of club president Ned Bayley. All committee chairpersons are encouraged to attend, and meetings are open to all SSCC members. So that there will be enough chairs and refreshments, please call the Bayleys (384-9328) to let them know you plan to attend.



**CMCC
Fall
Individual Competition**

The fall competition for the Council of Maryland Camera Clubs (CMCC) will be held November 17 in Frederick. Entries must be submitted to Anne Lewis or Henry Rosenthal at the slide meeting on November 7. Anne will accept any entries at her home by Friday, November 8. Contact Anne at 384-4938 for any additional information.

Note that there are no subject categories in CMCC competition, only classes--Novice, Intermediate, and Unlimited in monochrome prints and color prints; Novice and Unlimited in slides. Cost is \$2.50 for each category.

See the October *Cable Release* for all the rules and details.

Note: If you are submitting some of the same entries to CMCC and to GWCCC, the November 21 print meeting can be used as a transfer point between the two competitions.

From the Contributing Editor

Kodak's Center for Creative Imaging

Garry was drooling as we left; to say he was excited by what we had seen would be a gross understatement. You would also be excited! Do I have your attention? Kodak surely had ours.

This year I was again privileged to be invited to join Mike Stein and Garry Kreizman on their annual photographic trek to Maine. In addition to the usual male bonding and photography, Garry had arranged a very special treat, something which none of us will ever forget: a personal tour of Kodak's new Center for Creative Imaging, in Camden, Maine.

This facility has been established by our Great Yellow Father to explore the frontiers of the photo-

**GREATER WASHINGTON COUNCIL
OF CAMERA CLUBS
FALL 1991 COMPETITION**



COMPETITION RULES: Rules of July 11, 1983 revised June 10, 1991

COMPETITION DATE: Saturday, December 7, 1991

SUBMISSION OF ENTRIES: Entries will be accepted by David Perry on November 7 and November 21, at the slide and print meetings, respectively. If you have entries in the CMCC competition that you wish to put in GWCCC and you will not be at the print meeting, let both Anne Lewis (384-4938) and David Perry (853-3194) know so they can transfer the entries to GWCCC. No entries will be accepted after November 21.

COMPETITION LOCATION: Washington Gas Light Auditorium
6801 Industrial Road
Springfield, VA 22151 (see map)

NUMBER OF ENTRIES:

- 21 per entrant with not more than 16 of the entries in slides.
- 3 slides per subject in all classes
- 4 prints per subject in all classes

FEES: \$1 per entrant, for the Fall 1991 competition only.

CATEGORIES: (See Rules for further details)

SLIDES	PRINTS
PICTORIAL (Novice, Advanced, Masters)	PICTORIAL (Novice, Advanced, Master)
NATURE (Novice, Advanced, Master)	NATURE (Novice, Advanced, Master)
PHOTOJOURNALISM (Novice, Adv/Master Combined)	
ABSTRACT (Novice, Adv/Master Combined)	ABSTRACT (Novice, Adv/Master Combined)
CLOSE-UP (Novice, Adv/Master Combined)	CLOSE-UP & STILL LIFE (Novice, Adv/Master Combined)
STILL LIFE (Novice, Adv/Master Combined)	(STILL LIFE combined with CLOSE UP)

graphic/computer interface. It portends the future of photography, of the graphic arts, and of artistic expression in all of its commercial and noncommercial applications.

A gracious and intelligent young lady was assigned to serve as our guide through this veritable artistic wonderland. Jessica Simmons, a teaching assistant at the facility, took us to a fourth floor laboratory containing numerous computer work stations. She turned on two of them and began what was, for me at least, a magic show out of a science fiction movie.

Ms. Simmons called up one stored image on one screen and then "read" another into the second com-

puter from a slide via a scanning device. That device, or related equipment, could also scan negatives or printed positive images. Her demonstration included modification of contrast, of color hue and density, alteration of the color of any component of the image, and manipulation of an image magnified 16 times, such that she could virtually work on individual pixels. That's analogous to being able to modify a single dot of light on your television screen!

