



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



FEBRUARY 1972

# CABLE RELEASE

## COLOR SLIDE WINNERS-JANUARY

### NOVICE

- 1st-Ira Penn-Montage #1
- 2nd-C.V. Johansen-The Beginning
- 3rd-Tom Wilson-Country Store
- HM-Peter Feldman-Girl on Fence
- HM-Dan Horwitz-Country Church
- HM-Al Montanaro-Marcelo

### ADVANCED

- 1st-Tom Waldman-Winter Scene
- 2nd-Paul Luebke-Old Man of Lahore
- 3rd-Rudy Schuetzler-Back Cove
- HM-Phil Krug-Amy #622
- HM-Tom Waldman-Jump for Joy
- HM-Alice DiBlasi-Moth

## B&W PRINT WINNERS-JANUARY

### NOVICE

- 1st-Sue Oberthaler-Georgetown, Colo.
- 2nd-Len Stickle-Dan II
- 3rd-David Valle-Earlene #2
- HM-Griff Chiles-Some Kind of Goose
- HM-Arn Rubenstein-These Walls are Dangerous
- HM-Len Stickle-Solitary

### ADVANCED

- 1st-Mary Lea-Smithsonian Art
- 2nd-Lois Schuetzler-Rain at Cove Light
- 3rd-George Winnett-Serene Scene
- HM-Martin Miller-Sleeping Beauty
- HM-George Winnett-Church on the Mall
- HM-Joe Atchison-Gail Blowing Dandelion Seed

## COMPETITION CATEGORIES

March, May -- OPEN

February-BETWEEN SUNSET & SUNRISE

April-NATURE (without man)

June-YEAR-END COMPETITION--OPEN

DEADLINE

FOR MARCH ISSUE OF CABLE RELEASE

FEBRUARY 19

AFFILIATED WITH

PHOTOGRAPHIC SOCIETY OF AMERICA  
GREATER WASHINGTON COUNCIL OF CAMERA CLUBS  
ALL-MARYLAND COUNCIL OF CAMERA CLUBS

## For Sale

- 100-35mm Graphlex glass slide mounts-\$1.25/box; 5 boxes/\$5.50
- Alpa model 5 camera w/50mm f:1.8 lens-\$75
- Griswold film splicer 8 & 16mm-\$6.50ea
- Dejur exposure meters (old models-never used)-\$5 ea.
- 100 sheets-Kodabromide polycontrast F-SWGL 8X10-\$6
- K II, Type A, 16mm 50 ft. magazine m.p. film-\$1.25 ea.

Alex Jacobs-681-6338  
(daytime or evening)

16mm Minolta-\$18-Len Stickle-593-0726

BE FRIENDLY

WEAR YOUR NAME TAG! ! !

COLOR-2/3

Workshop

Charles Keaton will present a workshop on slide derivations (the use of masking materials such as Kodalith, Diazo, 3M Color Key).

B&W-2/17

Workshop

Carl Brandt will discuss making salon prints with a \$35 enlarger.

Speaker

Mary Lea, freelance photographer, will share with us some of her experiences as a student, instructor, portrait photographer and freelance photographer.

To clear up some confusion, Joe Atchison reminds us that thick emulsions, like Tri-X, are faster because they have more "grains" of silver halide crystals closely packed. Thin emulsions, like Panatomic X, are slower and have higher resolution because the image is theoretically in one layer.

At either end of the exposure scale, he says, you get into reciprocity failure, but it occurs more in thick emulsions than in thin; more in color than in B&W.

Charlie Scheer, of Natl. Camera Repair warns Nikon F users of the special hazard in using soft-release buttons and cable releases!!!!

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\*\*PHOTOGRAPHER OF THE YEAR-JANUARY\*\*

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CUMULATIVE SCORES-JANUARY

\*\*\*\*\* B&W PRINTS \*\*\*\*\*

B&W PRINTS

NOVICE

Len Stickle	12
Morris Graff	11
Arn Rubenstein	11
Sue Oberthaler	10
Ronald Biggar	6
Emerson Gray	6
Dorothy Whipple	5
Juana Atchison	4
Rodney Bennett	3
David Valle	3
Thelma Gray	1
C.V. Johansen	1
Griff Chiles	1

Leonard Stickle	14
Dee Holmead	13
Arnold Rubenstein	13
Emerson Gray	12
Christian Johansen	11
Sue Oberthaler	10
Roy Keeny	9
Ronald Biggar	8
Bernice Shelhorse	7
Amos Horney	6
Mark Sampson	6
Alvin Garber	5
Thelma Gray	5
Juana Atchison	4
Bob Metzler	4
Lauren Rueger	4
David Valle	3
Ed Kiatta	2
Sue Krug	2
Pat Stickle	2
Grace Barrett	1
Bill Meenehan	1
Griff Chiles	1
<u>Tilda Redway</u>	<u>1</u>

ADVANCED

Joe Atchison	17
Rudy Schuetzler	17
Bill Goldstein	8
George Winnett	8
Lois Schuetzler	7
Mary Lea	6
Len Tuchin	5
Ira Penn	4
Phil Krug	1
<u>Martin Miller</u>	<u>1</u>

Morris Graff moved to the Advanced Class in December 1971!  
Ira Penn moved to the Advanced Class in Color with 22 points!

