A few words...

Speakers announced for Photorama 2003

Jill Enfield, one of the country's most experienced and respected handcoloring artists, will speak at PhotoRama 2003. Her program is called "Jill Enfield and Hand Made Print". Jill will also speak about her book on non-silver techniques titled "Photo Imaging A Complete Guide to Alternative Process." The book won the Golden Light Award for best Technical Book of 2002 through Maine Photographic Workshop.

Rick Sereque, president of the New England Council of Camera Clubs, will present in the afternoon session. His program is titled "The Art of Travel Photography". Rick is the director of the Photolight Workshop and member of the Ct Professional Photographer's Association and the National Association of Photshop Professionals. Rick received a bronze star from PSA for his published articles.

Models from the Barbizon School of Models will be available for photoshoots. Anyone who has experience or an interest at working at the Model Shoot Session, please contact Diane Krajenski at 732-382-3991 or e-mail her at dianedkd@yahoo.com

Ridgewood Camera Club’s 20th International Exhibition of Photography

A note from Chick Chakarian, ASPA, NJFC, and Chairman

The Ridgewood Camera Club’s 20th International Exhibition of Photography was a successful event. Our entry level was higher than for our 19th. We were pleased that we had 47 New Jersey entrants. Thirty-two of them also entered the Special Theme Section.

We wish to thank the South Jersey Camera Club for presenting its fine medtal for the Best New Jersey Entrant. It was won by Al Stoeckert of Basking Ridge.

Another important event was the Essex Camera Club submitting 13 entries, 12 of which received acceptances, some HM’s too. In the club’s first entry, Essex also won second place in the Best Entry competition. Well done for the first time.

We would welcome more New Jersey Camera Clubs participating in our International. Special low fees are available for ten or more entrants from a club.

For entry forms or more information contact me at 973-697-1082 or at email, Chick440@aol.com.
NJFCC Competition Results

NJFCC 2003 Tops of NJ Print Competition
April 30, 2003 hosted by the Ridgewood Camera Club
Judges: Stan Jacobson- APSA, NJFC, Stanley Kantor, Joe Thomas- NJFC
12 clubs participating: 367 prints submitted

Trade PLQ Dreaming Mary Armstrong Mapleshade/Moorestown CC
Trade MED Lobsterman's Corner Ara Chakarian Ridgewood CC
Trade MA Pelican Portrait #1 Peter O'Malley Ridgewood CC
Trade MA Dogwood Trio Delia O'Malley Ridgewood CC
Trade MA Midwestern Scene Ralph Krubner Ocean County CC
Trade MA Two Little Piggies Maggie Molino Ridgewood CC
Trade MA Foggy Brook George Garbeck Ridgewood CC
Trade MA Paterson Falls Sal Tozzi Ocean County CC
Trade HM High Hat Reginald Wickham Mapleshade/Moorestown CC
Trade HM Lantern & Weathered Wood Rich Geno Ridgewood CC
Trade HM Once a Beginning John Sokol Ocean County CC
Trade HM Skylands Manor- Solarized Ralph Krubner Ocean County CC
Trade HM View from the Bench Dana Cohoon Ocean County CC
Trade HM Quasimoto's View George Garbeck Ridgewood CC
Trade HM Root for the Wart Hogs Chuck Fritsch Ocean County CC
Trade HM Cape May Victorian Sal Tozzi Ocean County CC
Trade HM Winter Tree #2 Sal Tozzi Ocean County CC
Trade HM The Tree Remembers Children's Laughter Sol Frankel Hillcrest CC
Trade HM Ghost Town Church- Brodie, CA Rich Geno Ridgewood CC
Trade HM Ghost Town Norma Smiles Monmouth County CC
Trade HM Ready for Takeoff Peter O'Malley Ridgewood CC
Trade HM Faded Glory Norma Smiles Monmouth County CC
Trade HM Water Lily Peter O'Malley Ridgewood CC
Trade HM Cloister if San Jose Ralph Krubner Ocean County CC
Trade HM Handsome Guy Maggie Molino Ridgewood CC
Trade HM #12 Via Sauro George Garbeck Ridgewood CC
<table>
<thead>
<tr>
<th>Club Name</th>
<th>Avg.</th>
<th>Entries</th>
<th>award</th>
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<tr>
<td>Central NJ CC</td>
<td>18.5</td>
<td>6</td>
<td>1</td>
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<tr>
<td>Essex Photo Club</td>
<td>20.2</td>
<td>5</td>
<td>1</td>
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<tr>
<td>G@W</td>
<td>17.3</td>
<td>3</td>
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<tr>
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<td>17.7</td>
<td>44</td>
<td>1</td>
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<tr>
<td>HUB CC</td>
<td>19.2</td>
<td>11</td>
<td>2</td>
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<tr>
<td>Livingston CC</td>
<td>17.8</td>
<td>17</td>
<td>4</td>
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<tr>
<td>Mapleshade/Moorestown CC</td>
<td>19.9</td>
<td>11</td>
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<tr>
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<td>17.7</td>
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<tr>
<td>Ridgewood CC</td>
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<tr>
<td>Teaneck CC</td>
<td>18.5</td>
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<tr>
<td>Overall avg. (overall avg.)</td>
<td>18.7</td>
<td>367</td>
<td>92</td>
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The Evolution of Camera Clubs and the Digital Revolution
By Vinnie Kempf, Ramsey, New Jersey

