



SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND
20901



CABLE RELEASE

December, 1981

Volume 20 Number 4

SLIDE MEETING

Date: December 3, 1981, Thursday, 7:45PM
Place: Sligo Recreation Center
Competition: Open

PHOTOJOURNALISM is the art of communicating a story with pictures. The emphasis is on journalism. It is hard work with little time for frills, but it is an exciting profession!

Club members will be treated to a presentation by two photojournalists with the U.S. Coast Guard. Dale Puckett and Brice Kenny will show us how they use photography to communicate with several slide/tape shows.

One of the shows, "Close Encounters of A Dangerous Kind," just won the National Association of Government Communicators Golden Screen Award in the single screen, multiple projector category. Both speakers also had a hand in the Coast Guard's CINE Golden Eagle Award winner, "Follow Me To Freedom," which dealt with the assistance Coast Guard men and women gave refugees leaving Cuba last summer.

Puckett was picked to head the Coast Guard Photo Team in 1979 after completing the Navy's intensive photojournalism program at Syracuse University. He is a veteran of 13 years service and holds a Master's degree in management and a B.S. in journalism with emphasis in Radio/TV film performance and production.

Kenny started writing articles about the Coast Guard six years ago on the deck of a Coast Guard Cutter in the Gulf of Alaska. One and a half years later, he was promoted to photojournalist 3/c, and has served in that capacity in both Alaska and at the Coast Guard Academy in New London, CT.

AFFILIATED WITH:

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

PRINT MEETING

Date: December 17, 1981, Thursday, 7:00PM
Place: Longbranch Public Library
Competitions: Monochrome=Open
Color=Novice

Hear Ye! Hear Ye! On this evening we will have an opportunity to view "The Image According To Stein." Yes Mike Stein, Master Photographer of SSCC, bon vivant and raconteur will be our featured speaker.

Mike has been an active member of SSCC for the past eleven years. During that time, Mike has served on various Board of Directors positions and was elected president. He is currently a director on the Montgomery County Arts Council for Visual Arts. He also teaches a photography course with the Montgomery County Dept. of Recreation.

Mike will talk about personal development and growth in photography. He will converse on the conflict between developing a style for self expression and the competition formula that all of us face.

Mike will show the club a selection of prints that he has made over a span of years. Special emphasis will be given to his work in infrared photography. A small demonstration is planned (just climb over the small demonstrators).

So, put aside those holiday shopping lists, mark your calendar and plan to join us for a "Stein of the best."

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a **LIVE**
CAMERA CLUB

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ TIME EXPOSURE $\frac{1}{30}$ $\frac{1}{60}$ $\frac{1}{125}$ $\frac{1}{250}$ $\frac{1}{500}$ $\frac{1}{1000}$

Thursday 12/3/81 Slide Meeting
7:45 PM Competition=Open
Sligo Creek
Community Center

Saturday 12/5/81 GWCCC
9:00 AM (see directions
Washington Gaslight Co. BELOW)

Sunday 12/6/81 Kodak Photo Seminar
9:00 AM (register by 12/1)
Hagerstown High School Hagerstown, MD
(for more info, see CR Bulletin Board)

Thursday 12/17/81 Print Meeting
7:45 PM Competitions:
Longbranch Library Monochrome=Open
Color=Novice

There are no Critique
Meetings scheduled for December. Both
Shelly and Stan wish you Happy Holidays!

PRESIDENT'S MESSAGE

As you are all aware, judging is a highly subjective endeavor. Therefore it is extremely important that there be no outside factors influencing any judge.

I have become painfully cognizant of a disturbing trend. Disturbing the judges. Any noise, talking, exclamations of awe, comments of beauty, etc. prove to be annoying to judges and detract from their concentration.

In effect, such disturbance is unfair to your fellow members, who may not receive equitable judgement for their works.

Please use our social break for your discussions.

Thanks!