1) The All-Maryland Council of Camera Clubs will hold another photographic symposium on May 6, 1972, at the Harford Junior College in Belair, Maryland. Speakers arranged for so far include:

Henry Schull (who had some beautiful soft-focus color prints displayed in a recent issue of Popular Photography) and will speak on "How to interpret what you see."

Frank Gould, who will talk on theatre photography.

George Truelove, who will talk on paper negatives.

Jerry Stephanie, who is head of the photographic department of the Maryland Institute of Arts; subject not announced.

Eastman Kodak Co. will send one of their memorable shows.

Price of admission will be \$6, including lunch and a coffee break in the afternoon. These tickets must be ordered and paid for no later than 2 weeks in advance, or the B&W meeting on April 20th, because the Council must make a firm commitment for the lunches well in advance. After that date, tickets will be \$5, but no lunch will be included.

2) Don't forget to bring in your entries for the All-Md Club Contest no later than the B&W meeting on February 17. The contest itself will be held on March 12 at 5407 Harford Road in Baltimore, starting at 10 a.m. Take Exit 31 off the Baltimore Beltway and head into town til you come to 5407, next door to the Dunkin' Donut place, on the left side of the street. --Bernie Blass

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FULLER & D'ALBERT

1/29-2/11--Photos by Rudy and Lois Schuetzler

2/12-2/25--Photos by the Evansville Fine Arts Camera Club

2/26-3/10--Photos by Harry Yen of National Geographic (and SSCC)

2/5--9:30am-- Alpha Photographic sponsors PSA interclub slide judging

2/7--7:30pm--Session on portraiture for amateurs; use of electronic flash

2/12--9-6--Newberry Phototronic Service Co. will check your camera for shutter speed and meter accuracy

2/24--7:30--Don Fay of Eastman Kodak will develop B&W film under ordinary

2/26--10am--light so you can see what happens; he will also speak about other aspects of B&W photography

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AUBREY BODINE

George Winnett has just finished reading "Bodine, A Legend in His Time" and highly recommends it to SSCC members, both for the interesting biography and for the many good pictures that are reproduced. The book was written by one of Bodine's friends, Harold A. Williams.

Bodine "believed that exhibition work was the biggest factor in developing his artistry." He once wrote: "I can say with complete sincerity that if I had not been associated with this vast number of amateurs (PSA exhibitors) I would never have attained the position I enjoy among the newspaper profession, and the amateur and professional men throughout the country. Furthermore, I have learned most of my tricks from these amateurs, and without exception I have found out very little from any newspaperman."

## FRAMING YOUR PHOTOGRAPHS

With the recent bargain in metal section frames being found perhaps we should mention a few words about proper framing so that you can at least know what sizes to order for the prints you wish to display.

Framing is an art in itself. If you have ever gone to a commercial framer to have your prints framed you probably walked out of the shop wishing you'd never taken the picture. After you spend hours selecting the perfect frame, you find that for what it costs you could buy a month's supply of paper and chemicals. Well, the sectionals are not a panacea, but they sure help. The simple contemporary design is just great for exhibiting a large variety of photographs. The frame, however, is not the whole answer. To have a first class presentation you must do more than just drop a print into a nice frame. I know it is dangerous to make sweeping general statements, but for the most part a print framed border to border in the same size frame (e.g. 16x20 print - 16x20 frame) looks worse than no frame. If you notice, most of the prints you see in advanced competitions are printed and mounted borderless. In this way they can stand on their own. Prints may be hung in this manner very effectively (note the "Studio One" series and others). However, unless conditions are just right, your beautiful flat print will soon resemble a scroll. A frame will hold the picture flat, but you want to make certain that you don't spoil the picture by doing this. Pictures will tend to look larger or smaller depending upon how they are framed. A tight frame - right to the edge of the print - can actually make the picture look smaller than it is. The same picture surrounded by a mat could appear larger because the mat seems to give the print room to breathe. When you get into the area of matting there is a whole series of sub-routines you can go into. Straight or beveled edge, double mat, colors, etc. They are far too numerous to get into completely here. However, so you'll have some idea of what looks good and will purchase the right size frames, the following combinations are generally successful although it still depends on the individual photo:

8x10 print	10x12 or 11x13 frame
11x14 print	16x20 vertical or 17x20 horizontal frame
16x20 print	22x26 frame

When you get ready to hang your framed print there is a very simple way to do a top notch job. You need a hammer, two finishing nails, and a level. Hold the photo on the wall in the exact position you want it. With one of the nails mark a very small dot on the wall about 1/3 in from the left of the frame and flush with the top. Now put the picture down. Find the dot and drop down about 1/2" or so and hammer in the nail so that there is about 3/8" extending out. Take the level and hold it under the nail - against the wall and get it level. Mark a dot flush with the top of the level in the appropriate area (depending on the width of frame). Hammer 2nd nail on the dot. Place frame on nails and put level on top of frame. You shouldn't be more than a hair off and any correction can be made by tapping the high side of the frame with your hand. Now you've got it - a perfectly level framed print - that you won't have to straighten every time you walk across the room.

