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# **The Camera Club of Oak Ridge**

## **A History 1946-2016**

**Yvonne Dalschen**

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**Oak Ridge, July 2016**



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**“Photography is like fishing, they say. Once you get a good one you’re hooked for good.”** *Bulletin* 20.Oct 1966

## **Preface**

There may be bigger and better clubs, but the Camera Club in Oak Ridge is one of the oldest clubs in East Tennessee. So old in fact that the origins have almost been forgotten and in its 70th year it is time to write down the story. Oak Ridge is a unique place and the history of its camera club mirrors some of its peculiarities. World famous science and photography seem to go well together and some of the names will sound familiar. Ed Westcott, the photographer of the Manhattan Project, was more involved in the early days of the local camera clubs than thought. Most surprisingly, the Carbide Camera Club was not the first photography club in Oak Ridge, but it still is the most remembered incarnation. Corporate sponsorship helped the club for decades, provided comfortable club quarters and a well-equipped darkroom that inspired future famous photographers. When sponsorship was withdrawn, coinciding with the advent of digital photography, the club was in turmoil for a number of years, but it has weathered the storms. The format of programs and competitions is drawing a more diverse group of photographers than ever and the annual Salon is successful in its 68th year.

Thank you to the reference librarians at the Oak Ridge Public Library and to Jane and Joel Buchanan, Constance and Gilbert Crémèse, Julian Dunlap, Bill Harper, Douglas Hubbard, Ron McConathy, Ray Smith, Bob Stephenson, Bob Stone and Peggy Turner for sharing their stories and documents. Thank you to Ed Westcott and Emily Hunnicutt for the use of "ORCC Studio Night 1947".

## 1. Troubled History

The Camera Club in Oak Ridge has never been very diligent at keeping track of its history. Memories are muddled when it comes to dates and so it has always tried to find a mythical point of origin in the Manhattan Project, especially in the very early years of its existence. The Oak Ridge Camera Club announced its “4th anniversary program” in October 1948; Myron Kelley was the first president alternately in December 1944 or spring 1946, depending on which issue of the *ORNL News* one looks at, 1948 or 1949. Prominent members of the Camera Club had joined the Oak Ridge Reservation in September 1943 (Steahly) and February 1944 (Thomason), ergo a camera club had to have been in existence by then. By 1950 the Carbide Camera Club claimed to be in their seventh year (*Carbide Courier*), in 1957 the club remembered being organized in 1946, however in 1964 it celebrated its 20th anniversary. “Old-timers are not sure when the club began operations in 1944. It has been in continuous operation since that time”. (*Bulletin*) In 1965 they claimed the Camera Club as one of the oldest organizations in town, “it dates back to the early war years, with a membership low of four, to its present population of 130”. The *Oak Ridger* Salon announcement of 1967 gave a fairly detailed description of an early, but unconfirmed organization, “Clinton Engineer Works Camera Club had formally adopted a constitution in 1943 under the auspices of the Tennessee Eastman Company and an informal organization of photographers, amateur and professional, existed from the very beginning of Oak Ridge”. In 1978 the club origin was partially correct: “Early in 1946, shortly following the ban on cameras in the Oak Ridge area, a group of employees at the Oak Ridge Y-12 plant organized a camera club” (*Nuclear Division News*, 1978) The 2000 Camera Club of Oak Ridge Salon flyer gave a nice overview, stayed imprecise and included the ongoing confusion about the latest club name. “The camera club and its annual salon began under the sponsorship of the Tennessee Eastman Company when that firm operated the Y-12 Plant. It became the Carbide Camera Club when Union Carbide Nuclear Division assumed operation of all three local plants around 1949, and later became the Martin Marietta Camera Club when Martin Energy Systems won the operation

contract in 1984. The merger between Martin and Lockheed resulted in the name change to Lockheed Martin Camera Club. With the most recent changes in the operations contract of the three plants with numerous companies assuming different parts of the operations [...] the camera club has elected to become The Oak Ridge Camera Club [!].”

There is no archive of club newsletters or Salon programs, winning images or membership lists. Outstanding photographers, hard-working officers and wonderful programs will have been left out of this history because of missing documentation. The Oak Ridge Room of the OR Public Library holds a slim folder of Oak Ridge Camera Club papers. The *Oak Ridge Journal*, the *Oak Ridge Mail*, the *Oak Ridge Times* [two very short-lived newspapers from June 1948 to January 1949] and the *Oak Ridger* gave detailed accounts during the first years of the Oak Ridge Camera Club, but reduced coverage to a couple of Community Calendar entries each year for the company club. The Annual Salon on the other hand was given prime space in the *Oak Ridger's* “Intermission” part until this insert was reduced to the TV listings. If the *Oak Ridger* ever becomes a searchable digital online archive like the *Y-12 Bulletin*, more treasures may be found. The *Y-12 Bulletin*, *ORNL News* and *Carbide Courier* have detailed accounts of the first decades of the Carbide Camera Club. The Camera Club was specifically mentioned in the 10th year anniversary edition of the *Bulletin*: “The Y-12 newspaper - as well as those of K-25 and ORNL - also are strong supporters of the Carbide Camera Club. Membership in this organization consists of amateur photographic enthusiasts of all three Company facilities in Oak Ridge and the club has headquarters in the Y-12 Plant East Portal building. News of Camera Club meetings, contests and other activities are carried by the three Company newspapers, which also frequently print prize-winning pictures of club members.” Some newsletters and organizational paperwork were found in Tony Habenschuss’ “club archive”, Ron McConathy, Jane and Joel Buchanan, Constance and Gilbert Crémèse and Peggy Turner contributed what had been left in their drawers, Douglas Hubbard, Julian Dunlap, Bill Harper, Bob Stephenson and Bob Stone shared their memories. The future will see if newsletters in email form and the

CCOR website oakridgecameraclub.org have a better chance of keeping record for the club.

## **2. A Camera Club**

The Camera Club was and is a “meeting ground for the exchange of information and ideas” (*Oak Ridger*, 1964) for a community that welcomes new members all the time. It offered an “opportunity for growth and increased enjoyment of photography” (*Y-12 Bulletin* 1957). It provided darkroom equipment too expensive for the single photographer for many decades and introduced many young people to photography. It offered a way to share and display favorite images, it promoted photography as art. As Doug Hubbard put it in 2009, “area judges, who travel to other regions, have lauded our work saying that it is the best in the considerable geography where they have been a judge. Our members consistently win in other major competitions”. The club has gone through some dramatic changes in photography. First there was the alchemy of the darkroom, the film developing, the black and white printing, the color slide developing, then the even more complicated color print processes, where it helped to have a fairly high percentage of chemistry PhDs around. Films became faster, allowing for a wider range of images. Cameras became cheaper and the lens industry developed a wider choice of lenses “and thus opened up many areas that were difficult to cover before, making photography more fun than ever”. (Peggy Turner, 1979) And all this even before the digital revolution: the early days of doubt if it would ever be more than a grainy novelty for computer geeks, the struggle with email transfer, competition slides that were made from digital images so they could be displayed, the search for adequate projection devices. Today there is a viable camera in every pocket, photo editing has become almost as important as photo taking. There is always something new to learn in photography, new techniques, new cameras, new gadgets - and somebody in the Camera Club will know something about it.

By 1960 3 billion photos were taken worldwide per year. 55% of these were baby photos and the Carbide Camera Club stepped up to judge Y-12 employee baby

pictures for the Y-12 *Bulletin* competition for a number of years. From then on the number of pictures taken doubled every 10 years. Today billions of photos are uploaded to social media sites like Facebook and Instagram every day. All the best images ever shot are at our fingertips to intimidate us. But photography has to “convey, beyond aspects of physical description, the significance and meaning of the subject”. (Baldwin Lee, “James Edward Westcott: Photographer”, 2005) Even though “much of our eyesight is the same, yet what catches each individual photographer’s attention can be totally different”. (Kay Dillon, *Oak Ridger*) If you get a glimpse of the photographer behind the image it does not matter how many times this subject has been photographed, the image will still be unique. By providing “opportunities for the advancement and interchange of knowledge among those interested in photography” (MMCC Constitution 1984) the Camera Club helps on a more personal level than any YouTube video or online blog ever could. “We enjoy creating and presenting beauty to the observer in fellowship with each other. In all this, a major objective is to have fun. We invite you to join us in this quest. This sharing can be enjoyable and beneficial whatever your level of photographic expertise. Remember, we all were beginners at one time”. (Doug Hubbard, 2008) In short: “Photographic Fiends [!] Find Carbide Camera Club Useful”. (*Bulletin*, 1965)

### **3. The Tale of Two (and a few more) Clubs**

#### ***3.1 Photography during the War***

In the beginning Oak Ridge was not the ideal place for a hobby photographer to be. Community activities and clubs were encouraged and supported as signs of an approach to maturity” for Oak Ridge and the “corresponding improvement in morale” of the Manhattan Project workers. “No one of us need feel isolated or that there is nothing to do in our spare time. There is opportunity for satisfying the leisure-time hunger of everyone of us either by asserting what is offered [from Archery to the Veteran’s Association] or by new opportunities.” In between the Woman’s Club’s

Hobby Show, the Oak Ridge Artists Club and the Film Society, early Oak Ridgers remember the camera club as one of the perks during war-time Oak Ridge, but these memories are probably colored by the later prominence of the club. During the war any idea of walking the streets and taking pictures would have led to a speedy arrest under suspicion of espionage. Private cameras had to be registered. "Government regulations forbid your bringing a camera into the plant or making photographs on the property. If cameras are brought on the Town Site, they must be registered with the Police Department." (CEW Employees' Guidebook 1944). No camera club was listed in the Welfare and Recreation Association's directory. Only a few agencies were allowed to employ photographers. The most famous was Ed Westcott of the Roane-Anderson Company under contract to the Army Corps, who also provided photos to the army-sponsored *Oak Ridge Journal*. *Popular Photography* ran a disclaimer in 1946 letting readers know that Ed Westcott was not the only photographer.

"H.B. Smith was head of the United States Engineering Department's Photographic and Reproduction Section at Oak Ridge, and he was assisted by Dan Morehouse and Lynn W. Jones. [...] Emil Sienknecht worked with Tennessee Eastman Corporation; F.R. Williams was with the Monsanto Chemical Company; and C.E. Jones took pictures for the Carbide and Carbon Chemical Corporation." (June 1946)

But only Ed Westcott documented the whole range of construction and operation of the project and the carefully staged life of the "atomic citizens" and thereby became the "artist of iconic atomic imagery". (Lindsey A. Freeman, *Longing for the Bomb* 2015) The Los Alamos photographers Berlin Bryxen, Jack Aeby and John Michnovicz are less well known and many of the photos in Rachel Fermi's *Picturing the Bomb* (1995) are marked "Photographer: unknown." Ester Samra had approached MMCC about "Manhattan Engineering District Era Photographs" and asked that anybody interested in supporting the book project should call Rachel Fermi directly in February 1993.

Photography was still present in Oak Ridge. The very first art exhibit in Oak Ridge was a photographic one. Alajos Schuszler, an architect with Skidmore, Owings & Merrill, the urban planning team in charge of creating Oak Ridge, showed 45 of his prints, which had previously been exhibited in salons before the war and at the National Museum in Washington D.C. in 1942, for the opening of the new Oak Ridge Library from May 29 to June 5, 1944. The *Oak Ridge Journal* noted that Schuszler, who lived in Knoxville, was also the “sole judge of the annual competitions of the Shutterbugs and the Knoxville Camera Club.” -As tempting as speculations that the “Shutterbugs” could have been the informal group of photographic enthusiasts rumored to have existed in the Clinton Engineer Works are, a *TEC Bulletin* article from April 1946 also described a talk by U.E. Graham, “president of the Knoxville Shutterbug Club” at the TEC Camera Club.

Motivated by the success of this exhibit, librarian Elisabeth Edwards was planning a “home talent photography show” after “requests were received to see work done by photographers on the project.” But no report of the show, if it came to be, was given in any other library column. A Smoky Mountain slide show by Arthur Stupka was featured on the community calendar for May 4, 1944. The High School had a camera club that announced a “project-wide contest for all camera fans” in January 1945, had to extend the acceptance date from January to March, but the *Journal* never mentioned it again. Paul Ziemke, who gave a presentation on stereo photography to the Carbide Camera Club in 1954, was mentioned as a naturalist and photographer in February 1945, but the photos printed were taken in Wisconsin. Photographers in wartime had to be careful not to produce “material injurious to national security” and could easily arouse suspicion. In November 1944 the library hosted the wildlife photos of local photographer Lt. William Harmon. The *Oak Ridge Journal* opened the article with: “Don’t be alarmed if you see a man perched high in one of the trees in your backyard - it won’t be a sniper, as your first horrified thought may lead you to think, but probably William Harmon, with his camera, trying to pose a bird or a squirrel.” All photos shown were taken in Florida and the Smokies, not in Oak Ridge though. Charles E. Rice’s autobiographical sketch, “Oak Ridge, 1944” mentions the author’s photographic ambitions and how working in the Pine Valley

drugstore helped him to furnish film to his buddies in the school camera club. According to him, Oak Ridge was full of photographers. One neighbor, “Mr. Overstreet”, was an amateur photographer who taught him how to develop film. Another neighbor, Alfred Dean Slask was a professional photographer, had been a chemist with Eastman Kodak, worked now at Y-12 and gave the boy one of the earliest color prints, a Voigtländer camera and an enlarger, but turned out to be a communist spy working with Harry Gold and Klaus Fuchs.

It took the Atomic Energy Commission until after the opening of the gates in August 1949 to officially revise the camera regulations for Oak Ridge. “Cameras may be used without restriction for taking pictures outside the Controlled Area of Oak Ridge” (*Carbide Courier*, 18. Aug 1949)

### **3.2 The Oak Ridge Camera Club**

In August 1945 Oak Ridge became a place of uncertainty, the town had been built “for the duration” by the government, plans for the future were unknown. The town population went from 75,000 in May 1945 to 48,000 in January 1946 and more were leaving each day. But hobby photographers started to organize, part of the “new and pronounced community spirit observable in town” (Charles W. Johnson/ Charles O. Jackson, “City behind a Fence” 1981) Scientists and engineers saw a future for their nuclear research and settled into a postwar normalcy. Tennessee Eastman employees at Y-12 began a company club that would eventually become the Carbide Camera Club, but another club starting in town beat them by a couple of weeks. The *Oak Ridge Journal* announced on January 10, 1946, “Photo Group Formed At Midtown. An amateur photography club has been organized at Midtown Community Center and meets each Wednesday at 7:30pm. [...] So far only organization meetings have been held”. The next meeting on January 16 was another planning meeting that named Myron T. Kelley, a chemist at X-10, as temporary chairman.