Anne

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THE CABLE RELEASE BULLETIN BOARD

GREATER WASHINGTON COUNCIL OF CAMERA CLUBS COMPETITION (GWCCC)

Saturday, December 5, 1981
Washington Gaslight Company building
Springfield, Virginia
9:00 AM through midafternoon

Comfortable facilities!

Take Beltway (I-495) to Exit 4 onto I-395 WEST. Take first exit, Edsall Road (approximately 1 mile North of the I-495 exit). Take Edsall Road WEST to first major intersection at traffic light. Turn LEFT into Industrial Drive (Shirley Industrial Park). Follow Industrial Drive to Industrial Road and the WGL Building.

(FOR THE CARTOGRAPHERS AMONGST YOU)



On 12/6/81 there will be a photo seminar at the Hagerstown High School. It is being sponsored by the Antietam Photographic Society and The Photo Shop, and will be presented by Eastman Kodak. Interested? Register or obtain more info at The Photo Shop in Long Meadow Shopping Center. Deadline to register is December 1, 1981.

Studio Facilities for Rent - Located in the Lansburgh Building, 418 Seventh St, NW, Washington. For info, call Sharon Farmer at (202) 724-2180.

Vivitar 85-205mm f=3.8 Zoom Lens For Sale: Nikon Non-AI mount. Completely refurbished by Vivitar 1 year ago, including new mount. \$100 or offer. call Don Becker - 949-0473

Want to try Oriental's Seagull BW Paper? Mr. Haig Kazandjian, president of Gordon Studio & Cameras (228 N. Frederick Ave, Rt 355, Gaithersburg) has generously offered an extra 5% discount to SSCC members. Membership cards are available from Sylvia Perry to members in good standing.

Nikon FTn w/Nikkor-H auto f2 50mm Lens. Leather case, extremely good condition! Asking \$400. Call Henry Ng at 394-1570 (courtesy Thelma Gray) 9AM - 4 PM

CHROMOGENICS

Those of you who work in Black and White are probably aware of the two new "chromogenic" films on the market, Agfapan Vario XL and Ilford's XP-1 400. They are dye rather than silver based, and are processed in C-41 chemistry. Paul Motise has kindly provided a report of his experience with testing the two:

I recently tried both of the new chromogenic films and would like to share some of my impressions and findings. These films are touted as having great exposure latitude, such that on the same roll you could expose frames using ASA ratings from 50 to 1600, with good results. To be conservative, however, I shot each roll exposing some frames for ASA 400 and others for ASA 800. I developed both films in Ilford's XP-1 chemistry, following Ilford's directions for processing as if the films were rated at ASA 400.

In my opinion, the Agfa film is much more grainy than Ilford's at ASA 400, but even more so at ASA 800. At 400, Ilford's grain is fine. At 800, however, the Ilford film becomes quite grainy, a condition which becomes bothersome even at 8X enlargements (i.e. 8 X 10). These are purely my own subjective impressions, of course, and - with your own techniques and preferences - you may have a different opinion.

I printed the films on Polycontrast paper and found that their base colorations threw my standardized procedures for determining exposure and contrast grade for conventional films completely out of whack. Briefly, the green tint to the Agfa film "overloads" the green sensitive (low contrast) layer of the paper's emulsion, making it necessary to print for contrast grade 3½ to attain an acceptable image of a "normal contrast" negative. The Ilford film, on the other hand, has a magenta tint, which one would expect to increase contrast. However, the color components of the tint are apparently such that they actually decrease contrast by about ½ grade. To complicate matters still further, the built in filtration of these tints alters the effective paper speed. The Ilford factor worked out to a decrease in speed of approximately ½ f stop.

I experimented a bit by printing an Ilford negative on Kodabrome RC medium grade paper and on Kodak Polycontrast Rapid RC II. To match the Kodabrome image on the Polycontrast, I had to use filtration for contrast grade 2½ and a ½ f stop

more exposure than normal for this contrast speed. I did not conduct similar tests with the Agfa film.

