

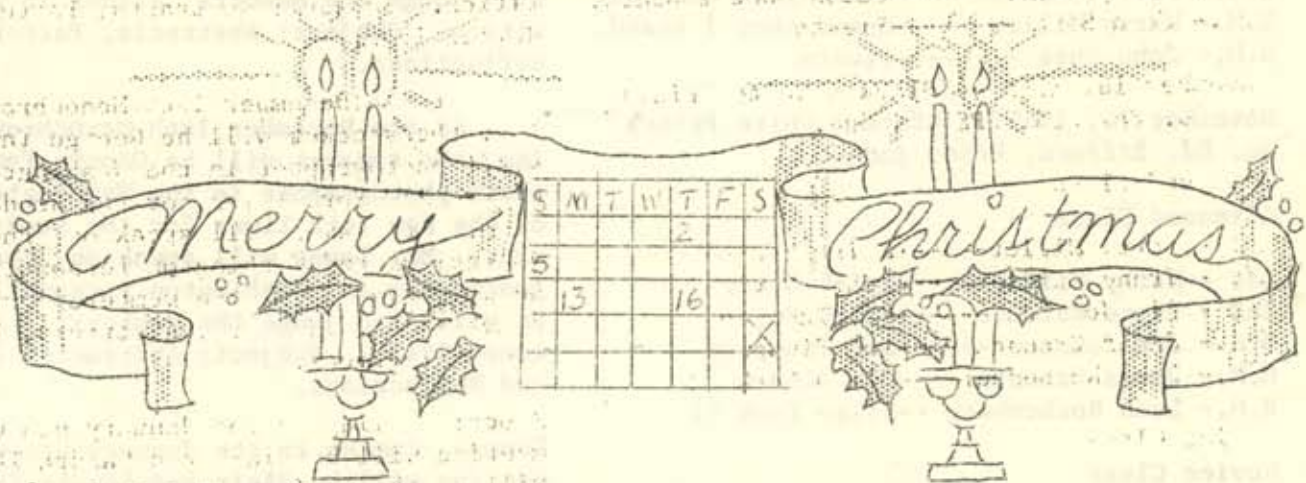


SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND



VOL 4 DEC 1965 NO 3

CABLE RELEASE



First, let's give a great big hand to our many interclub winners. Congratulations! We are all very proud of you and happy for your success.

In the All-Maryland Contest judged in Baltimore on November 14th, the following club members took honors:

- Class - Unlimited monochrome
- 2nd - Marty Miller -- Elbow Grease
- 3rd - Jim Johnson --- 5th Ave. & 52nd St.
- 9th - Marty Miller -- Carl
- 10th- Irene Weidler - Spring

- Class - Advanced Amateur monochrome
- 3rd - Leroy Beach -----Critics
- 5th - Frank Pierce ----Grand Banks Fisher-
man
- 6th - Leroy Beach -----Reflections
- 8th - Leon Rothenberg -Oriental Flower
- 10th- Rudy Schuetzler -Stairway

- Class - Color Slides
- 1st - George Winnett, Jr. -Misty Morning
- 4th - Pete Guarino -----Irish Cross
- 8th - Rudy Schuetzler -----Sea Grass

In the Greater Washington Council of Camera Clubs contest judged at the 4-H Club on November 21st, the following club members took honors:

- Class - Unlimited monochrome
- 2nd-Rudy Schuetzler-- Sea Grass
- 4th-Marty Miller ---- Georgetown Highlights
- 7th-Jim Johnson ----- 5th Ave. & 52nd St.
- 9th-Jim Johnson ----- Autumn Scenes

- Class - Small Prints monochrome
- 2nd - S. Wolfe -----Reflections
- 7th - Peter Duke ----Refreshing Pause
- 8th - Morris Weinberger -Dockside

- Class - Color Slides - Novice
- 1st - John Shea-----Cape Cod
- 2nd - Don Boland -----Down for the Count
- 3rd - Pete Guarino ----Irish Cross
- 4th - Rudy Schuetzler--Busy Lines
- 6th - Walter Stolwein--Shallow Water
- 7th - Glen Sanlwin ----Oak Leaf #2
- 8th - John Shea -----Cape Cod
- 10th- Morris Graff ----Retired Dockhand

AFFILIATED WITH:
 PHOTOGRAPHIC SOCIETY OF AMERICA
 GREATER WASHINGTON COUNCIL OF CAMERA CLUBS

INTRACLUB COMPETITION RESULTS

November 4, 1965 -- Color Slides
Mr. Edward Cobb, judge.

- 1st - Leon Rothenberg --Garden Nymph
- 2nd - Don Boland -----Jefferson Memorial
- 3rd - George Winnett ---Barns at Dawn
- H.M.- Stuart Norton ----Washington Monument
- H.M.- Marty Miller -----Guess what I heard.
- H.M.- John Shea -----Siesta

November 13, 1965 -- Black & White Prints
Mr. Ed. Bafford, FPSA, judge.

Advanced Class

- 1st - Marty Miller-----Amish Story
- 2nd - Irene Weidler ----Beach Boy
- 3rd - Jim Johnson -----Mr. Thompson
- H.M.- James Brannon ----The Window
- H.M.- Leon Rothenberg --Sligo Park #2

Novice Class

- 1st - Joe Meyer-----Milk Bottles
- 2nd - Stuart Norton ----Verrazano Narrows
Bridge
- 3rd - S. Wolfe -----Eithne
- H.M.- Peter Duke -----Profile of Clifton
- H.M.- Victor Corso ----Modern Manners

Points earned to date in the Novice Class:

Frank Pierce-----	10
Peter Duke-----	9
E. J. Kirkham ----	8
Joe Meyer-----	6
S. Wolfe-----	4
Stuart Norton-----	4
Victor Corso-----	1

DECEMBER EVENTS

At the December 2nd Color meeting Mrs. Hannah P. Wachter of the Baltimore Camera Club will speak on "Fun with Tabletops."