She then used the other computer to alter an image of some lilies. First she combined a second image into the first by superimposing the two images. The next step was to
(Continued on page 7)

COMPETITION RULES

The GWCCC will conduct two competitions each year, one in the fall and one in the spring. Both will be individual competitions with additional recognition for the clubs whose members submit winning entries. The date, location, number of entries and entry fees will be determined by the GWCCC Executive Board; they will be announced no later than 75 days prior to the competition date.

Competitions will be held on the first Saturday in December and the first Saturday in May, or on a Saturday as near to those as practical.

All members of the Clubs associated with the Council are encouraged to enter the competition and to submit new material in each competition.

I. ENTRIES

A. Entrants. Where competitions are 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 the class, but the following must compete in the Master Class

- a. A professional, defined as one who obtains 50% or more income from photography, and
- b. A person with "three stars" in PSA

2. **Advanced.** Anyone of moderate or high ability in photography. An entrant who has received four (4) first, second or third place awards in the Advanced Class of GWCCC competitions since and including 1983, must compete in Master 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 the Novice Class of GWCCC Competitions since and including 1983 must compete in a higher class. NOTE A competitor may enter as a Novice in one category [i.e. black and white prints] and a Master in another category [i.e. color prints] however, all advanced/master slide entrants who commercially process prints may not compete in any lower class.

B. Category:

1. Entries must be Monochrome Prints, Color Prints, Slides Stereo Slides, Medium Format, Films and Photo Essays.
2. Appropriate clubs or groups approved by Executive Board, shall act as

agents of the Executive Board for conducting competition in Stereo Slides and Photo Essays. Entry to these competitions shall be open to all members of GWCCC affiliated clubs. Entry particulars shall be determined by the conducting organizations.

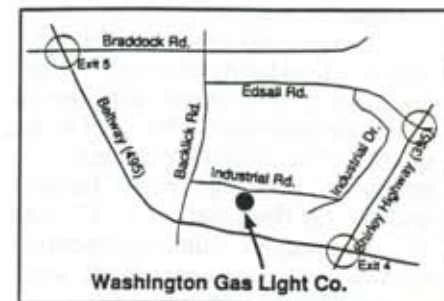
3. Prints and slides may be commercially produced.
4. Prints must be mounted. Mounts or mats may not exceed 16 X 20 inches. A mounted print may not have more than one layer of mat overlay.
5. Framed prints are not eligible for competition.
6. Prints submitted in the Novice Class may not exceed 11 X 14 inches. Prints submitted in other classes may not exceed 16 X 20 inches.
7. A toned print may be entered in Monochrome categories only.
8. Tinted prints (hand coloring) may be entered in Color Print categories only.
9. Slides may be mounted in cardboard, plastic or glass mounts, provided that the mounted slide is thin enough to be used in a standard 80 slide capacity carousel tray.
10. All entries must be free of harmful substances (eg. velcro, glue) that may cause harm to other entries. Entries will be disqualified from competition if they can cause any harm. No entry fee will be returned if work is disqualified.

C. Subjects.

1. **Pictorial.** Open. Any subject, especially subjects that do not qualify in other subject definitions. NO image will be excluded from this category.
2. **Nature.** Pictures that portray different kinds of 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 refractions (sunsets auroras etc.), precipitation, frost, 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.** Storytelling pictures or people doing things where the activity itself is the theme.
5. **Abstract.** Blends of color, texture, shape, form and light to create a design-patterned 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 principle interest.

- a. **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.
 - b. **Still Life.** Images of inanimate subjects in a static state.
8. **Other Conditions**
- a. An entry, whether it receives an award or not, may be entered only twice in any GWCCC competition, regardless of class or category.
 - b. A competition entry which received a first, second or third place award, or an entry of essentially the same image or the same type, may be entered only in a higher class.
 - c. An identical image may not be entered in a different category, 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.
 - d. The entrant's Class in GWCCC competition shall be independent of the entrant's level of proficiency within the entrant's club.
 - e. Each Club and the Club's delegate shall be responsible for administering the competition rules with regard to entries by Club members.



