



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



# CABLE RELEASE

OCTOBER, 1981

Volume 20 Number 2

## Slide Meeting

Date: October 1, Thursday, 7:45 P.M.  
Place: Sligo Recreation Center  
Competition: Open

### JUDGING THE JUDGES

Talk about a treat! Tonight's program will feature a visit to Dr. Tuchin's chair.

Len Tuchin, Painless Photographer and auctioneer par excellence, will examine the abcessed area of judging photographic competitions. His thoughts will be amalgamated with golden comments and a silver tongue, and be delivered with mercurial speed.

He will carefully probe all surfaces and crevices of this painful subject, exploring all cavities in the hope of eradicating any decay. Some of his work may be done with tongue in cheek, but you can be certain that his interest in the patient's health is 100% professional.

Len will attempt to thoroughly cleanse this area and remove any acid-producing plaque which can affect us all. When he's done, we'll all feel a little bit better and be able to say "Smile" with confidence.

Be sure to attend, no anodyne is required!

For those of you who have not had the pleasure of meeting Len; he is a long-time member of SSSC, who has achieved the rank of Master of Photography and has received many awards for his photographic work.

He is also the club's auctioneer at our annual "yard, garage and darkroom" sales event. If you're short enough, he can even walk you through a film developing reel!

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: October 15<sup>th</sup>, Thursday, 7:45 P.M.  
Place: Longbranch Public Library-Silver Spring  
Competitions: Monochrome - Open  
Color - Novice

Freelance photographer Fred Figall will be our guest speaker. Fred currently splits his time between freelancing and his position with the Ordnance Lab at the Naval Surface Weapons Center in Silver Spring.

Fred had the distinction of being the Official Photographer for the American Revolution Bicentennial Association in Washington, D.C. from 1973 to 1976. During his tenure, he had the opportunity to photograph all Bicentennial events in the 48 contiguous states. This assignment frequently found Fred travelling at a moments notice to such places as Vermont where he photographed the original flag carried by the Green Mountain Boys.

During the Bicentennial Year, he travelled the United States with President Ford. On the morning of July 4<sup>th</sup>, Fred was on the aircraft carrier USS Forrester in New York Harbor. That evening, he was back at home photographing his neighborhood celebration.

It is rumored that he has more images in the National Archives than any other photographer; 125,000+ images!

His program will consist of work he has produced for the Scandinavian Air Systems, the Redevelopment Land Agency, the newspaper Bicentennial Times and for the American Revolution Bicentennial Association.

Don't Miss This One!

- \* \* \* \* \*
- \* FLASH -- January swaps with November!
- \* November Competition - NATURE
- \* January Competition - ABSTRACT
- \* Stay tuned to this station for more
- \* late breaking news, and for definitions!

TIME EXPOSURE

Thursday 10/1/81 Slide Meeting  
7:45 P.M. Competition=Open  
Sligo Creek  
Community Center

Thursday 10/8/81 New Directions  
(tentative) Workshop  
7:30 P.M.  
Mike Stein's home 384-5427

Thursday 10/15/81 Print Meeting  
7:45 P.M. \*\*\*\*\* Competitions:  
Longbranch Library Monochrome=Open  
Silver Spring Color = Novice

Wednesday 10/21/81 Monochrome Critique  
(tentative)  
7:30 P.M.  
Shelley Levin's Home 424-0918

Thursday 10/22/81 Slide Critique  
(tentative)  
7:30 P.M.  
Stan Chase's Home 593-6018

Thursday 10/29/81 Board Meeting  
7:30 P.M.  
Anne Lewis' Home 384-4938

\*\*\*\*\*The October Print Meeting is the deadline for submitting entries to the All Maryland Individual Competition. Remember, your entries may be marked for both All MD and the GWCCC, BUT you must let the responsible people know that this is what you want!

\*\*\*\*\*The November 5 Slide Meeting is the deadline for entries to the GWCCC Individual Competition. For more information, see the article

Also, the latest category definitions appear elsewhere in this issue of the Cable Release.