Mrs. Wachter has been in photography for pleasure for eight years. She has been a member of PSA for four years and is now working on her third star in color. At the recent PSA national convention in

Denver she received the Originality Award medal. She has won two "slide-of-the-year" awards in the Baltimore Camera Club and has won gold medals in two All-Maryland competitions. On November 4th, she took home two trophies for black and white awards.

Frank Christopher, PSA, of Falls Church will judge the members' slides in competition. Subject: Abstracts, Patterns and Reflections.

At the December 16th Monochrome meeting, the speaker will be George Tames, staff photographer in the Washington Bureau of the New York Times for the Sunday Magazine. Mr. Tames will speak on "Photo-journalism and Washington Personalities." He will also judge the members' prints in competition. Subject: Abstracts, Patterns and Reflections.

Scoop: Coming to the January 6th Color meeting will be Blair and Sandra Thaw who will speak on "Improving your color slides."

For the Workshop Techniques sessions Al Beach has coaxed two of our members to give programs; so at the December 2nd meeting we will have Rudy Schuetzler on the Doscher exposure system, and at the December 16th meeting we will hear Jim Johnson on ferrotyping prints. We know these programs by our members will be most helpful. We have many excellent workers in our club and wish more of them would come forward with helpful words and demonstrations for their fellow club members. See Al Beach - he needs you.

If you entered the Washington Arts Club Salon, don't forget the opening tea on Sunday, December 5th from 4:30 to 6:00 p.m. at the Clubhouse, 2017 Eye Street, N.W.

Perhaps some of you may be interested in entering the U.S. Naval Institute's Naval and Maritime Photography Contest open through December 31, 1965. A prize of \$100 will be awarded to each of 10 winners. Winning photos will be published in a special pictorial section of the March 1966 U. S. Naval Institute Proceedings. (Rules are given on Page 4.)

Some Thoughts on the Ektachrome Process

By
Frank Pierce

A lot of us have never developed color transparencies. Small wonder, when you look at the instruction sheet in the Kodak E2-E3 processing kit. It would take a brave man or woman to fight from step one through fifteen. I finally tried it, with a roll of EX-120, subject matter of uncertain value. After one roll, I lost my fear. It takes brute force, not genius. Now I do all of my color transparency work myself.

Why? It's not economics. The cost of the kit and standard mounts makes the break-even point for any single kit to be four rolls of 36-exposure 35-mm film. Less than that and it's cheaper to send it out for commercial processing. Ease? No: for each roll, you'll go through one and one-half hours of intense yoga-like concentration. But when you process it yourself you know you get fresh solutions, nobody is going to lose your film in the mails, no technician is going to get a thumb-print on the best picture, and most of all, the indefinable pleasure of knowing that these pictures are yours alone.

What is involved? The instruction sheet casually notes the 1/2-degree temperature requirement for the first developer. According to a friend of mine who should know (he didn't find out from Kodak certainly...they won't tell you anything) the first developer is a lot like D-76. If my temperature falls slightly, another half-minute in the developer seems to compensate for the temperature shift. Color balance doesn't seem to be affected at all. I've gotten readings as low as 73 degrees; in fact I almost take them in stride. Don't try for it, but if it happens, don't throw out your film.

Next you harden with a murky purple solution. Then comes reversal. This strikes terror into the heart of the novice. Open the tank and expose your film to light before the process is over? Absolutely. And even though Kodak says to reverse for 30 seconds, it is hard to do

too much of this and quite easy to do too little. This seems to be the heart of the process. Too little and you have no blacks, only weak, transparent greens.

Color development isn't hard. Only long---15 minutes. Temperature requirements are loosened up here---73 to 77 degrees.

Clearing bath comes next. I don't know why it is called a clearing bath. It doesn't clear anything. Then comes bleaching. Bleach is an ugly foul-smelling green. The instruction sheet says that the appearance of the film does not indicate the degree of bleaching. I don't know what that means. But don't pour out your bleach until you see the images come up on your film (for the first time). Everything is a milky green but they are there nevertheless. Kodak recommends 8 minutes. Longer won't hurt.

Next step is the fixing bath. Here more things happen. The film goes from green to blue and a few reds appear. Leave the film in the fixing bath for six or seven minutes; it's no more critical than hypo. A final step is stabilizing the film. This is analogous to the photo-flow wetting in black-and-white developing, except you don't squeegee the film. The film still looks strange however. One side (the emulsion side) looks reddish and the other side is still blue. As the film becomes dry it also becomes transparent.

There are pitfalls however. One, not mentioned on the instruction sheet specifically is the wash water. If it becomes too cold, it can cause a radical color shift toward olive and green. And naturally, cleanliness and non-contamination of solutions is essential. Back-contamination can be fatal to the film but a little forward carryover is to be expected. And this is the only kind which a good dark-room worker can begin to tolerate.

Dust seems to be more of a problem in color work. Dust on the emulsion side is virtually impossible to remove. So avoid the temptation to hold the film up to the light to examine it before it is dry.

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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