



# CABLE RELEASE

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*What To Expect*

### April 15, 1965

Mr. Ross V. Chapple has kindly consented to speak at our April 15th meeting and the title of his talk will be "Imaginative Photography in News Work".

Ross Chapple, a Washington freelance photographer, who works mainly for SUNDAY, THE STAR MAGAZINE, has recently had an exhibition of abstract photography at the Arena Atage. While an undergraduate at Lehigh University at Bethlehem, Pennsylvania, where he majored in Journalism, he was also a painter, having won the McClain award. Mr Chapple entered the field of photography as a reporter-photographer for the Globe-Times in Bethlehem. After coming to Washington, he handled publicity for the "Shadows", a Georgetown night club. In addition he produced two Menotti operas for the Arlington Opera Theater. His photographs, both in color and black and white, have aroused considerable inter-

est in the Washington Area and his approach shows the influence of his background in art and the theater. In addition to the Hasselblad, he also uses a Leica and Nikon with lenses ranging from 21mm to 400mm.

As Mr. Chapple has never addressed an amateur group before, we feel fortunate indeed in securing him as a guest speaker for the first time.

### ASSIGNED SUBJECT : "MOTION"

The Black and White Competition assigned subject for this meeting is "Motion".

### May 6, 1965

The guest speaker for this program will be Mr. A. V. Krewatch, Extension Agricultural Engineer with the University of Maryland. Mr. Krewatch is the author of more than 55 technical papers concerned with his work in electrification, structures, environmental control, irrigation, home utility and 4-H Club electric projects. He belongs to many professional societies, among them are the American Society of Agricultural Engineers, and Registered Professional Engineer, Maryland, as well as being a member of P.S.A. since 1959. He has won several honors and citations for meritorious service and publications.

### NO ASSIGNED SUBJECT FOR COLOR

The Color Slide Competition for May has no assigned subject. It is "Open"

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Watch the May issue of the Cable Release for a full listing of Exhibitions and closing dates for entries.

# Double Exposure

MARCH 18, 1965

reported by Jewell Soar.

Photography is a large part of Charles L. Coleman's life, speaker at the black and white meeting. For twenty years he has been president of the Lensmen of Baltimore. Because of his many contributions to photography at the camera club level, he was presented the Carl Emory Award two years ago.

The lensmen are limited to twenty members, who must produce prints or slides. But just producing is not enough; they must also advance from the novice, or beginner class, to advanced amateurs by winning trophies in competitions. Evidently this harsh system works, for among the Novice Prints presented by the Lensmen of Baltimore were many excellent photographs. Awards given some prints in this group totaled thirty seven hundred dollars.

The 8 x 10 prints were shown with tape recorded criticism of value to all classes of photographers for it emphasized some basic rules of good photography especially for prints entered in competitions. Some of the comments were: "Winning prints must have good composition and print quality. Avoid poses too contrived. Provide a center of interest. Frame your picture. Achieve simplicity of arrangement. Spotting can make a print. Appropriate toning can add interest."

But the rules are only guidelines to Mr. Coleman who makes his own prints to suit himself. "If the Judges don't like them, so what?" Evidently judges do like them, as well as the magazines, newspapers and the Eastman Kodak Company, for he has received many monetary awards.

With a social conscience, Mr. Coleman recommends that photographers should make more pictures of old houses before parking lots take their places and reminds us that the the making of photographs is a much less expensive hobby than it used to be.

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You may be busy, but when you really want to do something, you do it!

page two.

April 1, 1965.

This report has not been received by the dead-line, but it will be presented in the next issue of the Cable Release.



## COMPETITION RESULTS

March 18, 1965

Monochrome. Judged by Charles L. Coleman.

James Johnson--- 1:00 a.m.--- First.

Martin Miller--- No News--- Second.

Leon Rothenberg--- No Title--- Third.

Donald Becker--- No Title--- H.M.

James Johnson--- On the Ice--- H.M.

April 1, 1965

Color: Judged by Paul Ehrlich.

Austin Weeks--- Sheep Drive--- First

Austin Weeks--- The Fireman--- Second

Joseph Mey--- Colors in Motion--- Third

Rudolph Schuetzler--- A Hit--- H.M.

Morris Graff--- Pumping Bilge--- H.M.

Walter Stolwain--- Fight--- H.M.

Rudolph Schuetzler--- Line Play--- H.M.

Donald Boland--- Up in the Air--- H.M.

L. Austin Weeks--- Bullfight--- H.M.

Rudolph Schuetzler--- Sea Gull--- H.M.

CONSISTENT PRIZE WINNER USES VARIABLE CONTRAST PAPER

reported by Jewell Soar.

March 18, 1965

The Black and White Workshop Session for March covered the advantages of variable contrast papers. Leon Rothenberg, who used the variable contrast papers to make his consistent prize winners told us about his experiences with Du Pont's Varigram and Kodak's Polycontrast enlarging papers. The greatest advantage is that you need to stock only one box of paper for use on all types of negatives. You have all grades in a single box. By placing different colored filters in the optical path of your enlarger you change the color of the light falling on the paper and thereby change the contrast. A light yellow filter in the enlarger produces low contrast and a purplish-red one a high contrast.