Ira A. Penn

## TIPS

The Guarinos suggest trying the new Kodak Portralure paper. It was designed for making high-quality B&W portrait prints and has a warm-brown image tone and a long scale of gradation yielding delicate highlight detail and a muted range of shadow tones. Kodak Portralure paper comes in 4 surfaces: fine grain lustre, silk lustre, tweed lustre and smooth matte.

Kodak has 2 new publications out:  
Practical Processing in B&W Photography  
Photo-Posterization, no. E-93

You know those metal section frames you've seen in the art supply stores - the ones which the Photo Galleries use to hang prints? Perhaps you've thought of getting a few to hang your photographs but held off because of the price. Well - cheer up! Being an SSCC member does have its advantages you see. You can now buy all the frames you want at a BIG DISCOUNT. Ordinarily a 16 x 20 chrome frame would cost \$9.00 plus tax. However, thanks to the miracle of cooperative buying you can now get the same 16 x 20 chrome frame for \$5.67 net. The full range of sizes and colors is available at like savings. If you would like to purchase some of these frames - simply fill out the coupon below and mail it with a check for the appropriate amount to Ira A. Penn. (Make check payable to Ira A. Penn.) A word of advice - buy now for the future. These frames must be purchased in lots amounting to a minimum \$100 wholesale order so we can't be doing this every month.

SIZE	CHROME	GOLD, BLACK, PEWTER
8"	\$ 2.05	\$ 2.33
9"	2.14	2.46
10"	2.21	2.52
11"	2.30	2.65
12"	2.36	2.71
13"	2.46	2.80
14"	2.52	2.90
15"	2.61	2.99
16"	2.68	3.06
17"	2.77	3.15
18"	2.84	3.24
19"	2.93	3.34
20"	2.99	3.43
21"	3.09	3.53
22"	3.15	3.62
23"	3.24	3.72
24"	3.31	3.78
25"	3.40	3.91
26"	3.47	3.97
27"	3.56	4.10
28"	3.62	4.16
29"	3.72	4.28
30"	3.78	4.35

For larger sizes call Ira Penn, 593-6514

Size	Color	Qty	Unit Price	Total Price	Size	Color	Qty	Unit Price	Total Price	Name
										Phone No.
										Order only one size of each color per line. For example:
16	Pew	2	3.06	6.12						
20	Chro	1	2.99	2.99						
										Ordering Deadline: FEBRUARY 15, 1972
										Make all checks payable to: IRA A. PENN
										Total \$

SILVER SPRING CAMERA CLUB OFFICERS 1971-1972

<b>PRESIDENT</b> Leonard Tuchin 8750 Georgia Ave. Suite #127 Silver Spring, Md. 587-0222      20910	<b>V-P &amp; MEMBERSHIP</b> Ira A. Penn 822 Loxford Terrace Silver Spring, Md. 593-6514      20901	<b>TREASURER</b> Eric Stewart 2111 Jefferson Davis Highway #718-S Arlington, Va. 22202 521-5357
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<b>SECRETARY</b> Bernice Shelhorse 3468 Chiswick Ct. Silver Spring, Md. 598-7587      20906	<b>DIRECTOR</b> Irene Weidler 2112 Ross Road Silver Spring, Md. 589-5982	<b>DIRECTOR</b> George Winnett 7547 9th St.,NW Washington, D.C. 726-4749      20012	<b>DIRECTOR</b> Carl Brandt 819 E. Franklin Av. Silver Spring, Md. 589-8694      20901
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<b>COLOR CHAIRMAN</b>	<b>B&amp;W CHAIRMAN</b> Alex Jacobs 10209 Haywood Dr. Silver Spring, Md. 681-6338      20902	<b>COLOR STUDY GROUP CHMN.</b> Dan Horwitz 4808 Essex Ave. Chevy Chase, Md. 654-0582      20015	<b>FIELD TRIP CHMN.</b> Edward Bach 4004 Heathfield Rd. Rockville, Md. 871-7177      20853
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<b>EXHIBITS CHAIRMAN</b> Richard Barth 12023 Viers Mill Rd Wheaton, Md. 949-0497      20906	<b>WORKSHOP CHAIRMAN</b> Joe Atchison 1413 N Chambliss St Alexandria, Va. 354-5678      22312	<b>CABLE RELEASE</b> Patricia Stickle 1314 Vermont Av,NW Washington, D.C. 234-8581      20005	<b>HOSTESS</b>
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<b>GWCCC REP.</b> Al Tanenholtz 12304 Old Canal Rd Rockville, Md. 424-7037      20854	<b>ALL-MD REP.</b> Bernard Blass 1033 Flagtree Lane Baltimore, Md. 484-4481      21208	<b>PSA REP.</b> Martin Miller 8808 Sundale Dr. Silver Spring, Md. 585-6358      20910
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