“A group of amateur photographers of Oak Ridge and vicinity met at the Midtown Recreation Hall, January 16, 1946, to discuss plans for a camera club. [...] It was decided that the next meeting on January 22nd should include the showing of colored slides by the members, who have them, a get-acquainted period, the election of a president, vice-president and secretary-treasurer, the appointment of a program committee by the new president and the selection of a name for the club”. (ORCC Minutes)

This camera club would be open to all Oak Ridge residents and CEW employees, and amended its constitution in 1949, “now that the gates are gone”, to the surrounding counties. Here military personnel as well as Ed Westcott, employed by the army and later the U.S. Atomic Energy Commission, could join. A number of members were X-10/ORNL employees, the majority of club members always being scientific personnel and young professionals. The unique situation in Oak Ridge entailed that no community club was able to exist without approval of the Roane-Anderson Company and in the segregated South it meant that any African American photographer would have been excluded from the meetings. The colored hutment camp had its own colored Recreation Association.

The Oak Ridge Camera Club planned to set up a darkroom and to meet twice a month on the first and third Tuesday to alternate between presentations and studio nights. Richard A. Wolters gave the first regular program of the club about portraiture technique. “He was assisted by Mrs. Wolters, who demonstrated and explained the use and importance of makeup. Mrs. Kelley served as the subject”. (ORCC Minutes) Myron T. Kelley was the first president of the Oak Ridge Camera Club, and within the first three weeks in office he had made an application for a membership in the Photographic Society of America, written to Eastman to get slide-illustrated lectures and salon prints and had applied for a darkroom at Ridge Hall. J.E. Westcott became the second vice president after Dick Wolters left for “Operation Crossroads” at Bikini in May 1946. Westcott contacted the local “Photoshop” about prizes for competitions, he negotiated with the Recreation and Welfare Association about rooms and put announcements about the club meetings into the *Oak Ridge Journal* “What’s Cookin’” calendar. Westcott gave talks about press photography and his

latest “Speedflash” unit, took the well-known photo of the 1947 club officers and acted as judge for the 1949 and 1951 Carbide Camera Club Salon. He also took two photos documenting the studio nights of the club. “ORCC Studio Night 1947” shows six men and a boy aiming various types of cameras at a seated man under a three point lighting set-up. An undated photo from the Oak Ridge Municipal Photography Collection carries the description: Five men stand under lights while throwing pieces of paper or catching them as they fall. A woman on the right adjusts a camera mounted on a stand.” In 1986, after Westcott’s images were finally declassified, he came back to the then Martin Marietta Camera Club and talked about “Photographing Early Oak Ridge”.

The ORCC managed to get the Recreation and Welfare Association of Oak Ridge to sponsor film, paper and darkroom supplies, monthly competition winners were exhibited at the public library, but it struggled throughout its existence to find meeting and darkroom space. Ed Westcott obtained the Conference Room in Town Hall, free of charge, the first and third Tuesday night of each month for the winter of 1946/47, but over the next six years it changed between Midtown Recreation Hall, Oak Ridge High School, Cedar Hill School, East Village Club Room, grandly announced as “the group’s new headquarters located to the rear of Glen Villa Youth Center in East Village” (*ORNL News*, 13.Aug 1948), only to be changed more permanently to the West Lounge of the Ridge Recreation Hall two months later. The club negotiated with the Sportsman's Club and quickly abandoned a plan to meet in two huts on Jefferson Circle. In early 1953 the ORCC announced a permanent home for meetings and their newly acquired darkroom in the new Arts and Crafts Center on Outer Drive, but the *Oak Ridger* still announced the meetings for the West Lounge of Ridge Hall at 8pm on the first Tuesday of the month.

While the “company group” Carbide Camera Club filled easily, the “city club” ORCC struggled to attract new members. As Robert Freeman (*ORNL Design Dept.*), club president in 1950, reported:

“Where many camera clubs contain a high percentage of members whose sole recreational interest lies in photography, our own membership includes no one in this category. We are gardeners, tourists, golfers, fishermen, tennis players, musicians, and so on, and only incidentally photographers”. (ORCC President's Report).

Other hobby photographers were active in their own little groups. In 1948 the “Oak Ridge Times” tells the story of the Pine Valley Camera Club which was a neighborhood group run by High School kids under the sponsorship of Y-12 chemist Chris Keim. The Oak Ridge Camera Club never had more than 40 members, 23 of which were members of ORNL, K-25, AEC, NEPA, Y-12 and Roane-Anderson. Ed Westcott was one professional photographer, the others were Fred Williams and John Hawley of the ORNL Photographic Department, “they belong to the club in the spirit of the motorman who takes pleasure rides in street cars on his days off.” (ORNL News 1948) Fred Williams was also the photographer of the *ORNL News*. Usually only 15 to 20 members attended meetings. The Annual Meeting and Salon of the Oak Ridge Camera Club was therefore held jointly with the Carbide Camera Club. ORCC secretary May Olmstead described it in 1949:

“The Oak Ridge Camera Club met the Carbide Camera Club for its annual meeting in Ridge Hall with approximately 75 in attendance for a buffet supper served by the Ridge Dining Room. After a very delicious meal the meeting was called to order by the President R. Perkins, and the visiting club was welcomed as our guest. The President of the Carbide Club, Harry Bainbridge, accepted the welcome for his club and thanked our club for [...] the opportunity to compare and share our mutual interest, photography”. [Wistfully she ended:] “The Carbide Club then showed a Series of beautiful color slides, far exceeding anything our club has ever displayed. A request for a traveling Salon by the Brooklyn Camera Club had to be declined in 1947 because there were just not enough prints of “Salon quality” - it took until 1949 for such a show to be put together. Even publicity efforts of journalism student Marian Fox, who placed articles in the *Oak Ridger* and announcements on WATO, could not help the club in the long run. In 1950 the dues were lowered from \$6 to \$3, in 1951 completely abandoned. The last set of officers was announced in the Y-12

*Bulletin* of 1953. On November 9, 1953 the last annual Salon meeting of the ORCC was held in Room 207 of the Oak Ridge City Administration Building. Once again this was a joint meeting, with the Carbide Camera Club bringing in the bulk of the entries, 70 b/w prints and 150 color slides. For December 2, 1953 a business meeting in addition to the bi-monthly color slide competition was announced. Officers for 1954 were to be elected; however on the agenda was also a discussion about the “recently announced reduction of Recreation Department activities”. The small community camera club might very well have been one of the casualties on the way to an incorporated Oak Ridge independent of federal control. The *Oak Ridger* mentions two last meetings for the ORCC at the home of Francois Kertesz on March 3, 1954 and at the home of M. S. Smedley on May 5, 1954.

### **3.3 The Company Club(s)**

The Eastman Kodak Corporation had camera clubs all over the country, their employees were automatically members of the Kodak Camera Club, but it took until February 1946 for the Secret City Eastman employees to finally officially organize as well.

“Discussion at the initial meeting of the group, attended by approximately 25 camera enthusiasts, centered on aims of the organization. It was unanimously voted to make the organization a club for both beginners as well as advanced participants in photography and to endeavor to provide facilities for members to carry on their hobby. Literature on cameras, photographic supplies and similar topics now is available for inspection at the Recreation Office at the North Portal”.  
(*TEC Bulletin* 18.Feb.1946)

Soon the club was meeting every week on Tuesdays at Oak Ridge High School. Gail Wilson was the first camera club president. On April 23, 1946 photographers could choose between the TEC Camera Club meeting at 7:30pm in Room 154 at the High School and the OR Camera Club meeting at 8pm at the Midtown Community Center. Schedules were shifted after this and aficionados could attend a meeting every week for a while. The *TEC Bulletin*, as all later company publications for

decades to come, kept everybody well informed about the club's activities, monthly competitions, presentations, occasional outings, clambakes and picnics. "Every TEC employee interested in photography is urged to attend the meeting and join in the proceedings", proclaimed the front-page article on May 20, 1946. In December 1946 Lloyd Armbruster was president and the club had found a permanent meeting space and a darkroom in the East Portal Building behind the fence, which ended the club meeting announcements in the *Oak Ridge Journal*.

Carbide Chemical photography fans at K-25 had also begun to meet informally, but the "Carbide Camera Club", contrary to everything their members like to remember, was the last to be organized by a whole year. "The first meeting of the now-being organized Carbide Camera Club, was held last week, February 4, at the High School." (*Carbide Courier* 12. February 1947) Russ Perkins became the first president and took the first group photo of the club on February 18. The club intended to follow a formula of presentations and print competitions at meetings on the second Tuesday of the month at the High School. Information could be obtained by calling the K-25 Recreation Office. On March 18 a general discussion of cameras followed, and Paul Vanstrum won the first print competition. On April 15, an invitation was extended to the Y-12 camera club to attend a program by Dick Wolters from Research & Development who was going to "talk about his experiences on Bikini as an official photographer, and show some of his equipment and prints." (*Carbide Courier*) - Another photographer had left the Oak Ridge Camera Club and joined the more convenient company club. The portrait competition at that meeting combined K-25 and Y-12 entries already, Don Ross of Y-12 took first and second, Russ Perkins saved face for K-25 with a third place.

The *Nuclear Division News* in 1978 gave Union Carbide all the credit for creating "one of the oldest organizations in the area still in existence. Only three weeks after Union Carbide assumed operations at Y-12, the Carbide Camera Club was established." The reality was that the already existing Y-12 club took over the name from the new K-25 club to keep up with the company. The April 29, 1947 *Bulletin* would not even acknowledge the existence of the Carbide Club, talking about the

“TEC Camera Club” and the “Carbon Chemicals Corp. photographic fans”, as an “organizational meeting and election of officers [would] be held when the two groups meet again at the Portal Bldg., at 7:30 p.m. Tuesday, May 6”. (*Bulletin*) Rivalries between the plants were apparently such that an extremely balanced team of officers was elected. “Gilbert Mellon, of Y-12, was named president; Kenneth Bernander and Russell Perkins were named vice-presidents to represent Y-12 and K-25, respectively; and Paul Vanstrum, of K-25, was named secretary-treasurer”. (*Bulletin*)

Besides the drop in membership through repostings of army members like Dick Wolters and Captain Frank Allen, who both came back to Oak Ridge, but not to the ORCC, one of the main reasons for the decline of the community club was the change in management at ORNL in December 1947. Even before, members of both clubs had been judging the other club's competitions, given presentations and gone on “photographic expeditions” together, but X-10 workers had not been allowed to become CCC members. In July 1948 CCC president F. F. Calloway announced that “an invitation has been issued to photographic enthusiasts at the Oak Ridge National Laboratory to join the CCC and use the facilities in the club room and darkroom, open to all members. ORNL employees also are invited to attend meetings of the club at any time”. (*Bulletin*) For a couple of years serious hobby photographers could attend both clubs. Paul Vanstrum (K-25) had already been active in multiple camera clubs, secretary/treasurer of CCC in 1947, vice president of CCC in 1948, Salon chair for ORCC in 1949 and ORCC darkroom coordinator in 1950. Russell Perkins (K-25) joined ORCC in November 1946 and became its president in 1949, but was also a competition winning member and first vice-president of CCC in 1947. Ted Wilmarth, the 1947 president of ORCC, Herman Dickerson, “a frequent prize winner on ORCC contests”, Robert M. Freestone, 1950 ORCC president, Frank Steahly, ORCC president 1948, Rene Bolomey ORCC president 1953, all show up as competition winners of the Carbide Camera Club in the 1950s. Francois Kertesz, ORCC president of 1952, didn't join the CCC, but became a regular judge for CCC competitions and salons. He continued photographing events like the 1955 "Atoms for Peace" conference in Geneva, where a LIFE photographer "used up enough film

to keep a camera club active for a year" to have only one small photo published. (The Story of "Project Aquarium", 1968) No further mention of the Oak Ridge Camera Club can be found after May 1954.