GWCCC INDIVIDUAL COMPETITION

ENTER up to 28 of your best works (20 slides, 4 monochrome prints and 4 color prints). The entry fee is only 25¢ for each entry. Your GWCCC representative, Hal Ettinger (365-2543) or alterhate, Alan Lisook (299-9221) will register your entries at any SSOC meeting up to November 5. Please call if you have

The Silver Spring Camera Club would like to welcome the following new members:

Norman and Pearl Rubenstein  
359 Scott Drive  
Silver Spring, MD 20904  
384-6795

George Heller  
1017 Robroy Drive  
Silver Spring, MD 20903  
434-0961

Leo Gershenson  
10705 Cavalier Drive  
Silver Spring, MD 20901  
593-3588

George James  
3000 Vandever Street  
Brookeville, MD 20833  
774-2117

The Club would also like to extend a warm welcome-back to:

Arthur J. Drucker  
8304 Hartford Avenue  
Silver Spring, MD 20910  
588-8916

Mort Rosenhaft  
12110 Livingston Street  
Silver Spring, MD 20902  
942-2775

Ralph Freeman  
11111 Lombardy Road  
Silver Spring, MD  
593-2465



any questions regarding the GWCCC Fall competition! If you wish, you can enter the same works (all or some) in both the All MD and the GWCCC competitions. The SSOC representatives will handle the transfer if you let them know.

RULES, categories and class information are printed on page 6. Please retain it for future reference.

## IN THE RING WITH HEAVYWEIGHTS

There is a problem frequently encountered by novice print makers, and occasionally by intermediate print makers, in intra-club competitions. It is the lack of adequate numbers of entries for a competition within that class.

Thus, novice print makers frequently find themselves "in the ring" with intermediate prints. Occasionally, intermediate prints will be up against the advanced works, and - as was the case during the September club meeting - both novice and intermediate classes "battled" the "heavyweights" of advanced workers.

Although a good judge will minimize the influence of size impact, and base his or her decision upon other factors of quality; it is indisputable that such an impact is inherent. Photographically, bigger is better, other things being equal. In other words, the lower classes are at a disadvantage by such competitions.

This problem poses another difficulty for the club as a whole in that it is very discouraging for a lower class worker to have his or her work up against this disadvantage. This works doubly against the club since it is harder for novices and intermediates to advance, and it may discourage new members either from competing or from joining the club in the first place! These considerations can then result in diminished representation of our club in inter-club competitions.

While the rules of competition were, no doubt, founded upon a sound basis, it is time to consider change to obviate this problem. Several suggestions have been presented; others are sought for the board's consideration.

One alternative is to simply raise the number of points necessary to advance to the next class. To be effective, this suggestion would require an influx of new members. Another suggestion involves an all-out membership drive to swell the novice ranks.

A second type of alternative is to provide for a "reduced entry" competition. Presently, nine entries are required for a class competition. The rules could be modified to permit, for example, a first prize and honorable mention only for competitions of two or more makers and a minimum of perhaps six prints.

## 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	384-491
Workshops:	Harold Browning	622-2091
Purchasing:	Fred Nathanson	468-6194
Hospitality:	Jim Harris	434-6225
Mont. Co. Arts Council:	Mike Stein	384-5427

### THE CABLE RELEASE MESSAGE BOARD

**WANTED :** Club member is looking for a modest-size room in a private residence to shoot natural light portrait and figure studies. Periodic sittings once every 2-3 months. Willing to pay moderate user's fee.  
Contact Stan at 345-9328

One of our members recently came across an important piece of information regarding photographic batteries:

The Eveready Battery Guide (at Best Products, for instance) appears to be incorrect in its recommendations for certain Nikkormat models.

Be CAREFUL when you replace your batteries.

A third alternative would base advancement upon acquisition of points in interclub competitions only, or in combination with points from monthly intraclub meetings. This suggestion presents an additional benefit of encouraging lower class workers to compete in the GWCCC and All Maryland Competitions.

As you can see, many options exist as potential solutions to this problem. Our Board members will have to consider these in depth. If you have any ideas regarding this issue, please pass them along to the Board.