CONSISTENT PRIZE WINNER--- continued.

Since with 36 shots on a roll you can't change contrast selectively by development of the negative this use of filters in the enlarger gives you control in the darkroom after taking the picture. Varigram papers have a broad range of surfaces and a greater tonal range from soft to hard than Kodak's Polycontrast papers. Also Varigram blacks are deeper than Polycontrast when compared side by side. Kodak and Du Pont filters may be used interchangeably.

April 1, 1965

The workshop session of the April 1 meeting was conducted by Rudolph Schuetzler who demonstrated the making of derivatives by the use of the Besler-Kalvar Slide-O-Film.

Interesting results are obtained by sandwiching an exposed piece of Slide-O-Film with a color transparency. It can sometimes result in a prize winner, but Rudy warned not to expect miracles, only to produce interesting effects. Following are the rules for using Slide-O-Film.

SOF Information #1.

#### HOW TO MAKE SLIDE-O-FILM NEGATIVES FROM COLOR SLIDES

Each slide must first be evaluated as to light density, normal density, or high density, in order to determine the proper method of exposure of making Slide-O-Film negatives. The overall density of the color slide and not the colors in the slide will determine the amount of light required.

The light output of the Slide-O-Printer is noticeably less than that of an average 300 watt projector and thus must be restricted to copying from light and normal density color slides only. A light density slide is one that has been over exposed and, when projected, reflects excessive brightness on the screen. These slides can also be copied in a projector. However, higher density slides must be copied in a blower-cooled projector with at least a 300 watt lamp.

The following rules of use, faithfully followed, will help assure for you satisfactory results.

1. To make a negative from any density color positives in a projector (300 watts or more):

1a. Remove the transparency from its frame or mount.

1b. Place the transparency in the Slide-O-Frame or into any glass film holder with its emulsion facing the emulsion side of a sheet of Slide-O-Film. The two emulsions must be in contact with each other.

1c. Place the film holder containing both the color transparency and the Slide-O-Film into a slide projector. Be sure that the color transparency is on the lamp side and the Slide-O-Film on the "lens" or "screen" side.

1d. Turn on the projector lamp for the required exposure time. An efficiently cooled projector will permit sustained exposure before predevelopment occurs.

1e. If the color transparency is of normal or proper exposure, correct exposure of Slide-O-Film will be completed in about 2-3 minutes.

1f. If the color transparency is "thin" or over exposed, exposure will be complete in about 2 minutes.

1g. If the color transparency is "color saturated" or dense (under-exposed); exposure may require over 3 minutes, depending upon the degree of under-exposure.

2. The latitude of exposure allowed for making Slide-O-Film negatives from positive color transparencies is fairly wide, but the exposure periods stated above should be observed in all projectors with 300 watt lamps.

3. Projectors with 500 watt lamps will require considerably less exposure time.

4. IMPORTANT : The Slide-O-Film negative made from a positive color transparency will be no better in quality than the original transparency. Slide-O-Film is unusual and its results are spectacular. But it cannot produce, nor could you expect, the miracle of a perfect negative from an imperfect original transparency. This would be impossible to achieve with conventional silver halide material. It is unreasonable to expect from Slide-O-Film.

HOW TO MAKE--- continued.

5. Kodacolor Negatives--- a Kodacolor negative will produce a black and white positive on Slide-O-Film when exposure is made in a projector of at least 300 watts output. The orange-brown color of Kodacolor negatives is an effective "block" to ultra violet light, but when used in a projector with a lamp output of at least 300 watts, with an efficient cooling system (to avoid pre-development), will produce a satisfactory black and white positive transparency on Slide-O-Film in 4 minutes or more! Here again caution is advised not to expect results that are any better than the original negative. If the negative is lacking in sharpness or definition, the Slide-O-Film positive will reflect these faults. If the negative is properly exposed, sharp and clean the Slide-O-Film positive will be as good!



*Among Ourselves*

Welcome to these new members:

Charles W. Webster, says he is a beginner in photography interested in both color slide and print making. He lives in Takoma Park and works for Computer Concepts, Inc.

Gene Eisenbeiss is interested in color, resides in Silver Spring and works in the U.S. Department of Agriculture.

Portraiture is the especial interest of Alberto Garcia-Tunon, who lives in Washington D.C., and is self employed.

John King is employed by Allis-Chalmers Manufacturing Company and lives in Silver Spring.

Vitro Laboratories is the working address of Wilson Holder and he lives in Northeast Washington, D.C. Mr. Holder says photography is his one hobby and he is photographer to the Maryland Saddle page four.

Association.

Photography and flying are the hobby interests of Peter W. Duke who lives and is employed in the Wheaton area, working for Tom's Chevrolet Company.