GWCCC COMPETITION LOCATION

Arts Foundation Fellowship Grant Applications Available

The Mid Atlantic Arts Foundation has announced availability of applications for the 1992 Visual Arts Fellowships, a highly competitive program. Ten fellowships in "works on paper" (\$5,000 each) will be offered to artists living in this region. Applications are due by January 10. For complete requirements, contact the Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202. Phone: (301) 539-6656.

Art Barn Exhibit Exceeds Expectations

The SSCC exhibit at the Art Barn has been an unqualified success. It was our first major exhibit in a long while, and it clearly demonstrated both the depth and the diversity of photographic talent in the SSCC. The Art Barn staff was quite pleased with the exhibit and the turnout at the opening reception. Congratulations are due to all who participated.

As is usual with any venture of this kind, success was due in large part to the hard work of several club members, including Pat Bress, Elisa Frumento, Arlene Gmitter, Stan Klem, Jim Harris, Anne Lewis, and Mary McCoy. Two members deserve special thanks: Stan Klem, who helped deliver and set up the SSCC entries for judging, helped take down the exhibit, designed the invitations and the poster for the exhibit, and prepared camera ready copy of both for the printer; and Jim Harris, who helped transport the selected entries to the Art Barn for exhibit, helped take the exhibit down, organized and orchestrated the opening reception, and acted as bartender (although he did spill some wine on the floor).

The greatest credit for the success of the exhibit, however, must go to the club members, for their enthusiastic response. The number and quality of the prints submitted surprised me, the judge (Fred Maroon), and the Art Barn staff. Of 237 images submitted, 85 prints, representing the work of 25 club members, were selected for the exhibit.

It is worth noting that the Art Barn originally agreed to hang up to 60 prints. However, Fred was so impressed with the overall quality of the prints submitted that he persuaded the Art Barn director, Ann Semko, to agree to hang 85.

This, it turned out, was no mean feat, as it required double hanging (one image above another) many of the prints, something the Art Barn staff does not like to do. Ann told me it took 20 hours for her and her assistant, Amy Boatright, to hang the

exhibit. I am sure that everyone who saw the exhibit appreciated the skill and care with which it was hung.

As you might suspect, even in a successful enterprise, there were a few potholes. I might still be stuck in one or two of them if it weren't for some last-minute rescues by the Art Barn staff. I have learned quite a bit about how not to organize an exhibit. More about this later.

Jim Maloro

A Letter to the Cable Release

Selecting Judges for Competitions

I have heard many complaints from slide competitors that some judging is not fair, not instructive, arbitrary, and even capricious. Remarks from judges could be better gauged (taken to heart or summarily dismissed) if they were calibrated against a known standard. The following procedure is suggested to permit a comparison of various judges' abilities.

At the start of each season, the board of directors could select a "club" slide (for both novice and advanced) that would be routinely submitted at each competition. It is presumed that each selection would represent (in our view) prize-winning material. In this manner, all the judges would have an opportunity to rate a common entry.

If, as expected, some judges selected this entry as a winner while others promptly discarded it without supporting commentary, then this disparity could be considered by the club when evaluating whether or not to invite a judge to return. If the "club" slide were chosen for an award, then the club would ask for an additional honorable mention. Later, the club entry would be excluded, and each award below that given to the club entry would be advanced one position.

I have heard that some speakers are so good that they are invited back even though their judging is deemed unsatisfactory. If this is the case, then this is the real issue that should be addressed. Can a way be found to reinstate interesting speakers while

excluding them from the heretofore obligatory dual role as judge? Perhaps a neutral, nonpejorative approach would be not to routinely ask speakers to judge! The club could then independently invite those persons thought to possess the requisite qualities. Perhaps photographers from nearby camera clubs could provide judging talent more to our liking.