## **4. Club Life**

### ***4.1 Programs***

The format of all the camera clubs was similar and has not changed very much in the 70 years since. The very first program of the ORCC in 1946 was "sixty interesting and beautiful colored slides of Oak Ridge, Gatlinburg and the Smokies, and many colorful scenes from various sections of the country". The first program of the CCC in 1947 was "Sensitometry and Exposure of Negatives". The two mainstays of club life were presentations and club competitions. Until 1988 every monthly meeting had a presentation and a competition part. As club officers were trying to get even more interesting judges for the competitions from outside the club and even out of town, more time needed to be given to the judging and the alternating schedule between programs and competitions was introduced. The Camera Club became a member of the Photographic Society of America soon after its creation and received traveling Salons from international clubs - for example from Germany, Hong Kong, New Zealand and Italy in 1957 alone. From the 1940s through the 1970s it was easy for camera clubs to get educational programs produced by companies like Eastman and Ansco, who were eager to promote their cameras, films and papers. "Taking Pictures People Like" was the intriguing title of one such Eastman lecture in 1948; in 1964 it was "Do's and Don'ts for Taking Color Slides with Agfachrome". In the early days these were read out by a club member, later they came as tapes, slideshows and films. Companies like Kodak and DuPont had representatives traveling the area demonstrating the newest equipment, development and printing processes. The presentations also included professional photographers of the area - most lab photographers gave talks over the years,

Homer Jones from Clinton Laboratories being the first (ORCC 1947) - and club members, who presented their areas of expertise or interest: "Photomicrography", high speed photography, the "Use of Photography in Metallurgy", advertisement or industrial photography. Mike Miller, a Fellow of the Microscopy Society of America continued this tradition in July 2016. A good deal of the talks were of a technical nature and covered equipment and newest darkroom techniques as self-processing, even of color film, was encouraged and self-printing required for the first 30 years of club competitions. On December 3, 1946 Ted Lagerberg exposed, developed and dried transparencies during one meeting. The optics of photography were covered by resident physicists but also UT professors. The earliest talk was probably In November 1946 it was Edward Campbell who talked about "Elementary Optics in Photography" and "illustrated the points he discussed by drawings on a blackboard and with the use of different lenses and a projector" for the ORCC. New developments in cameras and lenses were demonstrated soon after they came out. Ted Willmarth showed 3D color slides "taken recently with a Stereo-Realist camera" in 1948. In May 1949 J.D. Foster brought in a Land Camera, the first Polaroid instant camera. In the 1960s John M. Googin gave a presentation on his collection of miniature spy camera from Minos spy to Olympus half-frame models. In the 1980s programs about camcorders (Virginia Coleman) and video photography (Carlos Bamberger, who also wanted to start a film group within the club) began, in 2014 Bryan Allen presented the possibilities of DSLR videography in film making, wedding videographer Casey Peddicord came in 2016. Photographers were always happy to show their equipment, Ed Westcott brought in his newest acquisition in 1946, Wayne Setser showed his gear in 1990. In 2014 Lee Smalley presented the "Micro Four Third" system and Dennis Clark the "Go Pro" cameras. Chris Stinson covered drone photography in 2015. In 1999 a seminar on digital photography was offered, because "switching from chemical to digital work is the most exciting thing that has happened in modern photography." (LMCC Newsletter) HDR was a popular subject for a number of years. Karen Jones offered a workshop on Nik Silver EFX in 2012, now that black and white photography was back in fashion but harder to do. Programs on editing software like Adobe Photoshop and Lightroom were given by

Larry Perry, Colby McLemore, Doug Hubbard and John E. May in recent years. The mysteries of flash photography and lighting intrigued generations of photographers. Dr. Livingston gave a lecture titled "Operation and Uses of High Speed Electronic Flash Photography Equipment" in 1948. Studio nights were set up to teach posing and lighting for portraits. In 1952 Vince Moore, the Y-12 photographer, gave a series of three lectures titled "The Use of Lights in Photography" to the ORCC. "Everybody is invited to attend and get pointers on picture taking from the experts." (*Oak Ridger*) In 1953 a joint meeting of the ORCC and CCC was scheduled so both clubs could listen to Paul Ebert the director of the OR Community Playhouse on special effects and stage lighting. Mounting, matting and framing of prints were a recurring subject close to Salon time throughout the 70 years of the club. "Learning to Compete, Competing to Learn" was the title of Genna Sellers' talk in 2014 that introduced the PPA competition rules and challenged photographers to take photos that are competition-worthy at all times.

"Photography is an Art" was not only the title of a recorded lecture in 1957, it was also a motto for the Camera Club. From the beginning program coordinators tried to cover all aspects of photography, brought in professional photographers, photojournalists, but also art teachers and artists, targeting the "pictorialist" photographers and trying to instill design and composition principles into the most technical mind. Henry Ray discussed "photographic pictorialism" in his ORCC talk in March 1946, with pictorialism as an approach to photography that emphasizes beauty of subject matter, tonality, and composition rather than the documentation of reality. In 1950 Irwin Grossman (ORHS) talked about "Lessons in Photographic Composition from the Fine Arts". A local artist gave a number of talks on retouching negatives and coloring prints with oil paints in the 1950s. In 1952 and 1961 Kermit Ewing the first head of the University of Tennessee's Art Department, talked about art and photography, Baldwin Lee (UT) presented one of his books in 2009, was Salon judge and judged a competition on "Elements of Design" in 2014. "Pictorial Photography from a Chinese Point of View" was a 1955 talk, as was a PSA program by Sewell Peaslee Wright ("Vampires from Space") on Abstractions, "a fine program for the pictorials to bring a new look to everyday things". Oak Ridge art teachers like

Mrs. E. L. Hill, Amos Trotter, Clay Thurston and Jim Dodson acted as judges, as did painter Alex Dumas. The history of art photography and its value at auction was a topic for Yvonne Dalschen in 2014. In 1952 CCC and ORCC held a joint meeting to hear a “non-technical” talk, Knoxville news photographer Vic Weals explained “how to get subjects to pose for pictures”. Exotic travelogues were shown regularly, lab employees having the means and inclination to explore the world and the Recreation Department arranging subsidized vacation packages. Meetings skipped the months of July or August as members were going on annual vacations, to come back with a “European travelogue” like J. S. Drury in 1957, who came back from a six week tour with 30 rolls of color film. A slide show titled “How to Take Better Travel Pictures” gave guidance in 1966. The tips are valid today:

“1. Go prepared. 2. Include foreground in your pictures for “framing” and to add depth. 3. Don’t be afraid to move in close. 4. Use flash fill-in in sunlight to keep your subjects from squinting. 5. Use a filter on overcast days. 6. Include signs, titles and historical markers. 7. Don’t limit your picture taking from 10 to 4”.

Jerome Kohl reported on “My two weeks with Ansel Adams” in 1968. Photographers in the club were and are serious enough about their hobby to attend photography expeditions and workshops all over the world. In 1972 National Geographic staff photographer Emory Kristof stopped by to give a talk, he was on assignment in the Tennessee Valley to work on a feature about the energy crisis. Landscape, wildflower and animal photography, from pets to wildlife, were a frequent subject for talks from members and visiting professional photographers. From the 1940s when busses were hired to transport club members to scenic spots in the Smokies, the State and National Parks of Tennessee and beyond have always been part of the club program. Carlos Campbell presented “Photographing the Smoky Mountains” in 1954. The Smoky Mountain Hiking Club showed shots in 1966, “The hikers will probably toss in a hint of two on photographing nature, too, while they’re at it”. Ken Jenkins and Bill Fortney offered workshops and programs in the 1980s and 90s. Paul Hassell introduced his “Alive” video project about nature photographers in 2014. Rangers from different parks have been invited to present their particular park and get photographers excited to enter their contests or contribute to their photo

collections. The “Cumberland Trail Photography Project” with Peter Koczera was the most recent of these in November 2015. The Camera Club is also a member of the Camera Club Council of Tennessee and its members are invited to participate in photo walks, seminars, weekends and competitions of other regional camera clubs. Honorary club member Larry Perry’s information about any kind of gathering of photographers and the Knoxville Photographers Meetup Group coordinated by Ann Barber, another CCOR member, are only two examples of the resources that Oak Ridge photographers can tap into. It is a challenge to find an attractive mix to keep the interest of beginners, expert hobby photographers and the growing number of photographers going into business, but the Camera Club has managed to attract Brownie photographers next to the likes of Ed Westcott before.

#### **4.2 Competitions**

The other main component of the Camera Club was and is the competition, not to see who is the better photographer, but seriously evaluate one's own photography, to look closer and challenge oneself and to see other points of view. Ted Kwasnoski led “a discussion on the evaluation of prints, with regard to composition and print quality” (*OR Journal*) and introduced the process to the Oak Ridge Camera Club on February 26, 1946. The TEC Camera Club had its first print competition on April 23 with no limitations on subject matter or number of entries. “Prints will be exhibited in two classes, one for photographs larger than five by seven and one for those smaller”. (*OR Journal*) The winners would find their images printed in the *Y-12 Bulletin* for everybody to admire in the early years, some were displayed in local shops, libraries or plant facilities, but none have been collected permanently by the club. All-time favorite subjects were animals, architecture, children, flowers and landscape, but the possibilities were endless, from "Falling objects" to "Transportation", including “rockets or transporters from Star Trek” (1995). The Camera Club always emphasized the art of photography, so in an attempt to challenge the members, competition chairs came up with subjects like “Hot and Cold”, “Emotions”, “Art and Design” or "Color me blue". In 1966 members were reminded, “once again that photography is an art” as the annual Salon was held in

conjunction with the Oak Ridge Arts Festival. In 1967 one of the themes was "Impressionism, Symbolism and Surrealism". "[T]his is the first time the Camera Club has offered members a chance to show those weirdo slides and photos". The Camera Club is a member of the Arts Council, and collaborated with the Oak Ridge Community Arts Center for over 35 years. Judges were recruited from outside the club and came from various areas of photography, art and design - with sometimes surprising results, as in a February 2014 portrait competition, which made members threaten to leave the club. A bone of contention for competition entries over the years was always the age of an image and the attempts by members to use the same image in multiple competitions or Salons. Rules were amended in club by-laws and underlined reminders added to Salon announcements again and again. Doug Hubbard lost a Best of Show when inadvertently entering the same image in two consecutive Salons, no award one year, BOS the second - which shows "that every juror is different, and the opinion is specific to that juror", as the Arts and Culture Alliance of Knoxville tells every artist to remember. To garner interest in the monthly or bi-monthly competitions, elaborate scoring systems were introduced that resulted in a "Photographer of the Year" award. The first on record was Don Ross, who won the 1948 print honor and Paul Vanstrum who was slide photographer of 1948. In 1980 Joel Buchanan got the \$25 prize for being the winner of the annual competition. The last names to show up so far are David Kocher (slides) and Martha Stewart (prints) in 1991.

Competitions started with black and white prints only and switched to alternate competitions between b/w prints and color slides in February 1948. In 1950 complaints about the secondary role of color slides in the club led to the search for better projectors and color calibration systems that is ongoing today. As in the wider world of art photography the supremacy of b/w prints over the "cheap and commercial" color prints held for another decade. It was not until the 1960s that color prints started to show up in the club competitions and commercial processing was allowed only here. Since the 1970s color prints have outnumbered b/w prints but the b/w print created by the photographers themselves continued to be a piece of pride for the club as "one sees the riches of the blacks and the softness of the grays that

are obtained by the artists of that craft". (Arthur Snell, 1987) The workflow has changed quite a bit. "Gordon used a Busch Pressman 2 ¼ x 3 ¼ camera with Plus X film pack with the exposure being made in sunlight and judged by meter. Ascot 17 film developer was used and the print made on Indiatone paper developed in Ardol and partially tones with Ansco Flemish toner." (*Bulletin* 1951) Today it is the dSLR (in anything but the green automatic setting), usually multiple images of the same subject, uploaded to the computer, converted to b/w in Silver FX or Photoshop. The art of printing is disappearing as fewer photographers have the expertise or patience to calibrate their own printer and keep the inks from drying out. Experiments with different paper types are rare.

The club had always been on the forefront of photographic progress and toured the Jefferson Middle School computer lab, where Jim Dodson showed some digital photography in 1999. In 2001 Larry Allard discussed and compared digital imagery methods and equipment, but it took a number of years before resistance against digital images was overcome. Traditionalists didn't like the idea of photographers without darkroom training indiscriminately taking snapshots, forgetting that they themselves had benefitted from the introduction of the 35mm roll film. This kind of complaint is nothing new in the photography community. In 1893 when the dry plate had pretty much replaced the messy wet plate process, an English writer protested about the "army of photographers who run rampant over the globe, photographing objects of all sorts, sizes and shapes, under almost every condition, without ever pausing to ask themselves, is this or that artistic?" (John Szarkowski, *The Photographer's Eye*, 1966) In 2005 "Digital Images Displayed Digitally" was the newest competition category that started the discussion about computer screens, digital projectors, display quality, file sizes and once again color calibration. Gilbert Crémèse won those club competitions regularly and introduced the category to the Salon. Jerrie Mitchell gave an idea of the internal struggles in the May 2005 newsletter, in which she was calling for patience "while the club continues to stumble through what must be one of the most awkward times in its history. Several people have been and still are working diligently on preparing us technological for the future, which, oops! is upon us". The challenges of digital files can also be glimpsed

in the instructions to send them, after forewarning, one at a time, after 7pm. To buy the digital equipment the annual club dues were raised to \$20 in 2004. For the last couple of years there have been hardly any images captured on film in any competition and the number of prints outside of the Salon is shrinking. Print or digital, the competition chair has always had to remind members about size restrictions and deadlines in addition to coming up with the theme, preparing the show and securing judges.

The Camera Club was used to success. Its members had curious minds and traveled extensively. Scientists and engineers were at ease with technical equipment and innovations. Salaries left enough money for film, toys and gadgets. Ted Willmarth won a first place at the TVA Fair in 1948. The next year the club entered the TVA Fair with “gratifying results” and the *Journal* bragged that \$40 out of \$90 prize money went to the ORCC. In the 1950s Union Carbide held an annual color slide competition in New York City and in 1952 eight Oak Ridge photographers reached the finals, Dr. Begun placed second overall. In 1966 a “clean sweep of black and white prizes at the TVA&I Fair” was reported matter of factly. Cliff Johnson’s second place in the portrait category was commented: “This was the first time Cliff had entered this competition, proving that his constant attendance and application of the club’s dark room classes had paid off with a dividend as pleasing as his charming little model”. “Y-12ers Win Big Fair Photo Honors” was the *Bulletin* headline from 1969. William Harper and Terry Domm took prizes at the Chattanooga Photographic Society Salon of 1974. Dan Coin won the TVA Best of Show in 1989. Front-runners at Tennessee Valley Fair, Anderson County Fair, Dogwood Arts Festival, Wilderness Wildlife Week and other camera clubs like the Photographic Society of Chattanooga or the Southern Appalachian Nature Photographers (since 1993) were numerous every year. In 1995 the newsletter announced triumphantly that 74% of SANP awards had gone to Lockheed Martin Camera Club members. The club was also a member of the Photographic Society of America and participated sporadically in the interclub competitions, the latest venture was the PSA Nature Division competition with Laura Capozzola (whose transparent camera image “Crystal Clear” is used on the club business card) as club liaison. Members

have been publishing images in national publications, creating their own photo books, displaying in restaurants, libraries, airports and museums, and setting up gallery shows all over the country.

### **4.3 Community Club**

Education and community involvement is another important aspect of club life. The constitution of the Oak Ridge Camera Club stated three objectives. “[First] Association for the mutual enjoyment of photography. [Second] Encouraging the advancement of members in the knowledge and practice of the science and art of photography; and third, making mutual contributions to the progress of photography”. (Report 1950) As early as July 1946 TEC prints were exhibited at the library. In August 1946 TEC CC arranged a “*Popular Photography Magazine*” traveling exhibit. The ORCC brought a “*Camera Magazine*” exhibit to the library in 1949. The CCC Salon was moved to an Oak Ridge location as opposed to the club headquarters in the East Portal Building, so the public could attend. The report of Robert Freestone (ORCC) in 1950 summarized:

“Under the category of mutual contribution to the progress of photography, we might lay claim to having raised the photographic standards of a portion of East Tennessee through our contributions to its public competitions. Dr.Kertesz of the club also gave a talk to the Oak Ridge Cinema Club which, we understand, was very well received. Whether any of our members have made any contribution to the further progress of photography as an art must await the test of time”.