What does all this mean? It means that if you have a calibrated procedure for printing conventional films on Polycontrast paper, you will have to re-calibrate for these chromogenic films. For the Ilford product, I suggest, as a starting point, you try increasing your contrast grade by ½ and give the print 50% more exposure. Thus, if your enlarging meter suggested f 8 for 10 seconds for contrast grade 2, try grade 2½ at f 8 for 15 seconds.

One other finding - some frames of the Ilford film exhibited microscopic black dots which became noticeable at about 10 X magnification. Film cleaner wouldn't remove the specks, and they did not appear on the Agfa or conventional films in my experience. Perhaps this is some sort of grain clumping.

(EDITOR'S NOTE: The Cable Release will be glad to print your experiences with these or any other photo products which may be of general interest to our members.)

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Important  Numbers

President:	Anne Lewis	384-4938
Vice Pres:	Sylvia Perry	942-0014
Secretary:	Fran Kiley	622-0142
Treasurer:	Normand Bernache	277-6935
Director:	Skip Waters	730-4286
Slide Prog:	Betty Foster	588-7340
Print Prog:	Phil Fabrizio	948-7295
Cable Rel:	Arthur Yellin	774-346
GWCCC Rep:	Hal Ettinger	365-2543
All MD	Anne Lewis	384-4938
Slide Crit:	Stan Chase	593-6018
Mono Crit:	Sheldon Levin	424-0918
Color Print Crit:	Sylvia Perry	942-0014
New Directions Wkshp:	Mike Stein	384-5427
Field Trips:	Garry Kreizman	384-4911
Workshops:	Harold Browning	622-2091
Purchasing:	Fred Nathanson	468-6194
Hospitality:	Jim Harris	434-6225
Mont. Co. Arts Council:	Mike Stein	384-5427

OUR OFFICERS ALL WISH YOU HAPPY, HEALTHY
AND SAFE HOLIDAYS!

SSCC COLOR SLIDE COMPETITION
November 5, 1981 SUBJECT: Nature
JUDGE: Dana Bodnar

NOVICE

1st "Leafless Splendor" Myra Wilson
2nd "Seneca Lake Reeds" Arthur Yellin
3rd "Portrait of a Fiddler Crab"
Bill Perry
HM "The Three" Joyce Bayley
HM "Beach Tree" Jerry Collins
HM "Cypress Stump" Marvin Danziger
HM "Woods Minaret" Joyce Bayley
HM "Pearl Crescent Butterfly"
Bill Perry
HM "Misty Lake" Saverio Grimaldi

ADVANCED

1st "Shades of Autumn" Hal Ettinger
2nd "Forest Floor" Fran Kiley
3rd "Squirrel Nest" Berryl Longway
HM "Red Cactus" Emerson Gray
HM "Grassy Dune #2" Sylvia Perry
HM "Cheetah" Alan Lisook
HM "Red Bay Sunset" Fred Nathanson
HM "Skunk Cabbage" Chris Heil
HM "Cadillac Mountain" Anne Lewis

Print Competitions
November 19, 1981
Monochrome: Nature Color: Adv.
Judge: Una Flynn

NOVICE & INTERMEDIATE
COMBINED

1st "It's Only Natural"
Arthur Yellin
2nd "Powder Mill Park Winter"
Marvin Danziger
3rd "Flowers"
Paul Motise
HM "Berries of Winter"
Peggy King

ADVANCED

1st "Merced River"
Thelma Gray
2nd "Dew on Funnel Web"
Len Tuchin
3rd "Fantastic Camouflage"
Mike Stein
(yes, that's how it's spelled!)
HM "On The Wing"
Shelly Levin
HM "Yellowstone Crossing"
Mike Stein

COLOR - ADVANCED

1st "Glen Echo Ruins"
Mike Stein
2nd "Dockside"
Bernie Blass
3rd "Shadow Lines"
Mike Stein
HM "Left Lock Three"
Ralph Jones
HM "New Harbor Morning"
Art Benjamin

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Mazel Tov (congratulations) to me (the
Editor). I advanced into Intermediate
Black and White!
* * * * *

ALL MARYLAND COMPETITION WINNERS!