In trying to determine the future it is beneficial to look at the past for parallels and perspective. In attempting to see how camera clubs will change in the future I will look at the experience of the Ridgewood Camera Club of New Jersey over its sixty-five years existence, see how it changed and then present one view of how camera clubs may evolve as the digital revolution in photography progresses.

Sixty-five years ago, in 1937, when the club formed its members were manipulating and printing black and white images in a classic wet darkroom. This activity continued for twelve years until 1949 when the first color slide competition took place. In 1949 the “slide revolution” started and by 1968, some 19 years later, it had taken over entirely when print competitions were cancelled due to lack of participation. Some interest in prints re-surfac ed in 1979 and print competitions were resumed. This print activity continued at a low level and at the end of the 2000/2001 competition season only four printers in a club of over one hundred members had participated in all print competitions.

Then reasonably priced desktop printers for home computers took hold and printing came back in vogue. This year, 2002, we had our first competition in which the number of prints exceeded the number of slides entered in one of our competitions! At that point the change in printing was very obvious. Members having abandoned the cumbersome manipulation and printing techniques of a wet darkroom were being seduced by those of a dry darkroom.

What we lost in the slide film revolution was the capability to reasonably manipulate our images outside of the camera. Manipulation is not a bad thing, darkroom printers have been doing it for ages. The evolution of the desktop computer, slide scanner, digital camera and desktop printer brought the techniques of darkroom manipulation back into our photographic lives. This new technology allowed manipulation without the drawbacks of wet darkrooms and with the advantages of increased control over the manipulation and printing techniques offered by digital devices. It is this revitalization of image manipulation outside the camera that I believe will reshape camera clubs in the years to come.

Camera clubs need not fear this digital revolution instead they need to embrace and nurture it as the next revolution. The digital revolution will be a revolution similar to the slide film revolution. That revolution was very good for camera clubs increasing membership by making photography easier and more popular. The techniques of our art form changed, not the artistic expression of our images. We could now photograph images on slide film, have them processed conveniently, enter them in competitions and share them with others. The new slide film obviously fit our life styles since it gained a strong foothold in camera clubs.

How will camera clubs change over the next years and what transitions will take place? I would like to propose one scenario of that transition and change. First it is the group of people that are already in camera clubs using digital techniques to manipulate and print their images that I believe will drive the change and be the group that will transition camera clubs through the next revolution. This group of people start today mostly with slide or print film, scan their images, manipulate them and then print them in their own digital darkroom. The only transition left for them in the digital revolution is to migrate to photographing digitally. At that point they will be fully digital and will commence abandoning film as the source of their images.

This group I also believe will drive the next evolution in how photographic competitions are conducted. Today this group uses print media as their final image output for display in a camera club or International
Exhibition. In a large camera club, print competitions suffer a few drawbacks. The audience, farther from
the print than the judge, cannot adequately see the print and audience interest wanes in the competition. Ad-
ditionally print transport for non local competitions becomes a major limiting factor in member participa-
tion. The switch to projecting images digitally without print media will be the final step in the digital evolu-
tion of this group of image makers. The Electronic Imaging Division of PSA is leading this evolution and is
conducting International Exhibitions in full digital form. Images are sent to the exhibition as digital files
and they are judged using desktop or notebook computers with a digital projector as output. In fact the only
physical transmission that takes place is the money involved. That will also change over the years.

This evolution in International Exhibitions will eventually migrate into the other divisions of PSA spon-
sored International Exhibitions and into the conduct of camera club competitions. Once this occurs the full-
scale conversion to digital photography will commence in camera clubs. At some point a critical mass of
camera club photographers will be reached and the use of film will start to significantly wane. This con-
version is not right around the corner but one can see it coming. Looking back at the Ridgewood Camera Club
experience it took some nineteen years for slide film to take over completely from wet darkrooms. Consid-
ering the increased rate of change in technology and society this evolution will take a shorter time than the
slide film revolution. An estimate of ten years would probably be reasonable for this revolution.