SSCC SLIDE COMPETITION  
 Sept. 3, 1981 SUBJECT: Open  
 JUDGE: Marty Miller

#### NOVICE SLIDES

- 1st "Sunset on Bay" Larry Mars  
 2nd "Opening Day" John Scanlan  
 3rd "Geese and Sunset" Bill Perry  
 HM "Howard Johnson" Betty Collins  
 HM "Outer Banks Sunset"  
 Saverio Grimaldi  
 HM "Cuban Sandwich" Dave Drucker  
 HM "Tiger Swallowtail & Deptford Pink"  
 Bill Perry  
 HM "Shower" George Ferris  
 HM "Temple Mount" Norman Rubenstein

#### ADVANCED SLIDES

- 1st "Mendenhall Glacier"  
 Berryl Longway  
 2nd "Yellowstone Bouquet" Mike Stein  
 3rd "D.C. Window" Len Tuchin  
 HM "Rule of Three" Alan Lisook  
 HM "Sparkling Ship" Ralph Longway  
 HM "The White House" Walter Stolwein  
 HM "The Pensioner" Walter Stolwein  
 HM "Untitled" Garry Kreizman  
 HM "Flowers in the Storm" Stan Klem

SSCC PRINT COMPETITION  
 Sept. 17, 1981 SUBJECT: Open  
 JUDGE: Patrick McCabe

#### MONOCHROME PRINTS (Nov., Int. & Adv. Combined)

- 1st "Dancing Trees" Shelly Levin  
 2nd "Spines" Emerson Gray  
 3rd "Broccoli Plant" Len Tuchin  
 HM "Children & Hammock" Len Tuchin  
 HM "Summer's Glow" Mike Stein  
 HM "Window Faces" Garry Kreizman

#### COLOR PRINTS - ADVANCED

- 1st "Blue Rocks, Nova Scotia"  
 Bernie Blass  
 2nd "Iwo Jima" Ralph Jones  
 3rd "Peggy's Cove Lighthouse"  
 Bernie Blass  
 HM "Lovely Lepidoptera #2"  
 Art Benjamin

#### NEW DIRECTIONS WORKSHOP

NDW had its first meeting of the season at Mike Stein's on September 10th. We had a good turnout and a lively discussion centered on alternative techniques for making B&W prints from color slides [see article in this CR].

The next meeting will be on Thursday, October 8th, 7:30 PM, also at Mike Stein's, (384-5427.) The lead topic will be advertising photography and its influence on other forms of contemporary photography. A subtitle for the evening could well be: how to add eye-catching impact to your photos. Bring some samples of interesting photo ads to discuss.

If you're wondering what New Directions is all about...It's about photography! NDW provides an informal forum to get together and expand our photographic horizons by learning from each other. NDW provides the opportunity to explore areas that we just don't get time for in regular meetings or critique groups, areas that are beyond the bounds of competition restrictions.

NDW meets on the second Thursday of each month during the club year. Although meeting structures are informal, we normally have a lead topic for the evening. Topics tend to alternate between technical and aesthetic aspects of photography, and are normally agreed upon in the preceding meeting. Let us know where your interests lie...join us!

#### THE NOVICE CORNER

First of all, Thanks for the great response to this column! Your questions will be answered as space permits and as I am able to hunt down the answers.

This month we are again blessed with two questions (and, fortunately, the answers).

One member asked, how do members manage to crop their slides so neatly? The answer lies in the use of special slide mounts which require that you remove your slide from the cardboard Kodak, or another processor provides. You must then decide what kind of new mount will be most flattering to your image, and remount it. There are several sources for such mounts. (continued on page 8)





John Roretos - thanks for the  
interesting workshop!

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TECHNICAL PHOTOGRAPHY )

## Part II

### Nets & Shutters

Nets are made of several materials. Some consist of circular frames which slip into the front of a fresnel spotlight, with cloth net. These have a tendency to burn out after some hours of use because the intense heat of the lamp gradually dehydrates the fabric, and burns a hole through it. There are metal nets which consist of the same type of frame but with metal mesh replacing the cloth type. Nets come in sizes for various lamps, 750, 1000, 2000 watt and other sizes as well. The nets reduce the intensity of the light, and help diffuse the light to some extent. It is possible to use one, two or more nets depending upon the type of material used, the degree of diffusion desired, and the type and size of luminaire. Half nets are also used where part of the light beam is to be reduced, while the other is kept at full intensity. The half net can be rotated to any desired angle for the specific effect that is to be used.