An alternative suggestion is not to have a single judge but a two- or three-person panel that would include the speaker. This might prolong the judging activity but provide a more satisfying and informative response.

The above thoughts are offered to provoke further thinking by interested club members.

Hank Mandelbaum

30th Anniversary of Cable Release Celebrated at October 17 Print Meeting

Several past editors of the *Cable Release* were present to take part in a celebration of the SSCC newsletter's 30th anniversary at the October 17 print meeting. Norm Bernache had arranged an impressive display of *Cable Release* copies from all but two years since 1961, and a specially decorated cake was enjoyed during the "break."

Cable Release editors who attended and were recognized for their service to the Club were A. Gene Roberts (1975-76), Betty Vierling (1976-77), Arthur Yellin (1981-82, 1982-83), Stan Klem (1983-84, 1989-91), Art Drucker (1984-87), and Eleanor Waldrop (1991-).

(The years for which Norm Bernache has no files of *Cable Release* are 1962-63 and 1980-81. He would be interested in hearing from members who may have any of these.)

FOR SALE: Nikon F-2 camera with three lenses, flash attachment, and carrying case. Call Anne Swanekamp: 937-8057 (home) or 681-6707 (work).

GWCCC Competition Entry Form – Prints - Fall Competition

Name of Entrant _____ Number of Entries _____ \$1 per Entrant
 Club _____ Please check (✓) the appropriate boxes below

1	2	3	Title	Comm	B&W/Color		Pictorial		Nature			AB		CU/SL	
							N	A	M	N	A	M	NB	AB	NU/NL

Delegate please type or print. Enter codes in boxes as follows: #1 Code letters for Class and Subject, #2 Club number, #3 Photographer's Entry Number.

GWCCC Competition Entry Form – Slides - Fall Competition

Name of Entrant _____ Number of Entries _____ \$1 per Entrant
 Club _____

1	2	3	for Delegate use	Pictorial			Nature			PJ		AB		CU		SL		
				N	A	M	N	A	M	NJ	PJ	NB	AB	NU	CU	NL	SL	
Title																		

Delegate please type or print. Enter codes in columns 1, 2, and 3 as follows: #1 Code letters for Class and Subject, #2 Club number, #3 Photographer's Entry Number. Revised 9/91

Kodak's Center for Creative Imaging

(Continued from page 4)

"erase" portions of the "background" image where they were unwanted on top of the "main subject" image. The demonstration was concluded with a "hard copy" print of one of the images.

Can't I do that in my darkroom?

Did I hear you say, "So what's the big deal? I can do all that now in my darkroom"? Most of the manipulations she performed can indeed be done in the darkroom, but it would take an enormous amount of time and patience. It would also require extensive testing to produce a good final result. All that I have described took place in about one half-hour. While it is true that Ms. Simmons knew what she was doing and was familiar with the software and their capabilities, photography too has its learning curve. Furthermore, the facility with which some of the manipulations were made was incredible.

Darkroom manipulation of the color of individual areas or objects within a photo would require masking or other techniques unknown to this author. Again, it would require extensive testing to produce an acceptable finished product. Ms. Simmons was operating on a video image. Changes were almost immediately evident. Best of all, as we saw in the final "print," the machines

duplicated the video image to near perfection. In computerese, it was a case of "what-you-see-is-what-you-get." One of the biggest benefits is the choice of output formats. You can save the file to an optical disk (a "CD") (incidentally, they had an erasable optical disk drive in operation) or you can "print it out" as a print or a negative!