One important aspect of the club in the decades before photography classes like the UT Non-Credit Photography Program started to multiply, were the photography courses offered to members at club facilities but sometimes also offered to all employees of the plants and DOE. ORCC club meetings were switched from Tuesday night to Monday night in 1947, because members were involved in an intermediate photography class at the High School. In the fall of 1948 ORCC sponsored a monthly Photography Workshop “directed” by Ted Willmarth with an emphasis on lighting. In 1956 CCC members from ORNL and K-25 judged amateur

photos for the weekly Y-12 Photography contest run by the Recreation Department and the *Bulletin*. In 1957 the photography courses for employees “and their wives” were held at the AFL-CIO Union Hall in Grove Center. The 1960 course was “a series [...] of six, possibly eight, lectures and demonstrations on camera design, exposure and development of both color and black and white film and printing and enlarging techniques. The only cost is the price of a Camera Club card”. A. A. Palko pointed out that “the effort is nominal and the reward is a lifetime of enjoyment of the fine art of photography”. 1962 saw a seven-week course for beginners; in 1964 an advanced class with lab photographers Joe Jernigan, Dave Courgette and others was announced. In 1967 the photography class was meeting at the Fellowship Hall of First Presbyterian Church. An officer position for education was filled in the 1980s and 90s. In 1986/87 three classes were offered, a one-evening class on selecting a 35mm camera and two three-evening classes on color and b&w techniques respectively.

Over the years the Camera Club took on a lot of volunteer photographic jobs and many photos of club members helped to illustrate local news. To list a few: the Lions Club “Lawn and Garden Improvement Program” in 1948, Clean up Day and Fire Prevention Weeks in the 1950s and 60s, bicycle races, charity walks for all causes, Races for the Cure, rowing and dragon boating, festivals, parades, the "Real Men Rock" project in 2007 and the 50th anniversary ORCBA Nutcracker in 2013. Club members prepared a “CCC Calendar” presenting the contestants for Miss ORNL in 1952 and judged baby photos for the Y-12 *Bulletin* for a number of years. They participated in the Oak Ridge Hobby Show during the 1950s, the Oak Ridge Festival in the 1960s and recently covered the Secret City Festivals. The club photographed the collection of the Oak Ridge Community Art Center. In 1967 when Oak Ridge turned 25 and William L. Russell was club president, the club organized a two week show “Oak Ridge on Camera - 1942-1967” at the Oak Ridge Atomic Museum, using their own images and the archive of the Y-12 *Bulletin*. “Tops in Photography” was a PSA exhibition that the club brought to the Art Center in September 1969. In 2013 the club provided images for the International Holly Society. The club organized

photography exhibitions for the American Museum of Science and Energy, the Art Center and the Children's Museum. The Oak Ridge Visitor Bureau approached the club a number of times about Oak Ridge scenes. In 1953 the b/w print competition of Oak Ridge scenes did not resonate with the members and in 1987 a "community event" competition did not draw enough photographs to be judged. Richard Ward recommended that future club officers "do not use "Community Events" as a competition topic. It does not draw entries". But in 1989 a "Preservation Week" photo contest was held at the Alexander Inn. To increase the number of entries for this, the theme of the May club competition was "Oak Ridge, A Place in History" which seems to have been a success. 2015 was seeing another sponsored competition for publicity shots for the Visitor Bureau. Sadly, a "Then and Now " book project that would have paired Ed Westcott images with corresponding contemporary shots by Camera Club members was cancelled in 2013. Various attempts to attract young people to photography are mentioned. Art teachers were brought in as presenters and judges because of their expertise and in the hope that they would mention the club to their students. Darkroom classes were offered for students. The family membership of the club was another way. Doug Hubbard is one of the examples of how an early exposure to the CCC in the 1950s led to a lifelong enjoyment of photography. Peter P. Holz was an ORNL engineer and his son, the famous Hollywood photographer George Holz remembers "his access to their [Carbide Camera Club] darkroom as being instrumental in his early days of photography" in the 1970s. (*Oak Ridger* April 2016) In 1991 Bob Stone showed the Salon slide show at Jefferson Junior High School and in 1996 LMCC was a "Partner in Education" with Oak Ridge High School. Since the switch to the Camera Club of Oak Ridge, membership for full-time students is free and the Salon has been advertised in area schools and drawn a number of entrants from outside the club. Club members have been participating in school events like the Linden Elementary Art Night. In March 2015 the CCOR organized a student competition with entries from elementary school to college level. In the fall of 2015 the club collaborated with Jefferson Middle School in an art project about and attended by Ed Westcott.

#### **4.4 Club Business**

Camera clubs were part of the benefit system of many major corporations. The recreation director of Union Carbide subsidized the Camera Club with space, publicity, money, surplus film, paper and chemicals. Photography is an expensive hobby and the darkroom was a major perk that is easily forgotten in today's digital world. And there was more. In 1952 the club possessed “complete equipment in its club rooms for taking portraits, consisting of a Graflex camera with plate holder, tripod, light stand and lights. All are available to members without cost”. (*Bulletin*) The article “Camera Club Provides More Opportunities For Enjoyment Of Photographers By Y-12ers” in 1957 contained a number of photos of the equipment including enlarger and heated mounting press and invited all UCNC employees “and their wives” to join. In 1965 another article showed various activities in a photomontage:

“Upper left, Cliff Johnson prepares for an enlargement in the ample dark room. Lower left, Joe Jernigan, head of the Photographic Section here in Y-12, gives pointers on portrait work. At right, Mary Davis explains the proper make-up for photographic work. In the center is a shot of the dark room facilities. At the lower right, viewers observe the abstract artwork (photographed, of course) at a recent showing.” (*Bulletin* 1965)

The “darkroom procedure” was easy enough, make a reservation, present the membership card at North Portal gate to obtain the key, “enjoy your evening in the darkroom”, clean up and return the key. (*Carbide Courier* 1951) Julian Dunlap remembers the darkroom in Cheyenne Hall in the early 1960s, when members had to supply their own print paper but the club still supplied the chemicals. The plant newspapers, *ORNL News*, *Carbide Courier* and especially *Y-12 Bulletin*, advertised the club meetings and published winning photographs with encouraging comments like “all of the entries were of fine quality and evidence of work and study on the part of the photographers”, (*Bulletin*, 1952) in almost every edition for the first ten years, gave good coverage for another ten, then reduced it to Salon announcements. The Carbide Camera Club had switched from twice-monthly to monthly meetings in

January 1948. Since then the club met on the second Tuesday of the month, as it still does. The CCC had its air-conditioned club headquarters including the darkroom in the East Portal Building from 1947 to 1960, major construction made the club homeless in 1959 and after one more year at Y-12, they moved to Cheyenne and Donora Hall from 1961 to 1983. During major renovation projects the club met at First Presbyterian Church. Until 1965 the annual club fee was \$2 when it was raised to \$3, where it stayed until 2000. Once the darkroom was installed at ORCAC an additional \$12 usage fee was added. Corporate sponsorship was helping a lot, even in 1971 the monthly "Arts Calendar" in the *Oak Ridger* Intermission section was sponsored by the Union Carbide Corporation, featuring the Annual Salon of the CCC as first item on the list. But during the 1970s support for company clubs and community events was reduced severely in step with the end of Utopian company towns all over the US. The contract change to Martin Marietta in 1984 marked an end to a lot of recreational programs, which were not considered morale boosters any longer but dangerous signs of entitlement. There was still a small room at 701 Scarboro Rd or in the T.I.C. Building on Warehouse Rd that could be used for club meetings, but most were held at the Oak Ridge Community Art Center. John Blankenship was the club's negotiator who convinced Martin Marietta to pay \$1760 one last time for new darkroom equipment installed and dedicated at ORCAC in October 1986. Support from then on consisted mainly in occasional surplus material transfers like paper, the biggest transfer consisting of two lenses and three lightweight tripods from Y-12 in 1992. The beginnings of independence can be sensed in the loopholes for non-employees that became part of the 1984 by-laws. "Any employee or retiree of organizations acceptable to Martin Marietta Energy Systems Inc. may become a member of the club." Art Center members could add a Camera Club membership at \$5 a year since the 1970s.

In the early years the club had between 30 and 40 paid members, during the 1960s membership rose to 120-130, in 1979 there were 160 members, in the 1990s the numbers are given between 80 and 90. Exact membership numbers are hard to tell as some treasurers listed only members in good standing for the year and some counted everybody on the mailing list. To date the paid up membership stands at

around 80 (plus free students), but the mailing list contains over 120 names. In the early days, members knew each other quite well. One worked together and the company newspapers even published biographies of the early club members, including degrees, arrival in Oak Ridge, hobbies and family members. Even in 1978 the Oak Ridger published all Salon prizewinners with their full names and addresses. There were annual picnics, photography outings or visits to the TVA Fair. But with the growing number of members after successful membership drives, club officers sometimes introduced a Meet and Greet or put out surveys to get to know specific interests of the members. In 1999 the two programs around the summer break were called "Show and Tell." - "Please bring slides or photos to illustrate a technique or guiding principle that either helps you or hinders you in making photographs." Ideas about different seating arrangements, audience participation in image discussions and judging, more social activities from picnics to banquets, better coordination of program and competition themes, a club calendars covering six months in advance or keeping track of member accomplishments were brought up regularly. In 2003 Jürgen Dopatka even added: "Redesign invitation card for Art Center exhibition (shouldn't look like a death announcement)." and "Create a logo for the Club." The introduction of a Facebook group for the CCOR in 2013 is helping to improve communication between members and giving additional gallery space for pet projects. The number of members of that group has grown close to 200, with a few curious photographers indeed starting to attend meetings. Hands-on demonstrations have always been desired and in 2016 are starting up again as "Special Interest Groups". If you wanted to get to know your fellow club members your best bet was and is to help with the Salon, which could earn you a sandwich or even a slice of Big Ed's Pizza to boot.

The club constitution has been modified little by little over the decades to keep up with the name changes and membership requirements, but the basic rules stayed the same. Club officers were elected for one year. There was always a president, vice-president and secretary/treasurer, but job descriptions varied and positions covering darkroom, publicity, recruitment, projection, competition and program responsibilities were introduced as needed. An education chairman to coordinate

photography classes for members and/or the community and being a contact for school programs existed on and off. In the beginning the rivalry between the plants helped to recruit new officers. Some years had up to three candidates per position and it was attempted to have a president from a different branch every year. "With the officers evenly distributed among the three Carbide units here it is expected that the goal [of attracting even more members] can be easier attained". (1950) There have been members like Bill Harper, Virginia Coleman, Bob Stone, Bob Stephenson and Peggy Turner, who over the decades have been continually involved in club leadership. But sometimes it was the newcomers, who were lured in by a competition win very early in their club careers, who soon ended up as club officers. In March 1953 A. A. Palko won with his very first entry, a "seashell table top" in a Carbide Camera Club competition, in 1954 he was president. New member Jerrie Mitchell got a first place in the 1996 Salon and went on to become vice-president, Salon chair and club president. Jürgen Dopatka won BOS as a new member in 2003 and became vice president in 2004, Carolyn and Michael Slay joined the club in 2009, won big in that year's Salon, then Michael Slay became president in 2010. Doug Hubbard targeted a whole slate of newcomers for the executive council in 2013. Since the change from company to community club it seems to have become harder to find new officers. Secretary/Treasurers had been known to keep their position for a number of years before, but disregarding the club constitution - which had stated "The President and Vice President shall not be candidates to succeed themselves at an annual election after having served a full year" in the 1990s, then had switched to a 2 year term limit for the President in the 2000s, and was only changed in 2015 - presidents like Doug Hubbard, Michael Slay and Rob Welton have been in office a long time as no other candidates were to be found. Pat Postma, whose husband Herman Postma had been a member in the 1960s, was Salon Chair for three consecutive years, two of them with co-chair Alice Reed and is back again in 2016. In 2015 the club had to bring in Don Miller to take over this important job. One of the challenges for the future will be a better rotation system for officers to prevent "club fatigue" and keep programs varied and new. A history of the

club may help to make transitions easier so that not every new bunch of officers has to invent the wheel over and over again.