Shutters look similar to metal venetian blinds, and as the vanes are turned, the amount of light that passes through is reduced. Shutters are placed as close to the lighting unit as possible so that there will not be any striated effect. The advantage of using shutters over an electrical dimmer is the fact that the shutters do not alter the color temperature of the light. Dimmers can be used for B&W film production, but would not be suitable for color work unless the reddish quality of the light caused by reduced voltage is desirable as an effect.

### Snoots

Snoots are tubular light controlling devices that slip into the slot on spotlights that ordinarily accept barn-doors. Snoots come in a variety of diameters to reduce the beam diameter to a greater or lesser degree. They are useful to highlight a portion of the subject, while cutting off light from the rest of the area that would ordinarily be illuminated by the lamp. A variation of the snoot called a "Ted Lewis" after the battered high-hat of that performer's name, is a snoot that is made of soft copper which can be bent and formed to allow an irregular shaped pattern of light. This is a useful tool that will allow the light to be formed specifically to cut off light in the shape that matches the parts that are not to be illuminated.

### Gels & Diffusion Media

Other methods of reducing light output of luminaires, or changing the character of the light are gels and diffusion media. The gels are thin sheets of dyed gelatin which are supplied in sheets 20"x24" and can be cut to size, and are available in over 70 colors. These are the familiar colored sheets that are used in theatrical productions. Gels are satisfactory for short term use where the intensity of the lights will not be such that the sheets split or fade, and where excessive handling or humidity will not be encountered.

For long term use, color media sheets will resist handling, moisture and the intensity of strong quartz lights. Both Colortran and Rosco Laboratories supply such sheets to professional motion picture supply houses.

In earlier days, diffusion over lamps was attained by the use of spun-glass sheets, or Celloglass. The spun glass was nasty material to handle because it released small glass fibres which were dangerous to breathe in, and would imbed itself in the skin as glass splinters. Celloglass was a plastic film spread over metal screening, and it absorbed a great amount of light; over a period of time would turn brown, altering the color temperature and transmission characteristic of the light beam.

Now Rosco has some excellent diffusing media such as Tough Rolux, a dense white translucent material resembling a frosted fine grain surface. This will deliver a very soft light and can be applied very close to the light source in the filter frame.

Soft Frost is similar to Rolux but transmits much more light. It must be used on a separate frame at a distance from high-temperature lights, but gives a good diffused light without much loss of intensity. For even less light impedance there is Half-Density Soft Frost which also must be placed at a distance from high intensity lamps. Cine Frost is another type of diffusion material less dense than Tough Rolux. Tough Spun, and Light Tough Spun are two diffusion media that resemble spun glass in texture and character, without the bad features of spun glass. There is no danger of skin irritation or inhalation of glass filaments. Tough Frost, Light Tough Frost and Opal Tough Frost are three degrees of diffusion material which can be applied directly to most lamps. They hold back and diffuse varying amounts of light depending upon which one is put into use.

A very useful and important color medium is Daylight Tough Blue 50 Frost which, when put over a light will convert it from 3200K to daylight, and diffuses the light as well. This is most useful when shooting inside where windows admit daylight.

All of the above modify and reduce the light to some degree, with varying amounts of diffusion and spread.

### Fabrics and Paper

There are many occasions when the script calls for a shot of a person, or a product to be photographed against a black background. No matter how carefully the subject may be lit, a certain amount of spilled light will inevitably present problems. In smaller studios, light can be reflected from the walls, ceiling, and floor, elevating the areas that are to be black to exposable range. In such cases, in addition to using all the necessary barndoors, gobos, flags, etc. to screen off unwanted light, additional steps must be taken.

Black velvet can be draped around the areas that are to be protected from light. Velvet absorbs light so effectively that even a reasonably large amount of light can be killed by its use.

It also can be bunched around almost any irregular surface, and small pieces can be used to cover places that cannot be handled by larger lengths of the material. Of course, black velvet is expensive, but once bought, it can be used over and over again for this purpose. Chiffon velvet is much blacker than the ordinary type of velvet, and when purchasing, it is necessary to find the densest black available.