Camera club members using slide film for competition and manipulating their slides are also a part of this
revolution. Slide makers today however have one disadvantage over print makers in the digital revolution.
The cost of the equipment required to convert a digital file to a slide is beyond the home market and will
probably remain so. The cost of converting a digital file to a slide by a commercial lab is in the order of
$3.00 to $10.00 a slide and requires a turn-around time in the order of a week. While slide competitors have
been embracing digital manipulation as evidenced by the increase of Creative slides, the drawback of con-
verting a digital image to a slide limits the adaptation of digital manipulation by this group. This will
change as soon as camera club competitions commence using digital projectors to hold competitions. At
that point slide competitors will commence a wholesale migration to full digital photography.

One last thought. It is incumbent upon camera clubs to adopt the new digital technology and not fear or re-
sist it. The change will be slow enough for all to easily adapt. Organizations that refuse to change cease to
exist because they are no longer relevant to the people they serve.

Help Wanted!

A general call is going out to all NJFCC members to find one or more volunteers to take over the publica-
tion of The Cable Release. At the end of 2003, current editor Barbara Svachak will have completed her 5th
year at the reigns and will be stepping down from the position.

Editor duties include gathering club schedules, photography articles, NJFCC competition results, and club
announcements to construct 9 issues per year (August-November and January-May). The newsletters are
then copied and distributed to NJFCC clubs. Additionally, print ads received from advertisers must be in-
cluded in the publication.

The use of a computer with a word processing package is needed to create the newsletter. The new editor
can use the software tools of his/her choice. An electronic copy of each issue must be provided to the
NJFCC webmaster to create the PDF file and upload to the NJFCC website.

If you’re interested in becoming the editor of The Cable Release or would like more information, please
contact Barbara Svachak at 732-680-0708 or bsvachak@worldnet.att.net.
Welcome to the new advertising section of The Cable Release. We’d like to thank these companies for supporting the NJFCC and its endeavors. You can also see the ads online on our website, http://www.njfcc.org/advertisers.htm.

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Don’t Forget!
The deadlines for the next NJFCC Competitions of the season are coming up quickly. Please submit your photos for the following competitions:
- Tops of NJ Print Deadline 4/21
- Annual Spring Nature Slide Deadline 4/13

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CamNats: 6/2 Year End Comp, judges Simon Leventhal, Bill Griffin, Harold Vansetters
Central NJ: 5/15 Classic Car Photography by Keli Dougherty; 6/5 Comp, judge Roz Rosenblum
Cranford / Millburn: 5/12 Alaska: A Photo Trip by Roz Rosenblum; 5/19 Year End Comp, judges Paul Boyer, Marian Boyer, and George Hall
Essex: 5/15 Year End Comp, judges Dr. Peter Lekos, Chuck Moore, Stanley Jacobson; 5/29 Makeup Meeting; 6/5 Annual Dinner
Livingston: 5/12 “New Zealand” by Catherine Roxburgh; 5/20 End of Year Awards and Dinner
MSM: 5/13 “Lewis and Clark Trail” by Ralph Baron, Comp: slide cat “Children’s Toys”, judge J.D. Corbett, Jr.; 6/10 ”Tribute to the Towers” by Carol-Ann Rogus, Comp judge Clarence Cramer
Monmouth: 5/22 ”Using your Camera as a Paintbrush” by John Wazeter; 6/12 Annual Comp
Morris: 5/16 Southeast Asia (A look at Laos, Cambodia and Vietnam) by Steve Mosseau
Pemberton: 5/1 Annual Slide Comp; 6/5 Scavenger Hunt Judging (10 prints); 8/7 Annual Picnic—program “Views from the Past”
Plainfield: 5/20 Comp—Slide of the Year; 6/11 Awards Banquet
Raritan: 5/9 “Out of Focus” by Joel Morgovsky; 5/23 Comp “Making the Ordinary Extraordinary”, judge Henry Rand
S. Jersey CC: 4/8 Comp: Man Made Objects, judge John Considine
PS of S. Jersey: TBD
Somerset: 5/13 Comp, Judge: Arik Gorban; 5/27 Presentation; 6/10 Year End Comp, judges TBA
Teaneck: 5/13 Russia by Carol Ann Rogus; 5/20 Comp, judge Phil Echo; 5/27 Presidents Night; 6/3 Studio Night; 6/10 Poloriod Transfer by Nancy Berhaut; 6/17 Year End Comp, Awards, and Dinner
Tri-County: 5/13 Annual Nature Slide; 5/30 Annual Awards Dinner
Vineland: 6/12 Comp: Prints Only

Don’t forget to send your club 2003-2004 schedule to The Cable Release!

Other upcoming Events:
- Berks Camera Club Conference—June 6-8 in Kutztown, PA
- New England Camera Club Conference—July 11-13 in Amherst, MA
- PSA Annual Conference-September 1-6 in Houston Texas

NOTE: Deadline for the next edition of The Cable Release is Mon, Aug 11th