The Camera Club changed its name five times during its 70 years of existence, always following management changes for the labs. The Tennessee Eastman Camera Club merged with the Carbide Camera Club in 1947, in 1984 it changed to Martin Marietta Camera Club, in 1995 after a company merger it became the Lockheed Martin Camera Club. Every new company reduced the sponsorship for the recreation department noticeably. But when the contracts for ORNL and Y-12 were given to two different entities in 2000, UT/Battelle and BWXT/B&W Y12 were not interested in supporting a camera club any longer. The Camera Club of Oak Ridge was born ("ORCC" already in use by the Country Club), but the Salon was defiantly called the "52nd Photographic Salon of the Camera Club" to show continuity. Dues went up to \$10 a year, but membership was now open to the public. While it meant the end of an era it was also an opportunity for an aging club that relied heavily on retired travelers. As Kay Dillon put it in her Salon critique in 2002: "Recently the club has been opened to non-plant members. The result is not only the oldies but goodies are still around, but there is a whole core of talented younger members and some great new non-plant photographers". (*Oak Ridger*) Membership in the club went down severely in the early 2000s but recovered to 38 in 2006, 52 in 2008, to around 80 members in early 2016. The second blow of the year 2000 came from the Oak Ridge Art Center, which after 35 years of successful collaboration could not find room for the club any longer, and a new meeting place was needed. Dark clouds had appeared in 1994 when the Art Center had started the process of "realigning its policies and priorities" (Vic Kruzic). The darkroom was all of a sudden considered a security risk and a danger to the environment unless an annual rental fee of \$3000 was handed over. President Vic Kruzic listed the functions of the darkroom in his newsletter:

"One early question that we should answer for ourselves is whether or not we need/want to maintain a darkroom for individual Club members to use, and for the Club to use in offering courses of instructions for the youth of Oak Ridge, in support

of Oak Ridge school courses, and for the training of Club members who desire to do their own processing". (Newsletter 1995)

After discussions with other possible groups like the Children's Museum and the Boys Club, LMCC members voted in May 1995 to enter into a "Partners in Education" agreement with Oak Ridge High School and art teachers Jim Stevens and Pat Culbertson. The darkroom was installed at ORHS, Peggy Turner became the program's coordinator. Club members had access there but also taught classes, mentored students and even joined ORHS photography field trips. The "Oak Ridge Community Art Center" became the "Oak Ridge Art Center" minus the Camera Club, the Student Art Exhibition and the Foothills Craft Guild. Bob Stone was dismayed at the sudden hostilities and described the formerly happy relationship:

"They took us in when we had nowhere else to go, and provided darkroom and meeting space. [...] We have every reason to be grateful. [...] We have been an asset to the ORCAC. A few years ago, at Art Center request, we undertook the enormous task of providing color photographs of every one of the Art Center's rental paintings. We have lately been giving them \$350 a year as a goodwill donation. This is a big hunk of our budget. Almost all of our members have joined the Art Center as a demonstration of loyalty. We have opened club membership to Art Center members, thus providing added incentive for non Lockheed-Martin employees to join ORCAC. Our annual salon is a good drawing card for their gallery. They have good reasons to be pleased with our participation." (November 1995)

Club meetings were tolerated at the Art Center mostly as part of the Salon. The September 1996 meeting was at the High School, from then on meetings were planned for the main conference room of the Lockheed Martin Technology Transfer Building at 701 Scarboro Road. With looming contract changes, Jerrie Mitchell found support at the SNS in 2000 that gave the club permission to use the conference room a little longer, but it was made clear by ORNL that there would be no further sponsorship. Joel Buchanan then successfully negotiated with Roane State Community College, which gave the club access to their meeting rooms from August

2001 on. From small rooms without display equipment, the club has now graduated to the use of the state-of-the-art "City Room". The company club had full access to the plant mailing routes to send out newsletters, was advertised as part of the recreation department and had their activities proudly announced by the *Bulletin* and other lab publications. The change in sponsorship made all of this more complicated and even the *Oak Ridger*, which had front page Salon critiques in its "Intermission" insert for decades, became less accommodating. Jane Buchanan remembers the early 2000s as a continuous struggle to keep the club alive.

Plans for a club website started in 2006. D. Ray Smith provided a section of his website for the Camera Club for a number of years, but the club never really took advantage of this offer. Dennis Clark then became the creator and keeper of the website under the domain name [oakridgecameraclub.org](http://oakridgecameraclub.org). It took a while to acquire the domain name [cameraclubofoakridge.org](http://cameraclubofoakridge.org) as well, but both searches lead to the same website. And given the history of the club it is a nice touch to keep the "original" town club name alive. Email newsletters, the website, announcements in Larry Perry's Notes and the public CCOR Facebook page are now the most successful means of communication for the club. In 1946 Quentin Larson had created a membership card for the Oak Ridge Camera Club, the CCC also handed out membership cards with generic camera icons to give access to the club facilities, but branding had never been necessary. Lukas Proffen designed the first unique camera club logo in 2014.

## 5. Women in the Camera Club

When the camera clubs in Oak Ridge were established, photography was still essentially regarded a male hobby. “Carbide Camera Club membership is open to any employee of ORNL, Y-12 and K-25 and his wife as well.” (ORNL News 1950) It was expensive, it required technical knowledge and a bit of spare time. Even today gender bias in photography is a popular discussion topic at trade shows and a 2009 law suit filed against B&H for not putting women in sales positions shows the lingering prejudices. Professional photographers can sometimes be heard to cite “moms with cameras” as unfair competition, but seem to see “dads with cameras” as aspiring photographers.

The Oak Ridge Camera Club started with 5 women among its 25 initial members, three of which we only know as “Mrs. Husband’s name”. Only unmarried women had their own first name. One of them was Helen Bean, who was promptly made secretary/treasurer. The Carbide Camera Club started with 3 women and 10 men, the group photo of the first meeting showing the women, Mary Frances Fitzgerald, Gerry Hamby and Juanita McReynolds, in the back row. In the early days the only women mentioned in the club news were invited speakers talking about composition, retouching and Christmas cards - the more feminine aspects of photography. The *Bulletin* announced a December 1952 program as a talk on Christmas cards by Mrs. Dean Reed with “She is the wife of a Y-12er.” An important part of the program was left out this way, Mrs. Reed was also giving a description of the “new camera supplies and equipment now available on the market” as she was heading the photographic department of Loveman’s store. The *Oak Ridger* mentioned this diligently because Loveman’s also bought space to advertise the new Graflex, Kodak Pony and Kodak Dualflex. Mrs. Reed also did the tinting for Taylor’s photography shop. The Carbide Courier saw the need to justify a talk on “Still Life Photography” by Mary Charlton in 1951. “Mrs. Charlton is especially suited to lecture on this subject being Associate Professor of the Related Arts & Crafts Section of the College of Home Economics, University of Tennessee.” *ORNL News* announced it

as “‘Still Photography’ Talk To Cameramen”. But not every woman was a “Carbide Wife”, though it was a lot harder to take time for a serious hobby when raising a family. In the early days there were no retired people in Oak Ridge, the membership mirrored the demographics of the city, so young professional women played a big role in the club as well. In 1949 two of the ten photo winners in the Carbide Salon were women, Virginia Haynes and Virginia Spivey, who had entered the club scene with a second place in a still life club competition. She continued to win club competitions and salon categories under her married name Virginia Coleman, became secretary/treasurer in 1952, vice president of the CCC in 1954 and stayed an important figure in the club for half a century. Janet Cisar earned an honorable mention in a 1951 portrait competition, became vice president in 1952, and president in 1953. A “young lady” from K-25, Billie Farrell, ruined the clean sweep by the ORNL men by taking 2 of the 24 places in the 1953 Salon. Mozelle Rankin, Mrs. Robert Freeman, Katherine Freeman and Jeanne Cothron were secretary/treasurer in the 1950s and 60s. Mary Davis was part of the instructor team of the photography classes in 1965, albeit as a make-up expert. Alice Rose had been an early member, sharing third place in the slide category of the 1948 Salon with Martha Goertzel, who then became active again (and winning again) in the 1960s. Anna Dobbins also won big in the 1960s Salons, Dobbins continued to win through the 2000s and was the CCC director on the Oak Ridge Festival Board in 1967. In 1969 one of the “Biology Lensmen” who won “Camera Club’s ‘Open’ Competition” (*Bulletin*), was Peggy Turner, who had joined the club in the 1950s after spending her first paycheck on a camera. She has continuously won firsts and best of shows until today, was secretary/treasurer in 1968, curated anniversary shows for the camera club and became its president in 1979, 1994 and 1996.

There were the power couples of the club like Linda and John Blankenship, Jane and Joel Buchanan, Jeanne and Art Costello, Constance and Gilbert Crémèse, Carole and Conrad Richter, Carolyn and Mike Slay, Martha and Joe Stewart, Barbara and Bob Stone, Carol and Jon Veigel. In 1984 Mary Sladky was Salon chair, Karen Evans, Jerrie Mitchell, Pat Postma and Alice Reed followed. Officers since the 1980s were Carole Richter, Mignon Naegeli, Susan Hirst, Heidi Fritch,

Judy Howard, Constance Crémèse, Pat Postma, Laura Cappozzola, Celeste Lewis, Yvonne Dalschen and Dawn Isabel. Other club presidents were Carole Richter (1975), Laura Riester (1991), Lorelei Jacobs (1992), Jane Buchanan (co-president with Joel, 2000, 2001), Jerrie Mitchell (2005) and Yvonne Dalschen (2016). Best of Shows in the Salon, often more than once, were taken by Linda Blankenship, Jane Gray Buchanan, Constance Crémèse, Yvonne Dalschen, Anna Dobbins, Rebecca Fairbanks, Marian C. Fox, Karen Jones, Gretchen Kaplan, Carole King, Margarete Ohnesorge, Laura Riester, Angela Dawn Russell, Carolyn Slay, Martha Stewart, Peggy Turner and Carol Veigel. In 2007, 2012, 2013 and 2014 all three Best of Show awards in the Salon (b/w, color, digital) went to female photographers. In 2015 it was still one BOS (Kaplan), but Baldwin Lee, who gave the gallery talk recognized eight photographers for their great “head work”, for having a mind that saw something different and worked a way to capture that. All eight were women.

## **6. The Annual Salon**

### ***6.1 Rules and Regulations***

While not quite the New York Camera Club Salon under Alfred Stieglitz, the Annual Photographic Salon in Oak Ridge has always been an event not just for the Camera Club but also for the community. It can be traced back through the years by articles in the *Oak Ridger*, the *Bulletin* and other company publications. In the early 1990s Carlos Bamberger produced movies about the Salon for community television, two of these are still available in the Oak Ridge Room of the library. In recent years the Salon has been featured in Larry Perry Notes, local art blogs, *Oak Ridger*, *Oak Ridge Today*.

The Annual Salon is the biggest event of the club for the whole year. This competition is the one time the wider public can see the creativity and technical abilities of the club members. And it usually involves food too. Rules changed, but a

basic pattern of divisions, categories, age and number of entry restrictions and the idea to involve outsiders in the judging process stayed the same. The duration of the Salon changed quite frequently in the beginning; it evolved from one evening into a multiple-day or multiple-week long event. Dates shifted before settling into the October/November spot in recent years. Most rule changes over the years were trying to work towards the highest possible quality of entries. This meant eliminating the possibility of entering the same image multiple times (dates were stamped or written on the back of prints for example) or trying to keep images fresh by introducing limits on age and number of entries per category. One of the main struggles was and is the mounting of prints. The standard display size of 16x20" had been introduced in the early 1950s and prints had to be at least the equivalent of 8x10 to fill those backgrounds. Dented boards, damaged frames, glue smears, peeling mats and prints have been the bane of every Salon chair since then. Salon committees spent weeks to come up with seemingly watertight category descriptions. With only four categories in 1949 it looked deceptively simple:

"1. Babies and children - One or more youngsters individually or in groups, the entry to be judged for cuteness, character expression or mood. Adults may appear in the picture if they are not the principal interest. 2. Young persons and adults - One or more persons of high school age or older engaged in any activity at home or work, indoors or outdoors. 3. Scenes and still life - Entries to be judged for scenic and pictorial appeal; landscapes, marine views or similar background. This class also includes tabletop photography or miniature arrangements. 4. Animal life - Household pets, farm animals, wild life or zoo pictures made either indoors or outdoors". (*Bulletin 1949*)

In 1991 with 8 categories Pictorial was split up into "Landscape [...] Emphasis should be an overall natural scene but may include buildings, bridges, fences, etc. as minor elements of the composition" and "Other than Landscape [...] Included in this category are waterscapes, skyscapes and cityscapes, etc. where these subjects dominate the picture". In 2015 Landscape was described as "the natural land, including expanses of water or sky, dominates the scene and is the subject and/or major component of the image. Man-made structures, animals, and people may be

included, but they must be a minor component of the image. Scenic became another category where "man-made structures are the subject and/or major component of the image. The land, water, sky or people can be included, but they are a minor component. Bridges, Harbor scenes, Urbanscapes and Cityscapes fall in this category. People may be included but are not the primary subject". Confusion and complaints are still part of every Salon.

Salon organizers concerned with the limited number of award winners should note that no matter how many entries or categories or limits thereof were introduced over the years, judges seem to favor a certain style and often award multiple prizes to the same photographer. Luckily with the changing judging panels, the favorites change as well. Double BOS or consecutive wins were not that rare, and some photographers seemed to have subscriptions on their Best of Show Awards, Ron McConathy won the color slide BOS starting in 1973 and then eight more times from 1983 to 1997, John Blankenship won six BOSs from 1972 to 1992, David Kocher won six BOS from 1995 to 2002, Peggy Turner raked up at least 5 BOS with winners from the 50s and 60s largely unknown. The judging process was in a continuous process of critique and optimization. Three judges for print divisions, three for the slide/digital division became an early favorite. A point system from 1 to 10, judging sheets or public judging sessions to hear the commentary, gallery talks to mention the special achievements of images that won or images that could have won. Salon chairs have always tried to engage the best judges available. "To knowledgeable shutterbugs, the list of current and past judges reads like a "Who's Who" of regionally and nationally recognized photographers," claimed the *Oak Ridger* art critic in 1984 and listed names like Terry Marlar, Don Dudenbostel, Paul Foggarty, Ann Power-Boudin, George Shopene, Bob Brewer, Gordon Hodge, David Fahey, Conrad Rhinehardt and Jim Thompson. A good mix of portrait and nature, commercial and artistic photographers was attempted each year.

## 6.2 The 1940s

Tradition has the Salon start in 1948, which makes 2016 the year of the 68th Salon. But already in December 1946 a *TEC Bulletin* article stated: "Several black and white prints for a salon display were entered by members but more still are needed [...]. After the prints have been exhibited in the club for two months, several outstanding prints will be selected for display in the Y-12 area". The Oak Ridge Camera Club had to decline a request for a traveling salon by the Brooklyn Camera Club in 1947, as it had not yet accumulated "sufficient prints of Salon quality", but planned to have a salon early in 1948. This officially counted first salon took the form of a dinner party at the Central Dining Room for the Oak Ridge Camera Club, the Carbide Camera Club and the Amateur Cinema Club with 85 people attending. ORCC showed winning prints and CCC provided 50 color slides including their annual winners. The program consisted of an Eastman Kodak movie titled "Highlights and Shadows". Ed Westcott took a picture of the event called "Phriendly Photographers":

"Just to demonstrate that there's plenty of chummy contact among local lensmen, presidents of the city's three major camera clubs met at a banquet last week to enlarge good will and develop cooperation between the groups. Journal photographer Ed Westcott, always with an eye for business as well as pleasure, caught Foster F.Calloway, president of the CCC; Dick Fink, president of the Cinema Club; and Frank Steahly, president the ORCC as they examined an unidentified photographic gimmick. (*Journal* 1948)

In 1949 the ORCC Salon was once again a buffet dinner of the combined clubs, but the CCC planned their annual salon for September, moving it from the club headquarters to the Oak Terrace ballroom "to accommodate the large attendance expected." This Salon included past winners of the b/w print and color slide competitions, but also new and more recent efforts in four classes: 1. Babies and Children, 2. Young Persons and Adults, 3. Scenes and Still Life (landscapes, marine views, table top photography and miniature arrangements), 4. Animal Life (pets, farm animals, wild life, zoo animals). Up to four entries were allowed per category.