Black cotton yardgoods can also be used for this purpose, and is much less expensive, but it is not nearly as black as the velvet, and should only be used for areas where light has been screened off effectively. The way to work is to set up the lights for the shot, screen off as much as possible with the devices that we have been discussing, and once all possible light has been eliminated that way, the fabrics can be brought into use to make the screening even more effective.

Black noseam paper can also be cut to fit and cover areas that are to be unlit, and it can be effective if most light has been screened off pretty well. The one danger of the paper is that it does have a slight sheen which can reflect some light at some angles, and therefore a careful look from camera viewpoint will avoid trouble.

G.W.C.C.C. INDIVIDUAL COMPETITION

## A. RULES OF COMPETITION

1. Number of entries permitted: 2 per category for Slides; 4 per category for Prints. (Slide and Print Categories noted below)
2. The fee is 25 cents per slide or print entered.
3. A slide or print may be entered a maximum of 2 times in GWCCC competition; however, a slide or print winning a 1st, 2nd, or 3rd place may not be re-entered in a second GWCCC competition.
4. If a person wins a 1st, 2nd, or 3rd place award, that person must advance to the next higher class in that category in all subsequent GWCCC competitions.
5. Submitting identical or similar images in more than one category, during the same competition, is forbidden.

## B. PRINT CATEGORIES AND CLASSES

1. Monochrome Prints (any subject)
  - a. Novice -- 8 x 10 or smaller
  - b. Intermediate -- 11 x 14 or smaller
  - c. Advanced -- 16 x 20 or smaller
2. Monochrome Nature Prints
  - a. One class -- 16 x 20 or smaller
3. Color Prints (any subject)
  - a. Novice -- 11 x 14 or smaller
  - b. Advanced -- 16 x 20 or smaller
4. Color Nature Prints
  - a. One class -- 16 x 20 or smaller

Prints entered under the Monochrome and/or Color Print Nature Category must meet the same criteria given below for slide entries under the Nature Category.

Toned prints should be entered in the monochrome section. Multiple toned prints and hand colored prints should be entered in the color section.

## C. SLIDE CLASSES AND CATEGORIES

The Pictorial and Nature Slide Categories have two classes -- Novice and Advanced. All other categories have only one class for all entrants.

1. PICTORIAL - Open (Any slide may be entered in this category. However, entry into one of the categories defined below is more desirable if the subject matter meets the criteria)
2. NATURE - Nature is that part of our environment which does not depict the influence of human habitation. While landscapes, seascapes, and other distance shots may be eligible, the judges usually look for pictures containing more detail. Nature is subject to the following restrictions: It is restricted to Nature in all its forms, including the many facets of botany, geology and zoology. Human elements should not be present. Photographs which depict cultivated plants, domestic animals, still-life studies, obviously set flower arrangements, mounted specimens, museum habitats or groups, or similar subjects that are no longer alive ARE INELIGIBLE AND SHOULD NOT BE SUBMITTED. (Exception: Detailed macro- or micro-photographs which are usually of dead specimens, mineral samples and fossils, are eligible) Titles, which are frequently referred to for identification purposes by the judges, should be descriptive. While artificial illumination of nature subjects is usually desirable and often absolutely necessary, such as ultraviolet illumination of

save for future reference

fluorescent mineral samples, this illumination should be natural in appearance. Lighting which is too obviously artificial or unnatural may be cause for rejection by the judges.