Some drawbacks

Drawbacks? A few minor ones, like cost. Since this is cutting edge technology, it is very expensive at the moment. The computers involved have what are enormous memory capacities at present and must operate at very high speeds. It is my understanding that a complete work station, with scanning device and printer, would be somewhat over \$100,000 at this time. However, the computer on which I am working cost me about \$2,000 (with all kinds of bells and whistles) six months ago. Three or four years ago, if it was even available, it would have cost around \$6,000. The second drawback concerns the resolution resulting when data is converted to print (or negative). As good as the equipment is at present, there is still a loss of acuity. But that too will change as the technology progresses.

The third drawback is likely to be permanent. The photographic aspect of this art will become secondary to the computerized image manipulation. The photographer, unless

he or she becomes the computer technician, will be relegated, in the words of Garry Kreizman, to the task of "data gatherer." Composition and creativity will become minor considerations in the photographic aspect of the final work. Finally, although careful people will always be so, the ease with which corrections are made using this system will minimize the need for care in obtaining the original images.

Kodak has various course offerings at the Center for Creative Imaging. It is obvious, from the names of students as appearing on their work products in the first floor gallery, that the Center is attracting some of the very top photographers of our time, such as Jay Meisel, Judy Dater, and Greg Heisler.

Even if you don't take a course there, I strongly urge you to make the long, long trip to Camden, Maine, to see the future. It is now!

Arthur K. Yellin

"Remotes" by Andrews Enjoyed at October Slide Meeting

Speaker Scott Andrews presented some of the slides he made before going to work for Nikon and a few he has made since, primarily using remote control equipment, much of it homemade. Some of his images of space vehicle launches are the best ever made, and his nature close-ups are in a class by themselves. Most of all, it was nice to hear a slide critique with a humorous twist.

Silver Spring Camera Club Membership Form — 1991-92

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 Jay Kinney, 8301 Tuckerman Lane, Potomac, MD 20854 (phone 299-4724).

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 (October 1991)

Novice Slides

1st Clarence Carvell..... Nanette and Friend
 2nd Steve Stubits..... Fisherman
 3rd Cindy Eicher..... Benjamin
 HM Clarence Carvell..... Someone Who Posed...
 HM Peter Hui..... Lotus Leave
 HM Joyce Jones..... MD Fire Truck
 HM David Perry..... One in the Same
 HM Ellie Waldrop..... Sailing to St. John

Advanced Slides

1st Jay Anderson..... Phantasia
 2nd Prospero Zevallos..... Jeannel
 3rd Joyce Bayley..... Orange & Black
 HM Jay Anderson..... Homeless in the Morning
 HM Marilyn Anderson..... Table and Chairs
 HM Charles Bowers..... Soft Landing
 HM Stan Klem..... Girl in the Red Hood
 HM Prospero Zevallos..... Water Lily

October slide competition judge: Scott Andrews

Note:

HM Art Benjamin..... Hi
 earned in Advanced Slides competition on Sept. 5
 was omitted from list in Oct. *Cable Release*. Sorry!

Monochrome Prints (Novice/Advanced)

1st Pat Bress..... Textures
 2nd Chuck Bress..... Bowling Green Study
 3rd Clarence Carvell..... Roots
 HM Jay Anderson..... Daybook #2
 HM Jay Anderson..... Forsaken
 HM Joyce Jones..... Fort Moultrie
 HM Henry Rosenthal..... Cape Cod Dunes
 HM Henry Rosenthal..... Cypresses

Novice Color Prints

1st Clarence Carvell..... Bodie Still Life
 2nd Joyce Bayley..... Mars
 3rd Kenneth Snowden..... Misty Waters
 HM Joyce Jones..... Red Car

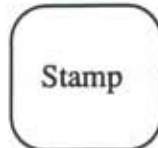
Advanced Color Prints

1st Arthur K. Yellin..... Dual Purpose
 2nd Jay Anderson..... Kayaks
 3rd Robert Pugatsky. Down by the Old Mill Stream
 HM Marilyn Anderson..... Window Light
 HM Pat Bress..... Tobacco Farm

October print competition judge: Mike Traynor



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CABLE RELEASE