There were no best of show awards, but first place winners in all categories made it into the newspaper. Local businesses sponsored prizes. Ed Westcott of AEC and John Hawley of ORNL acted as judges. The *Bulletin* recorded pointedly that the grand prize went to O.K.Lewis (ORNL) for his b/w print "Rampart", but that Don Ross and Nat Stetson of Y-12 took the largest number of individual honors.

### **6.3. The 1950s**

The CCOR print-only Salon was held in January 1950. "Members of the Carbide Camera Club and the Oak Ridge Camera Club will hold a joint social session featuring a buffet supper at 7 o'clock tonight at the Ridge Recreation Hall. Prize winning color slides made by the Carbide Camera Club members during the past year will be shown in addition to black and white prints by the Oak Ridge group and a traveling exhibit from the Cairo, Ill. Camera Club." (*Oak Ridger*) The Carbide Club held a separate Salon in September at the Knights of Columbus Hall including a color film on arctic scenes. Skeet Tallent and Bud Jones of Knoxville judged 70 b/w prints and 80 color slides; prizes amounted to \$11 total. "Children, Flowers, Still Life/Pictorial" were the classifications in slides and "Children, Adults and Scenes/Pictorial" in black and white. Nat Stetson won the cups for accumulating most points in monthly competitions for both categories. The 1951, 1952 and 1953 joint Salon meetings were held at the Ridge Recreational Hall in October. The clubs announced the annual winners of their club competitions and showed separate salons with categories like "Children, Architecture, Scenery, Still Life, Animals and Miscellaneous". In 1951 Ed Westcott judged again, this time together with Vincent Moore, the Y-12 photographer. The CCC had a record number of entries, 48 b/w prints and 100 color slides. François Kertesz (Y-12) and Robert Freestone (ORNL Graphics Dept.) led a panel discussion on "Salon versus Documentary Photography" and winning prints were displayed at Loveman's store. Salon entries had to include all technical data:

"Herman Dickerson, of the Y-12 Electromagnetic Research Division, took a first and third prize at the Carbide Camera Club salon contest. The picture of Fontana

Dam at night [...] took first and the photograph of Broadacre Dairy Farm [...] was third. Both pictures were made with a Magna camera, using 2 ¼ by 3 ¼ film developed in Plus X Microdol developer, printed on Defender warm tone DL paper with Ardol developer. The Fontana picture was taken on August 4 with a three-minute exposure at f-5.6 and the Broadacre view on July 8 at 1/25th second exposure at f-16." (*Bulletin*, 1951)

In 1952 an open photographic print contest for members of both clubs was added. A third judge, Gil Fredericton from the Oak Ridge Art Center was brought in to break any ties between the ORNL and the Y-12 judge. The additional CCC Salon competition of 50 b/w prints and 92 slides was judged by Kermit Ewing from UT and one of his graduate students, Don Potts, an ex-war photographer. 1953 saw the last of these joint Salons - by then most ORCC members had been absorbed into the Carbide Camera Club. Vince Moore judged over 60 b/w prints and Robert Schlageter, a UT Knoxville art professor over 100 color slides of the CCC. A cartoon and the movie "The Long Way Home" completed the evening. The 1954 Salon had once again three judges, Mrs. Fred Hurst (housewife), Mrs. Dean Reed (artist) and W. N. Tillery (ORNL photographer). The categories were "Adults, Children, Action and Things". Throughout the 1950s the Salon featured four categories in the b/w division and three or four, not always identical categories for the color slide division. B. L. Geldmeier, A. A. Palko, J. H. Rowan and Virginia Coleman organized the 1957 Salon at the Coral Room of the Ridge Recreation Hall. "Once a year, in May the annual salon is held at which members show their best photographs for the year, the salon is held in Oak Ridge in order that the public may come and view the club's accomplishments". (*Bulletin*) The 1958 Salon or "Camera Club exhibit" simply offered two categories, "Open - Black and White" and "Open - Color" with four entries in each category per person.

## 6.4 The 1960s

In 1961 the Salon became a "photographic exhibition", showing each photographer's body of work instead of sorting images by category and ranking.

"The Carbide Camera Club, local camera enthusiast organization, sponsored by Union Carbide Nuclear is staging an exhibit this year in place of the usual annual salon Saturday [November 4] at the Coral room of the Ridge Recreation Hall from 3-9pm. The show will feature the best work of some 30 amateur photographers in the Oak Ridge and surrounding areas. Included will be 15 or 20 individual exhibits of black and white prints each showing 10 or 12 examples of the work of one person". (*Oak Ridger*)

150 b/w prints and 300 color slides were entered in this Salon. In 1965 the Salon was part of the 5th Oak Ridge Festival and was presented in a gallery (formerly Grayson's) on East Main Street on June 18 to 21. Once again there were 150 print entries and half of the members still developed their own negatives. The *Bulletin* gave a glowing review of the club. "Cameraddicts [!] find perfect vent in the Carbide Camera Club. Over 100 members strong, they are now plowing into their new year with vigor and activity. Brownie or Leica, if nothing else, the Camera Club ends the old bugaboo 'I enjoy photography, but can't afford it.'" 1966 was a special year for the Salon. It was once more part of the Oak Ridge Arts Festival in June. This time 600 entries were hung for a weekend in a geodesic dome, 20ft high and 50ft in diameter, used in 1965 and 1966 by the A.E.C. exhibit "Your Stake in the Atom". Salon chair Cliff Johnson and his team installed special fluorescent light for the show and bought an "automatic rear projection device" offering a continuous showing of slides complete with taped commentary. Best of Show awards were given in addition to the best of class awards. In 1967 Oak Ridge celebrated its Silver Anniversary and the Salon was part of the Oak Ridge Festival again. The images were displayed at the Ridgeway Center, the "Oak Ridge 25" headquarters. The winners received silver medals matching the anniversary theme. This Salon introduced a color print division with the categories "Portrait, Open, Landscapes and Nature"; more than 400 entries were received overall. The club was also responsible for a "pictorial history" of Oak

Ridge on display at AMSE. The Festival was moved to October in 1968 and the Salon at the "Back Door" restaurant in Grove Center was the final event of the Oak Ridge Art Festival that year. Best of Show went to W.L.Russell, Stan Leibo and long-time member Dick Lorenz. Dave Bullard, Peggy Turner, Anna Dobbins and Don Rucker collected most honors.

### **6.5 The 1970s**

After years of ever-changing venues, the club finally found a permanent home at the Oak Ridge Community Art Center on Badger Avenue in September 1969, where the Salon was featured (almost) every year until 2008. The mailing service at the plants, "Intermission" articles and the Art Center's newsletter and invitation system helped to publicize the Salon to more than just the Camera Club members until the early 2000s. "Portraiture? Pictorial? Nature? Still Lifes? Abstractions? Take your pick. These are the photographic subjects to be featured in the annual Carbide Camera Club Salon opening in the Art Center." (ORCAC Newsletter 1972) The downside was the space limitation, instead of hundreds of prints the first Salon at the Art Center in 1969 showed according to the *Oak Ridger* only 50. 125 prints were hung and 150 slides shown on a "large, automated rear projection screen" in 1970. The 1971 Salon had 400 entries and was combined with the Art Center's Fall Party, announced to be a "real 'swinger' - Come to the party, you-all!" (*Oak Ridger*). Peggy Turner's color slide "Stranded" was awarded Best of Show, and it was named best color slide at the Hunter Gallery Exhibit in Chattanooga as well. The *Nuclear Division News* emphasized in their November 1971 Memorabilia section that "ORNL personnel won more than three-fourths of the honors in the Camera Club's recent Annual Salon". The rivalry between the branches was still going on. In 1972 Robert Bruce, a young college student, snatched the BOS from Peggy Turner in the color print division, a field "otherwise dominated by Margaret Turner who took five ribbons of the 12 awarded". (*Oak Ridger*) The color print division had three categories, Portrait, Pictorial - Nature and Open, additional categories in the b/w division were Abstraction and Still Life. 1973 saw 400 entries and the Intermission part of the *Oak Ridger* mentioned the Salon multiple times in November, even printing a full page of

winning images on November 23, 1973. The next year a call for entries was published in the *Oak Ridger*, giving detailed descriptions of all the judges and their PPA master photographer and business credentials (H. Ferguson, D. Dudenbostel, G. Hodges, J. Edwards, W. Randy, J. Jernigan). First prize-winning images were printed during the following weeks, Blankenship, Dobbins, McConathy, Richter and Turner dominating the pages. A new photography award for 1975 was the Award of Photographic excellence. "The winners entered a minimum of seven photographs in their category to qualify for the Award and had the highest average judges point values assigned to their pictures." (*Oak Ridger*) The first winner was John Blankenship with his color slide "The Fishermen", a picture "taken downstream from the Oak Ridge Marina on a foggy August morning about 8:30 with a Nikomat FTN camera 105 mm lens on Tri-x film." The judges were professional photographers George Shopene, Jim Taylor, Harley Ferguson, Gordon Hodges and Don Dudenbostel from ORNL and Alan Heilman, a botany professor from UT with a specialization in photomicrophotography. In 1977 the Art Center presented a traveling exhibit and the Carbide Camera Club could not show a Salon for the first time since 1948. Instead, Peggy Turner curated a show of past salon winners for the Children's Museum and some smaller exhibits were put together for the Oak Ridge Playhouse and the three plants. Nevertheless this was counted as another Salon. April 1978 saw an extraordinary Salon at the American Museum of Science and Energy. The prints could be viewed during regular museum hours, the slides were projected in the auditorium on Saturdays at 2pm and on Sundays at 1 and 3 pm. For the first time a Salon had more color than b/w prints, the *Oak Ridger* printed the complete list of prizewinners. From November 11 to December 5, 1979 the Salon was back at the Art Center with additional evening gallery hours from 7 to 9 on weekdays. Every division had 6 categories: Portraits, Pictorials, Nature - Animate, Nature - Inanimate, Still Life and Open. All printing had to be done by the entrant. The reward for Best of Show was a ribbon and a \$25 prize, which were given to Virginia Coleman for her color print "Early Morning", Conrad Richter for a b/w "Caricature in Blue" and Andy Butler for the color slide "Virgin Falls". The Award of Photographic Excellence went to Art Snell (print) and Ron McConathy (slide) The

Salon also featured a Viewers' Choice Award which over the years involved interesting ballot-stuffing strategies.

## **6.6 The 1980s**

Unexpected work came up for salon chair Mary Sladky in 1984, who had to update logos and displays because of the name change from Carbide Camera Club to Martin Marietta Camera Club. The Salons were of such high quality that camera clubs as far away as Middle Tennessee and Kentucky, who were encouraged to send their best images for a non-judged "Invitational", announced them. As Alex Keto put it in the *Oak Ridger* of 1985, "if there was such an award as "Best in Shows", without question the entire Martin Marietta Camera Club would earn one such award for the display at the Art Center". He specifically pointed out that the members of the Martin Marietta Camera Club "show a special talent of taking an event based purely in reality and then showing the photographer's judgment to transform the event into an artistic expression". Judges were advised to look for "impact, subject interest, camera position, print quality and staying power" in 1984, in 1996 it was impact, composition, technical quality and the ability to hold interest. During the 1980s and 90s color slides numbered between 140 and 210, but not all made it into the slide show that Bob and Barbara Stone created for the Salon. Members were warned that glass mounting of slides was done at their own risk and slides that got stuck in the carousels would be disqualified from judging. The number of color prints fluctuated between 80 and 150, b/w prints stayed between 40 and 60. Space restrictions meant that only the top 50% of entries were displayed in the Art Center. The biggest Salon categories were always "Portraits, Nature - Animal, Nature - Plant and Pictorial - Landscape". Variety and unexpected images were encouraged in an Open category, that was not supposed to be the dumping ground for additional images of the former categories, but sometimes was. In 1986 the Salon reviewer counted 10 close-ups of flower blossoms and a "menagerie" of horses, birds, elk and puppies and concluded, "the Salon theme could be 'nature and beyond'. [...] In the beyond category, the camera club members seem to have embarked on a safari over the previous year looking for subjects from the high peaks

of the Wind River Mountain Range to tropical ports of call". To her critical eye some images had little to distinguish them from postcards. However according to club president Richard Ward the main problem of the 1986 and 1987 Salons was the food. "We had too much food both years, particularly last year. I suggest that the Club concentrate on the reception on Sunday afternoon when the show opens and de-emphasize (or eliminate) the food on meeting night." He then recommended the purchase of a fully automated projector-recorder system for the slide show, as "relatively few people will try to get it running themselves". In 1988 an "Advanced Photographer" class was introduced for the Salon, as quite a few members of the club were starting to consider themselves professional photographers. In 1989 half of the entries of the 31 photographers participating in the Salon fell into that class. The Salon had seven categories as an additional Art and Design category was introduced and featured 210 slides, 114 color prints and 64 b/w prints. Matting in all colors was allowed, which accidentally introduced a lot of problems with glue, tape and Velcro for the hanging crew.