3. PORTRAITURE - People or animals, full length or close up.
4. PHOTOJOURNALISM - Story-telling pictures, people doing things, sporting events, news events.
5. EXPERIMENTAL - Photography that utilizes contemporary manipulations to achieve a far-out look. This includes the various techniques of bas relief, diazo transfers, tone separations, color posterizations, shadow masks, solarization, sabateur effect, and so on: The presence of manipulations is sometimes so subtle as to make the viewer unaware that a manipulation has taken place. Such slides should not be considered experimental. Duplicates which improve the picture without it being obvious that it is a dupe are likewise not experimental, but a dupe which changes the color balance to an unnatural and obvious hue are contemporary or experimental. Montages, double exposures, corss screen lights, mirage images and other such effects which are immediately obvious belong to the experimental category.
6. ARCHITECTURAL STRUCTURES - All types of buildings or parts thereof, interior or exterior, ancient ruins and historical buildings, bridges. Views should be basically free of people and/or other subjects that are not directly related to the integrity of the architecture or design function of the structure. Correct perspective, delineating light, sharp detail, etc., will all play an important part in the success of architectural photography.
7. ABSTRACTS - Blends of color, texture, shape, form, and light, to create design-pattern studies.
8. STILL LIFE - Includes table top setups and interesting subjects that have been "found." Subjects, however, are limited to inanimate objects in a static condition. Floral arrangements using fresh cut or dried flowers as part of the still life are acceptable. Subjects photographed at a higher magnification than normally obtained with a standard lens set at its closest focusing distance must be entered in the close-up category.
9. CLOSE-UPS - Photographs must be taken with the aid of supplementary close-up lenses, extension tubes or rings, bellows, macro lens, zoom lens in the macro mode, microscope, or any combination of the above. The magnification of the subject must exceed that normally obtained with a standard lens set at its closest focusing distance.
10. and 11. STEREO, CINEMA - The Stereo and Cinema Clubs will each have their own judging within their clubs and submit the results to the GWCCC. Awards will then be made by the GWCCC to the Stereo Club and the Cinema Club winners. The Stereo competition is open and may include Stereo slides covering any of the categories listed.

SSCC MEMBERSHIP FORM 1981 - 1982

Q. How do I join?

A. Just fill out the Membership Form

NAME: \_\_\_\_\_ SPOUSE NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

PHONE NUMBER: \_\_\_\_\_

Regular member - - \$18.00  
Spouse member - - \$9.00  
Student - - \$9.00

Make checks payable to Silver Spring  
Camera Club and give or mail to:  
Norman Bernache  
6313 63rd Place  
Riverdale, Maryland 20737

(Novice Corner, from page 4)

One of the most frequently used sources for "cropping" mounts is an organization called The Erie Slide Club. Their mounts come in 8 different openings and are available in either heat sealed or pressure sensitive adhesive styles. The former is more permanent, but requires that you get a heat sealer.

Another member requested information regarding conversion of color slides to black and white negatives. As this was the topic for the September New Directions Workshop, Mike Stain was kind enough to provide the answer:

There are many ways to approach making good B&W prints from slides. The obvious key to the process is coming up with a good negative. A "good" negative should retain all of the sharpness of the slide, it should maintain all of the highlight and shadow detail (i.e., no contrast increase), and it should minimize the amount of grain added to the image. The choice of process is pretty much dependent on your present equipment and how much money and effort you are willing to put out.

Although I can't speak from personal experience, "cheapie" fixed lens tube dupers (a la Spiratone) are reputed to do a fairly decent job since their optics are optimized for their single purpose. I would suggest Tri-X for film since it has much more useable latitude than slower emulsions -- stifle your screams about grain by looking at the 16x20 competition prints it can yield (remember the grain will be held down by underdevelopment).

Assuming you can meter your duping exposures, run tests from EI 50 up to 400 and develop in your standard soup for 60% of normal. Make sure to pick a good, sharp, well exposed slide with center and edge detail and moderate contrast. When you evaluate your results test all the negatives that look in the ballpark -- your instinctive pick of the best negative may not be the best.

An alternative to Tri-X worth trying is Ilford XP1. Although you can't fool with this chromogenic film's processing, it does have the required wide latitude and the plus of virtually no grain. Alan Lisook has had some good first results with XP1.

Among the alternatives, slide duplicating equipment is probably the most feasible. I can't go into all of the myriad of duping rigs possible, but critical points are the lens (it must be flat field...a normal camera lens cannot give center to edge sharpness) and the film (it must be conducive to contrast control in processing -- this normally translates into alot of exposure latitude).

Next month's Cable Release will have more on this subject regarding Mike's own homebrewed method for making black and white prints from color slides!

Got a question for the Novice Corner? Send it to me at: 12 Dutchess Court  
Olney, MD 20832: Arthur



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SILVER SPRING  
SEP 28

20901

ALWAYS  
AGE 21  
**Alcoholism**  
You can beat it!  
USA 18c

# CABLE RELEASE

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