NOVICE MONOCHROME PRINTS

HM "Blooming" - Betty Foster
UNLIMITED MONOCHROME PRINTS
HM "Desert Shadows" - Shelly Levin
HM "Tree Ballet" - Emerson Gray

UNLIMITED COLOR PRINTS

2nd "Fog Bound" - Art Benjamin
HM "Lovely Lepidoptera #2" -
Art Benjamin
HM "Glen Echo Ruins" - Mike Stein

NOVICE SLIDES

HM "Converging Red" - Betty Foster
UNLIMITED SLIDES

2nd "Cactus Flower" - Emerson Gray
HM "Brythisa" - Chris Heil
HM "Portraits in Profile" -
Leon Rothenberg
HM "Burst of Light" - Fred Nathanson
HM "Mosaic" - Hal Ettinger
HM "A Friend" - Stan Klemm
HM "Church and Snow" - Ralph Longway
HM "Candlestick and Matches" -
Anne Lewis



BOARD MEETING, October 29, 1981

Board members discussed:

- 1) Exhibit Space-- Options available to the Club. Possible space may be found at Lansburgh's, Strathmore Hall, Glen Echo, Civic Center, Industrial Photo and local banks. Mike Stein and Phil Fabrizio will check into the different possibilities.
- 2) Club Constitution - A small committee will review the present Constitution and make recommendations for updating and revising it.
- 3) Club Historian - Since the Club is now 30 years old, it might be wise to appoint one member as club historian to update the club records.
- 4) GACCC - The Council needs volunteers for its program on March 27 at Einstein High School. They would like to receive names of possible judges for their competitions. They are also trying to find a volunteer to serve as Assistant Vice President for Membership.

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SPECIAL WORKSHOP NOTICE

December 3 - Slide Meeting - Art Benjamin will present a workshop on "Getting Started in Color Printing."

Art plans to discuss the pros and cons of available color processes, and to illustrate his method of going to "neutral grey."

Although Art does color from negative printing (negative to positive), he has a surprise in store for all you Cibachrome workers, so be sure to attend!

Here's a chance to hear and learn from one of our Masters in this medium.

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December 17 - Print Meeting - He won't tell us which cavity he's going to fill this time, but it won't hurt.

The workshop will be given by Dr. Len Tuchin. 'Nuff said!

Our thanks to Thelma Gray, the Earl of Sandwich would be proud of her slides; and to Leon Rothenberg for keeping those silk (orlon?) worms busy! Good Workshops.

NDW met on November 12... the scheduled topic, advertising photography, got some attention, but we seemed to get more out of a discussion of one [in]famous photographer of considerable local interest...was it the pied piper?

We also touched on the business of generating more interest in NDW. It seems somewhat like one of those rock and hard place choices; too loose a structure seems to leave some SSCCers with not enough [new] direction, too esoteric a topic turns the rest of you off. I should point out that those at the NDW meetings really do enjoy an evening of just getting together to chew the photo fat on a stream of spontaneous topics. Interested?

Back to the ranch... our next meeting (January) will be a combined self-portraiture and nude photography workshop. Since we have a month to go, time/place details will be in the next CR ...we're tentatively thinking about the concourse of Union Station.

May the spirit of the festival of the winter solstice keep your grain crisp!

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THE NOVICE CORNER

This month's column originated from a question I had concerning the multiplicity of black and white developers which are available. Basically, my question was, "What's the difference between them?" Easily asked, not so easily answered! Darryl Porter, the president of a nationally known store, Porter's Camera Store (Box 628, Cedar Falls, Iowa 50613), has kindly given permission to reprint one of his booklets which provides some of the answers in an easily understood form:

There are many reasons for having a darkroom, but perhaps the main reason for many photographers is the opportunity to try new chemicals, papers and techniques. Black & White photography in particular has countless options open to the darkroom enthusiast. Just as there are a multitude of black & white films and papers, there are dozens of developers for films. Some are general purpose for developing a wide range of films. Others are specially designed for fine grain, better contrast or faster emulsion speed.