### **6.7 The 1990s**

In 1990 a separate category for professional photographers was created, that ORNL photographer Lynn Freeny won. Prints had to be marked to indicate if they were commercially or self printed. The Award for Photographic Excellence, given to the photographer with the highest judges' average scores on all photos entered, was only awarded if 5 of the entries were self-printed. Kim Picker emphasized the quality of the 44th Salon in 1992 by listing the judges: "Judges for the competition included free-lance photographers Jack Rose, Mignon Naegeli and K.D. Lawson; Paul Jarnigan of Thompson Photo; and Harley Ferguson of Knoxville, a photographer of commercial and architectural subjects for 54 years who has garnered some 500 awards for his work during his career". (*Oak Ridger*) Placed images of the 1992 Salon were displayed at ORNL Medical. Kay Dillon gave the 1994 Salon full page coverage, and admired the work by Art Costello, Peggy Turner, Anna Dobbins, Ron McConathy, Glenn Short, David Kocher, the Buchanans, Stewarts and Veigels and especially Alex Cameron, who was "tall, light-haired and slender, and would not

make a bad model himself for, say, the frontispiece of something called 'The Master of Swanswood Hall'." However she also mentioned as "bad news", that "the winners in many categories are fewer than two dozen people who win year after year." (*Oak Ridger*) President Peggy Turner confirmed that most members of the club were retired, Dillon wanted to see new names in the future and tried to recruit her readers. "Perhaps some local people are exceptional enough to be intimidating to newcomers, but from my interviews with club members, I think they would be anxious to help novice photographers". 1996 saw more changes, the professional photographers, defined as anybody deriving more than 50% of their income from photography, were excluded from the Salon. Pets were excluded from "Nature - Animal" and a Computer enhanced category was planned but as less than 6 entries arrived these were included in the Other category. A Photographer Award for beginners/new contestants was introduced, maybe in response to Kay Dillon's article. To help entrants, a comprehensive and rather daunting list of suggestions was part of Bill Harper's Salon announcement:

"Impact. Does the picture have strong, immediate, forceful impact? Is there one dominant idea or is the picture weakened by competing ideas? Is the photographer's intention evident? Should the photographer have waited for a better moment, subject, or set of conditions? Subject Interest. Is the subject worth photographing; is the idea worth communicating? Does the picture have interest for the viewers? Does the picture display original, creative thinking? Composition: Do the format, mounting, lines, forms, shapes, and tones or colors work together to reinforce the photographer's statement? Are there distracting elements, is there an obvious, properly placed center of interest, and do other elements of the picture tend to contribute to it? Are there any extra appealing qualities such as shape or line repetition? If the conventional principles of composition are violated, is there some good reason or is some purpose served".

Bob Stone encouraged members in 1997 to "break away from the standard 4:5 format the paper manufacturer cram down our throats. That ratio was designed for the 8x10 portrait negatives of the 19th century... How many of us compose in the viewfinder for the short/fat ratio the negative will be printed to fit? [...] Don't let

Eastman and Ilford dictate your artistic parameters". Space or time limitations led to some eliminations - "pearls before swine" (Bob Stone) - but it was attempted to give every entrant some display room and judging sheets were distributed to the members at the November Salon meeting for "post mortem analysis of how close we came". (Bob Stone) In 1998 the 50th Golden Anniversary Salon was celebrated at the Art Center, which demanded that photos were framed to give a more professional look [!] and save on Velcro costs. Everything but neutral mats was soon banned as well. The *Oak Ridger* titled: "Camera Club's photos are much too good to miss." A computer category for prints made or changed by computer never got enough entries to be displayed separately The color print BOS in 1998 "Autumn Lake" was a form of creative development, but no computer was involved. "Berkeley positioned two slides, one on top of the other, and photographed the pair as a single color print." (*Oak Ridger*) Clarence Berkeley's. "Spiral Staircase", the b/w BOS, was taken at Shaker Village ("Shaker Village appears to be adapted for some highly creative work"), and goes to show that spiral staircases are perennial judges' favorites. The 1953 Architecture first place went to Steve Hluchan's photo of a non-spiral staircase. "Staircase: Historic Inns of East Tennessee, 1994" by Jane Buchanan was part of a UT photography show at the Pavilion in Knoxville. "Ponce de Leon" in Florida and other staircase names dot the winner lists. In 2015 both print BOS went to spiral staircases, Gretchen Kaplan "Up/Down" and Jim Parks "Maryland Staircase". The 1999 Salon had less display space as only the Long Gallery of the Art Center was made available. Kay Dillon suggested the Camera Club "should do some serious thinking about putting together a photo book of some of the best of the members' work over the years and then seeing if they can find a publisher". But the art critic who was guarding the excellence of her favorite show jealously, was uneasy about the emphasis on "retired travelers" in their 60s, 70s and 80s. She hoped the club would be able to attract a few younger photographers now that both vice-presidents (Jerrie Mitchell and Susan Hirst) were middle-aged. "See the show and become involved in the camera club. Perhaps I'll see your work in the exhibit next year".

## **6.8 The 2000s**

During the tumultuous year 2000 the club changed its name - the Salon flyers claimed it "chose to become a private club" - but demonstratively announced the annual show as the "52nd Photographic Salon".

"Regardless of the name, the commitment of the artists to the photographic art and the passion of the members for capturing moment from all aspects of life, has remained the same, resulting in a kaleidoscope of events, peoples, and moments throughout the years of the exhibit. (Salon flyer)

Architecture was added next to People, Pictorial - Landscape, Pictorial - Other, Nature - Plants, Nature - Animals, Art and Design, Other. In the print division a Special Effects category for Abstracts, Special effects and Computer generated imagery in introduced. The Salon showed 126 color prints, 28 b/w prints and a slide show of 80 slides selected from 124 entries, a significantly smaller number than in previous years. The Best of Shows that year went to long-time members of the club, Alex Cameron (bw), Clarence Berkeley (cp) and Margarete Ohnesorge (sl). Ohnesorge mentioned one of the side effects of being a camera club photographer. "I always thought I'd like to take a photograph good enough to hang on my wall. Now my photographs hang on the walls of my family members as well". And then you run out of walls. In 2001 the Salon was exiled once again because of structural damage at the Art Center and opened on November 10 in the Oak Ridge Mall. The Salon organizers were scrambling to get electricians to provide lighting, members to clean the former "Pocket Change" location, volunteers to man the show. Even the term "Salon" was questioned for a moment as too sophisticated, "but we might have more people attend if we quit calling it 'salon' and start calling it 'exhibit". (Jerrie Mitchell) Only 77 color prints, 35 bw prints, all matted and framed and 80 slides were received at the United Church. Jane Buchanan won Best of Show in both print divisions and David Kocher won the slide division. But 547 visitors were registered even in the dingy location, where lightbulbs burned out regularly and the first shift of volunteers on November 25 was greeted by standing water on the floors. In 2002 Kay Dillon saw a positive outcome of the change from Lockheed Martin Club to Camera Club of

Oak Ridge. “The result is not only the oldies but goodies are still around, but there is a whole core of talented younger members and some great new non-plant photographers. Club president Bob Stephenson gave the gallery talk about elements of design, composition and the specific artistry involved in black and white photography. Art and Jeanne Costello, when interviewed reiterated the constant surprise of artists at the judging decisions. “What I thought was some of my best work didn’t get in, and some of my photographs I thought might not make it won prizes”. (*Oak Ridger*) Twenty-four photographers entered and the Best of Show awards went to David Kocher, Carl Warner and John Hiller. Jerrie Mitchell organized 55th Salon in 2003 again, which drew in 28 photographers, half of them women. “[Bob] Stephenson said entries were of uniformly good quality and that eleven new Camera Club members entering the annual juried competition for the first time all received honors.” One of the new members was Best of Show winner Jürgen Dopatka. The other two BOS went to Art Costello and Anna Dobbins. “The Camera Club of Oak Ridge is continuing to grow since it left DOE subcontractor sponsorship and became a private club with membership open to the general public. Interested photographers are encouraged to join”. In 2004 chairwoman Karen Evans received 294 entries, 200 were exhibited, 80 in the form of the Stones’ slide show. Kay Dillon was excited about the show.

“With the advent of the digital camera came prints that could be manipulated on the computer. The computer offered more options, cheaper prints, and results that could be seen on the screen before the photographer printed them out. [...] Things start to happen when creative people get together. Some of the club’s terrific older photographers have purchased digital cameras, and they are having fun on the computers. Some of the expert darkroom people of all ages decided to take it to the limit and proceed sharp abstracts done the old difficult way”. (*Oak Ridger 2004*) Manipulated images were winners not only in the Art & Design category and included a Best of Show in b/w. Dillon saw a successful transition, “the old guard set the standards of beauty and technical expertise. [But] I think some of this exhibit’s originality is no doubt the contribution of the newer and, on the whole, younger members”. Robert Evans won both print division BOS, Anna Dobbins repeated her

success in the slide division from 2003. In 2005 240 photos were entered, 73 prints hanging in the main gallery of the Art Center, 56 in the Gomez Room and the slide show running in the foyer. Crémèse's "Ideas" after the Salon mirror some concerns every Salon Chair can relate to. "The standards for a display of prints at the Art Center in terms of presentation (framing and matting) plus the correct assignment of a work to a given category are not in the scope of the judges, they are in the scope of the Salon Committee". And every year some points are missed to make the judging, hanging and the overall presentation a bit more complicated. [How did the cow get it into the Wildlife category in 2015?] - There were 9 categories to compete in: People, Landscape, Scenic, Architecture, Wildlife, Plants, Art & Design, Other and a Wild Card category that changed every year: 2003 "Water - broadly interpreted", 2004 "After the Sun Goes Down" (with specific instructions not to include sunsets), 2005 "Humour and Joy", 2006 "See a World in a Grain of Sand" (Macro), 2007 Domestic Animals and Pets. In 2005 a tenth category "Special Effects" was added for digital enthusiasts.

Gilbert Crémèse added a DIDDS (Digital Images Digitally Displayed) division to the two print and the color slide divisions for the 2006 Salon. Special effects (darkroom and digital darkroom created)/digital image processing were allowed in each category providing the subject met the category definition and editing did not dominate the image. For a short while 2-D diptychs or triptychs were accepted. Rules about the age of an image were tightened again to no older than three years and it was impressed on entrants that the same image could not be entered again by just changing the medium. Sponsors like Sears and Park West Medical loaned the club big television screens to display the digital images. The November meeting took place at the Art Center, the December meeting was a discussion of the Salon entries with judges Clay Thurston and Carl Warner. In 2007 the Digital Image Digitally Displayed category swallowed the color slides, which were only included after being scanned. "As everyone knows, slides have been losing out to digital in popularity and it has been increasing difficult to get a suitable number of entries. [...] The question of fairness arises because a conventional slide presented in an old

fashioned slide projector puts most digitally projected images to a disadvantage". (Doug Hubbard) Constance Crémèse won the first digital BOS with "Cross Country", Peggy Turner took both print awards with "Little Red House" (color) and "Car Capers" (bw). Art blogger Sherrie Carris was pleased: "The photographers showed such skill and sensitivity that I wanted to go to some of the places in the photographs. As my old photography professor would tell us, it isn't a place but how well the photographers sees the place". But she noted that most images were done in a "straight photography direction" (Photography that attempts to depict a scene as realistically and objectively as permitted by the medium without the use of manipulation), she seems to have wanted more special effects and specifically mentioned the photos by Bob Stephenson, Doug Hubbard, Joey Stewart, Hal Smith and Peggy Turner that had been manipulated in the darkroom. The 2008 Salon included an additional 60th anniversary display curated by Peggy Turner, Larry Perry gave the gallery talk. The BOS went to Brian Kaldenbach "West Texas Sunset" dig, Jane Buchanan "Sandstone Glory" cp, Rebecca Fairbanks "Desire" bw.

In 2009 the last remnant of cooperation with the Art Center came to a sudden halt after the club was informed in May that it was expected to pay \$2500 for the facilities in November and that, by the way, the Art Center was conducting its own juried photography show from then on. The Salon opened at the Children's Museum on October 16, 2009 with David Senn as a brave last minute Salon Chair. This switch of venues turned out to be a great opportunity. After opening the club to non-plant members in 2000, the Salon was now opened to non-club members. An entry fee of \$15 for club-members and \$25 for non-members was introduced, but the requirement for frames and neutral mats was dropped. The 10 categories were "People, Landscape, Scenic, Architecture, Wildlife, Plants, Art & Design, Special Effects, Inanimate Objects and Other" in 3 divisions, b/w print, color print and digital media. While entry at the reception night was free, at any other time the Children's Museum admission fee had to be paid to see the show. Sherrie Carris enjoyed the beautiful photography, especially the landscape, people, architecture and plant categories, but was not a big fan of the digital slideshow, "something is lost in the

digital version". "This major competition reinforced the trend of new members winning and winning big". (Doug Hubbard) The BOS went to Carolyn Slay "Many Glacier" cp, Rebecca Fairbanks "Blair" bw and Mike Boyd "Mackinac Island Sunrise" dig.

## **6.9 The 2010s**

In 2010 the Salon moved to the New Hope and History Center.

"The local camera club has begun to hold their annual Photographic Salon in the Center with award-winning photographs displayed all around the curved exterior wall of the auditorium facing out into the main lobby. Easy access and excellent natural lighting make the lobby an exceptional venue for displaying photography". (Ray Smith, The Future for Y-12's New Hope and History Centers, 2011)

The only drawbacks of the Y-12 venue were the loss of wine for the opening night and limited access hours - the Salon started with opening hours from 8am to 9pm and one open weekend, later included two open Saturdays but recently went down to a severely restricted 8am to 4:30pm from Mondays through Thursdays. The club had to negotiate the length of the show as well, beginning with 2 weeks in 2010, generous 6 to 8 weeks from 2011 to 2013 when the contractor discovered the photos as an attractive bonus for other events, very short 2 weeks in 2014 - when the contractor had changed and the *Oak Ridger* article about the Salon appeared on the closing day - back to 4 weeks in 2015. In 2011 Special Effects and Art & Design were combined into one category. The 2012 Salon seemed more varied than the previous to Ray Smith, who remarked that the Salon gave the observers "a deeper appreciation for what can be done in Photography rather than just what they capture on their iPhone". (*Oak Ridger*) 200 prints were hanging on the walls and a video with 100 images was displayed on a flat-screen TV. "The natural lighting from the expansive windows lets in the pleasing morning light and even in late afternoon the available light remains strong enough to show the wide variety of natural colors of photographs in the exhibit". An appeal for participation on the Viewer's Choice award

was made because as Pat Postma pointed out, "the winning photographs from the judge's critical review and the ones most pleasing from the viewer's perspective are not always the same". In 2013 the categories for the Salon were changed to "Animals, Architecture, Botanicals, Creative Development, Creative Vision, Inanimate Objects, Landscape, People, Scenic and Urban Landscape", the Other category was scratched. The 65th Salon had 442 entries - 139 digital, 82 b/w prints and 221 color prints and ran out of display space. In 2014 the number of entries per person was limited from 8 per to 6 per division, which reduced the number of prints to 207 (67b/w, 140 color), digital entries staying popular at 109. Prints from the 2014 Salon were selected by the American Museum of Science and Energy for a long-term exhibition in their auditorium. In 2015 Science and Technology replaced Urban Landscape to widen the selection for the AMSE display and challenging the "Secret City" inhabitants. With 591 entries from 50 different photographers this Salon was close to the Carbide Courier-alleged record of 600 entries in 1966, and of the 356 print entries only 275 could be displayed at the New Hope Center. Mike Miller and Baldwin Lee gave the gallery talk for digital and print images to a big Opening Reception audience. A number of Salon prints are on display now at the auditorium of the American Museum of Science and Energy and the 2014 and 2015 digital Salon images can be seen in the Gallery section of the Camera Club website (<http://www.oakridgecameraclub.org/gallery.shtml>).