Glen SanLwin lives in Chevy Chase and works at Johns Hopkins Applied Physics Laboratory.

Congratulations to Otto Rasmussen. A card from him told that one of his color slides had been accepted at the 16th Annual Exhibition of Marine Photography International, Newport News, Virginia.

Also our congratulations to these winners of the Annual All Maryland Competition held in Baltimore, Silver Spring was second as a club in Black and White: Advanced Amateur Class

Leon Rothenberg--- Time Textured--- 2nd.  
Rudolph Scheutzler--- Shimmering Sails---4th  
Howard Dunn--- Nautical Trepeze--- 8th

Unlimited Class

James Johnson--- Mysterious---3rd  
James Johnson--- The White Whistle---5th  
Selwyn Powers--- Who's Next? ---6th  
Martin Miller--- Nature Boy---9th  
Martin Miller--- Midnight Sleeper--- 10th.

Color Slides:

Leon Rothenberg--- Rigging--- 2nd.

Martin Miller, Marshall Hirsch and John Black were appointed by President James Johnson to be the nominating committee. The annual election will be held the last meeting in May. If these fellows call you, why not make it easy for them and accept? Part of the fun of belonging is working for your organization.

Leon and Mickey Rothenberg took a couple of weeks off to enjoy Florida and presumably some picture taking.

Card from David Fallman said that he hoped to come back with some prize winning slides from a trip of several months to Geneva Switzerland. We'll hold your copy of the Cable Release as you asked, Dave----- Have a good trip.

G.W.C.C.C.: SPONSORED PROGRAMS.

On Wednesday, May 19th at 8:00 p.m. in the Minnesota Room, at the National 4-H Center, 7100 Connecticut Avenue, the Greater Washington Council of Camera Clubs is sponsoring a lecture by Betty Randall, A.P.S.A., an outstanding Nature Photographer. Admission \$1.25.

G.W.C.C.C. --- continued.

A free program by Walter Bender of Leica will be presented Friday, May 7, at the Natural History Museum.

WORKSHOP SESSIONS April 15, 1965

Methods for "spotting" or retouching monochrome prints will be discussed at the April 15th meeting by Jim Johnson. Particular emphasis will be placed on the use of Spotone, which can be used on all types of prints---- from full matte to glossy. A prerecorded tape, supplied by Retouch Methods Company, makers of Spotone, will supplement Jim's presentation.

May 6, 1965.

An Ektacolor Print Portfolio, supplied by Eastman Kodak, will be displayed at the May 6th Color meeting. The display will show the high quality of Ektacolor prints and offer pictorial and technical advice on color photography. Technical details will be supplied for each print.

GLASSWARE IN WINDOWS (Eastman Kodak)  
(Indoor color slides).

Backlighted translucent or transparent objects make most attractive pictures. Such things as vases and colored glassware displayed in windows are easy pickings for your color camera. To record color in the glassware, you should use an exposure about one stop greater than the outdoor scene would normally require. Actually, there is surprising latitude in subjects of this nature, and a wide range of exposures will produce pleasing results. If any portion of the interior

as a drapery or a part appears in the picture, it a black silhouette on the white dash of fill-in flash lighten the shadows. Alloting is done indoors, it require a day-light type because of the source of the light.

Use a large lens opening or shoot from a low viewpoint to keep the background from being distracting. If your prize colored glassware is competing for attention with the neighbor's garage

across the street, the result will be pictorial hash. When you must include cluttered backgrounds throw them out of focus.  
--from The Focal Point.

BOUNCE FLASH (Eastman Kodak)  
(Indoor color slides).

A common technique in black-and-white photography has been to "bounce" the light from a flashbulb off the ceiling or walls of a room. The technique is deservedly popular because it produces soft, even, natural appearing illumination. When you aim your flash at the ceiling, the light which "bounces" back is very diffuse. When you use bounce flash with color films, remember that any colors reflected from the walls or ceiling will tint the subject. Unless they are quite clean, even ceilings that look white will be a little yellowish, and you may not like the resulting warmth in the finished picture. Pictures made by bounce light always tend to be a little warmer in color than those made with a straight flash. This isn't meant to scare you, but you should know what to look for. Lots of good color shots are made by bounce flash.

Exposure depends on the size of the room and the total distance the light has to travel from flash to ceiling and back down to the subject. The ceiling will absorb some of the light along the way, so, as a rule of thumb, at least two stops more exposure are usually required for bounce flash than for direct flash at the same distance.

from The Focal Point.

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He who occupies a place in the sun must expect some blister.

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Beautiful Women---- Even if they can't add----- certainly can distract.

# Silver Spring Camera Club = The Cable Release

The Cable Release is published monthly September through June by the Silver Spring Camera Club.

The Silver Spring Camera Club meets the First and Third Thursdays of each month September through June, at 8:00 p.m. in the large meeting room of the Silver Spring Library on Colesville Road.

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