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Regardless of the developer, it usually contains four basic ingredients; developing agent, accelerator, preservative and restrainer. The developing agent, (usually metol, hydroquinone or phenidone) converts the exposed silver halides in the film to black metallic silver. Developing agents by themselves act very slowly, so an alkali such as sodium carbonate or borax is added to accelerate the developer and reduce the developing time. Developing agents in solution oxidize rapidly, so a preservative such as sodium sulfite is added to keep the solution from oxidizing as quickly. Unrestrained developing agents may change some unexposed silver halides into black metallic silver, which is known as fogging. Potassium bromide or other restrainers are added to prevent fogging. Developers contain different chemical ingredients in different proportions to achieve specific results — fine grain, maximum sharpness, increased speed, etc., but they all turn exposed silver halides into black metallic silver, after which the fixer removes the unexposed silver halides to complete the chemical process.

Developers can be categorized into two groupings; developers for processing film that was exposed at the manufacturers' rated ASA speed and developers that increase the film speed rating. We will now take a closer look at some of the most popular developers in these two groups.

STANDARD SPEED DEVELOPERS

KODAK D-76 Perhaps the most popular film developer in use today. D-76 gives full emulsion speed, maximum shadow detail, normal contrast and good grain characteristics. D-76 is supplied in powder form and is mixed with water to make a stock solution. Film can be developed in D76 stock solution or for greater sharpness with a slight increase in grain, D-76 stock solution can be diluted with equal amount of water. This 1:1 solution should be used immediately and disposed of after use. Although primarily designed to process film at the manufacturers' rated speed, D-76 can be used to "push" the film speed up to 2 f-stops by overdeveloping 50% to compensate for the underexposure. There will be an increase in contrast with a loss of shadow detail.

KODAK MICRODOL-X This developer is known for the fine grain and high sharpness of image detail it produces. Microdol-X is available in both powder and liquid forms. The stock solution can be used straight or diluted 1:3 with water for greater sharpness with a slight increase in grain size and a loss in film speed. Microdol-X is not as active as D-76 and should not be used to push-process film.

KODAK HC-110 Available as a liquid concentrate, HC-110 can be diluted to make six different working solutions to process a wide range of films. Besides its versatility, HC-110 is noted for its good grain, shadow detail and low density scale. HC-110 can be used to process most 35mm B&W films, although it is most widely used by medium and large format photographers.

AGFA RODINAL This highly concentrated liquid developer is perhaps the oldest developer formula in use today. It can be used to process a wide range of films at different exposure indexes by varying the dilution from 1:25 to 1:100 to control contrast. This one-shot developer is well-known for the sharpness it produces on slow, medium, or high-speed negatives. The concentrated liquid form is ideal for those who don't process film frequently since there is no stock solution that will age and become exhausted.

ILFORD ID-11 PLUS This powdered developer is similar to Kodak D-76. It also offers increased shadow and middle tone brilliance. ID-11 Plus is primarily used for developing film at the manufacturers' recommended speed, but it can be used for push-processing films to increase the speed rating. The stock solution can be used straight or diluted 1:1 for better sharpness.

EDWAL FG7 Supplied as a liquid concentrate, Edwal FG-7 can be used to process many types of sheet and roll films, with several choices of dilutions to control contrast. A good general-purpose film developer that gives good resolution at normal or pushed speeds.

ETHOL UFG This ultra-fine grain developer gives full emulsion speed at the manufacturers' ASA rating and can also be used to push-process films. Negatives processed in UFG will have good edge sharpness, normal contrast and wide exposure latitude. Supplied as a powder, the stock solution can be replenished for longer life. Unlike many developers, UFG is a very fast acting developer and most development times are under five minutes.

Next month's Cable Release will carry a run down of "increased speed" developers.



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