The club website [www.oakridgecameraclub.org/history](http://www.oakridgecameraclub.org/history) shows a gallery of historical documents of the Camera Club.

## **7. Appendices**

### ***A. Officers of the Club***

(President, Vice-President(s), Secretary/Treasurer)

#### **Oak Ridge Camera Club (ORCC) 1946-1953**

1946 Myron T. Kelley, Dick Wolters/Ed Westcott, Veta Thomason/Helen Bean

1947 T. E. Willmarth, Frank Steahly, Helen Bean

1948 Frank Steahly, ?, May Olmstead

1949 Russell Perkins, T. E. Willmarth, May Olmstead

1950 R. M. Freestone, Bill Martin, Mrs. Freestone

1951 E. C. Campbell, ??

1952 Francois Kertesz, Richard Lorenz, Mrs. Freestone

1953 Rene A. Bolomey, Richard Lorenz, ?

#### **Tennessee Eastman Company Camera Club (TEC CC) (Y-12) 1946-1947**

1946 Gail Wilson

October 1946 Lloyd Armbruster, Ted Lagerberg, K. O. Johnson, Russell Peterson, May Olmstead

#### **Carbide Camera Club (CCC) (K-25 only) 1947**

1947

Russell Perkins

#### **Carbide Camera Club (K-25, Y-12, ORNL since July 1948) 1947-1983**

1947 Gilbert Mellon, Kenneth Bernander, Russell Perkins, Paul Vanstrum

1948 F. F. Calloway, Paul Vanstrum, Don Ross

1949 Harry Bainbridge, Net Stetson, Frank Neil

1950 Nat Stetson, S. A. Hluchan, Nelson Van Wie

1951 J. L. Lundholm, Frank Gordon, Ed Witt

1952 Robert Schroeder, Janet Cisar, Virginia Coleman  
1953 Janet Cisar, Robert Freestone, George Begun  
1954 A. A. Palko, Virginia Coleman, E. R. Taylor  
1955 Carl Ziemke, Dave Thomas, Cecil Lynn  
1956 D. G. Thomas, A. A. Palko, B. L. Geldmeier  
1957 W. Morrison Jackson, B. L. Geldmeier, Mozelle Rankin  
1958 S. J. Overshine, J. R. Manis, Katherine Freeman  
1959 ???  
1960 Clyde A. Hines, Julian H. Cherubini, J. B. Wilholt  
1961 A. A. Palko, ??  
1962 Robert Stephenson, A. A. Palko, ?  
1963 ???  
1964 Horace A. Friedman, Clyde A. Hines, Charles M. Bradford  
1965 Robert L. Stephenson, Jeanne Cothron, J. C. Johnson  
1966 D. E. Hendrix, S. J. Raffety, Jeri Kobisk  
1967 William L. Russell, J. H. Simms, Jeri Kobisk  
1968 Bill Harper, Bob Stone, Peggy Turner  
1969 A. A. Abbatiello, Dick Lorenz, ?  
1970 - 1974 ?????  
1975 Carole Sue Richter  
1976 Terry Domm, Terry Marlar, Bob Stone  
1977 James Rome, Jim Basford, Bob Stone  
1978 John Blankenship  
1979 Peggy Turner, Conrad Richter, Lester Petrie  
1980 ???

1981 John Barrett, ??

1982 Peggy Turner ??

1983 Alex Cameron, Art Costello, John Hawthorne

**Martin Marietta Camera Club (MMCC) 1984-1994**

1984 Carl Ludemann, ??

1985 John Blankenship, ??

1986 Richard War, Ralph Guymon, Norval Ziegler

1987 Harry Robbins, Gerald Turk, Norval Ziegler

1988 Hal Smith, Marty Goolsby, Norval Ziegler

1989 Dennis Wolf, Martha Stewart, Bob Stone

1990 Joe Stewart, Laura Riester, Bob Stone

1991 Laura Riester, Harry Robbins, Bob Stone

1992 Lorelei Jacobs, Vic Kruzic, John Hawthorne

1993 Alex Cameron, Art Costello, John Hawthorne

1994 Peggy Turner, Ted Mueller, Lester Petrie

**Lockheed Martin Camera Club (LMCC) 1995-1999**

1995 Peggy Turner, Ted Mueller, Lester Petrie

1996 Vic Kruzic, Peggy Turner, Bill Harper, Lester Petrie

1997 Bob Stone, Mignon Naegeli, David Kocher, Lester Petrie

1998 Bob Stone, Susan Hirst, John Blankenship, Lester Petrie

1999 Cloyd Beasley, Susan Hirst, Jerrie Mitchell, Lester Petrie

**Camera Club of Oak Ridge (CCOR) since 2000**

2000 Jane and Joel Buchanan, Margarete Ohnesorge, Peggy Turner, Lester Petrie

2001 Jane and Joel Buchanan, Peggy Turner, Ted Mueller, Lester Petrie

2002 Bob Stephenson, Lester Petrie, ?

2003 Bob Stephenson, Lester Petrie, ?

2004 Gilbert Crémèse, Bill Harper co-presidents, Jürgen Dopatka, Bob Stone, Lester Petrie

2005 Jerrie Mitchell, Bob Stephenson, Judy Howard, Lester Petrie

2006 Douglas Hubbard, Bob Stephenson, Tony Habenschuss, Lester Petrie

2007 Doug Hubbard, Constance Crémèse, Bob Stone, Tony Habenschuss

2008 Doug Hubbard, Hal Smith, Bob Stone, Tony Habenschuss

2009 Doug Hubbard, Michael Slay, Bob Stone, Tony Habenschuss

2010 Michael Slay, Bob Stone, Celeste Lewis, Brian Kaldenbach, Pat Postma, Tony Habenschuss

2011 Michael Slay, Brian Kaldenbach, Pat Postma, Bob Stone, Celeste Lewis, Tony Habenschuss

2012 Michael Slay, Brian Kaldenbach, Bob Stone, Celeste Lewis, Tony Habenschuss

2013 Rob Welton, Yvonne Dalschen, James Parks, Lee Smalley

2014 Rob Welton, Yvonne Dalschen, James Parks, Lee Smalley

2015 Rob Welton, Yvonne Dalschen, James Parks, Lee Smalley

2016 Yvonne Dalschen, Dawn Isbell, James Parks/Pat Postma, Michael Miller

## ***B. Salon***

(Chair, BOS bw, cp, cs/dig - BOS = Best of Show, bw = black & white print, cp = color print, cs = color slide, dig = digital)

1948 ORCC "Best print of the year" "Class A" Ted Willmarth, "Class B" Frank Allen

1949 ORCC Chair Charles Kniesel

Print of the Year 1948 Ted Willmarth

CCC O.K.Lewis bw BOS

Don Ross, Nat Stetson most prizes

- 1950 CCC 1sts Bainbridge, Dickerson (2), Walters, Dalton (2)  
 Nat Stetson bw & cs annual award
- 1952 CCC 1sts Freestone (2), Bruce Hall, Dickerson (2), Cisar, Begun, Lorenz
- 1953 CCC 1sts Hluchan (3), Freestone, Dickerson, M. E. Rose (2)
- 1957 Organizers Geldmeier, Palko, Rowan, Virginia Coleman  
 1sts James Rowan (4), V. Coleman (3), E. C. Lynn (2), W. M. Jackson, G. M. Begun (2), C. F. Coleman
- 1958 W. M. Jackson b/w, R. W. Stelzner, J. H. Cherubini cs
- 1960 H. Jackson bw, Bob Manis cs
- 1961 Organizers Palko, Joe Stewart, Begun, Cherubini
- 1965 Organizers Bob Stephenson, J. C. Johnson, Mrs. Johnson, C. A. Hynes
- 1966 Chair Cliff Johnson, Dave Bourgette assistant
- 1967 Chair Anna Dobbins  
 W. L. Russell (silver medal)
- 1968 W. L. Russell bw, Dick Lorenz cp, Stan Leibo cs
- 1969 Peggy Turner cp
- 1970 Paul Swenson, Stan Leibo
- 1971 Conrad Richter bw, Robert Bruce cp, Peggy Turner cs
- 1972 Conrad Richter bw, Robert Bruce cp, John Blankenship cs
- 1973 Carole King bw, Anna Dobbins, Ron McConathy cs
- 1974 Chair Carole King or Terry Domm  
 Carole King bw, Peggy Turner cp?, Ron McConathy cs?
- 1975 Conrad Richter bw, Jim Rome cp, Noval Ziegler cs  
 Photographic Excellence Award John Blankenship
- 1976 Terry Domm bw, Peggy Turner cp, John Blankenship cs
- 1978 Terry Domm bw, Marian C. Fox cp, Dennis Wold cs

Awards in Photographic Excellence Marian Fox prints, J. R. Manis slides

1979 Conrad Richter bw, Virginia Coleman cp, Andy Butler cs

1980 John Blankenship bw, Marian Fox cp, Bill Clark cs

Awards in Photographic Excellence Art Snell prints, Bill Clark slides

1981 Chair John Barrett, Les Shular

John Blankenship bw, Art Snell cp, Mike Calloway cs

1982 Chair John Barrett, Ralph Guymon

Hal Smith bw, Art Snell cp, John Johnson cs

AiPE Ron McConathy sl, Hal Smith bw

1983 Frank Hensley bw, John Rowe cp, Juan Carbajo sl

AiEP John Rowe pr, Ron McConathy sl

1984 Chair Mary Sladky

John Blankenship bw, Ron McConathy sl

1985 Chair Tom Kvale

Richard Sladky bw, Bob Coleman cp, Ron McConathy sl

Award for Excellence Ron McConathy cs, Art Snell cp, John Blankenship bw

1986 Chair Harry Robbins

Glenn Short bw, Ron McConathy cp, Charles Coleman sl

1987 Chair Richard Ward

Hal Smith bw, Bill Goolsby cp, Glenn Short sl

Photographic Excellence Hal Smith bw, Bill Goolsby cp, Glenn Short cs

Picture of the Year Award for most competition wins Joe Stewart pr, Glenn Short sl

1988 Chair Hal Smith

BOS Franklin C. Coleman bw, Carol Veigel cp, Ron McConathy sl

AiPE Art Snell cp, Alex Cameron bw, David Kocher cs

Dennis Wolf Award for Photographic Excellence

1989 Chair Dennis Wolf

John Blankenship bw, Hal Smith cp, Glenn Short sl

AiPE John Blankenship bw, Hal Smith cp, Ron McConathy sl

Photographer's Award Daniel Coin bw, Linda Blankenship cp, Sal Smith sl

1990 Chair Jay Nave + Family

Glenn Short bw, Jon Veigel cp, Carol Veigel cs, Lynn Freeny professional

Photographer Award George Begun bw, Joel Buchanan cp, Joe Stewart sl

AiPE Glenn Short bw, Jon Veigel cp, David Kocher cs

1991 Chair Lynn Freeny

Laura Riester bw, Wayne Griest cp, Jon Veigel sl

Photographer Award Dan Coin cp, Susan Hirst sl

AiPE John Blankenship bw, Harold G. Smith, Jon Veigel cp, Ron McConathy sl

1992 Lorelei Jacobs

John Blankenship bw, Linda Blankenship cp, Hal Smith sl

Photographer Award David Kocher sl, Joe and Martha Stewart pr

1993 Laura Riester bw, Joseph Stewart cp

1994 Chair Alex Cameron

Glenn Short bw, Martha Stewart cp, Ron McConathy sl

1995 Chair Alex Cameron

Alex Cameron bw, Martha Stewart cp, David Kocher sl

Photographer Martha Stewart

1996 Chair Bill Harper

Dana Kullerd bw, Martha Stewart cp, David Kocher sl

1997 Chair Bill Harper

Art Costello bw, Jane Gray Buchanan cp, Ron McConathy sl

AiPE (Advanced) Anna Dobbins, Martha Stewart cs, David Kocher cs, Alex Cameron bw, (Photographers) Michael Williams cp, Ted Mueller cs

1998 Chair Art Costello

Clarence Berkley bw, Clarence Berkley cp, David Kocher sl

1999 Chair Art Costello

Art Costello bw, Margarete Ohnesorge cp, David Kocher sl

2000 Chair David Kocher

Alex Cameron bw, Clarence Berkley cp, Margarete Ohnesorge sl

2001 Chair David Kocher

Jane Gray Buchanan bw, Jane Gray Buchanan cp, David Kocher sl

2002 Chair Jerrie Mitchell

Carl Warner bw, John Hiller cp, David Kocher sl

2003 Chair Jerrie Mitchell

Jürgen Dopatka bw, Anna Dobbins cp, Art Costello sl

2004 Chair Karen Evans

Robert Evans bw, Robert Evans cp, Anna Dobbins sl

2005 Chair Gilbert Crémèse

Jürgen Dopatka sl

2006 Chair Karen Evans

2007 Chair Bob Stephenson

Peggy Turner bw, Peggy Turner cp, Constance Crémèse dig

2008 Chair Bill Harper

Rebecca Fairbanks bw, Jane Gray Buchanan cp, Brian Kaldenbach dig

2009 Chair David Senn

Rebecca Fairbanks bw, Carol Slay cp, Mike Boyd dig

- 2010 Chair Douglas Hubbard  
Karen Jones bw, David Senn cp, Karen Jones dig
- 2011 Chair Douglas Hubbard  
David Senn bw, Jim Ford cp, Carolyn Slay dig
- 2012 Chair Pat Postma, Alice Reed  
Angela Dawn Russell bw, Angela Dawn Russell cp, Carolyn Slay dig
- 2013 Chair Pat Postma, Alice Reed  
Gretchen Kaplan bw, Yvonne Dalschen cp, Constance Crémèse dig
- 2014 Chair Pat Postma  
Yvonne Dalschen bw, Yvonne Dalschen cp, Karen Jones dig
- 2015 Chair Donald Miller  
Gretchen Kaplan bw, James Parks cp, Michael Slay dig
- 2016 Chair Pat Postma, Michael Slay

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