



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



CABLE RELEASE

NOVEMBER, 1981

Volume 20 Number 3

SLIDE MEETING

Thursday, November 5, 1981; 7:45 P.M.
Sligo Creek Community Center
Competition - Nature (for a complete
definition, see October's Cable
Release under GWCCC rules)

Betty Foster, our slide program
chairperson, has really done it this
time! She has enlisted Dana Bodnar as
our guest speaker and competition
judge.

Ms. Bodnar is an employee of E. Leitz,
Inc. purveyors of the Leica line. She
says that her second biggest thrill in
photography (with tongue-in-cheek) is
making money from the photos she shoots
for herself. Hence, the title of her
presentation, "Making money from the
pictures you shoot for yourself." This
always popular subject should be very
familiar to Ms. Bodnar who has been
quite successful with her photography.

In addition to selling stock photos and
freelancing, Dana's pictures and/or
articles have been published in Camera
35, Popular Photography, US Camera and
Industry Week. She is also a regular
contributor to the Leica Quarterly.

Want to make some money from your
photos? Be sure to attend and learn
how!

PRINT MEETING

Thursday, November 19, 1981; 7:45 P.M.
Longbranch Public Library
Competitions - Monochrome = Nature
Color = Advanced

For all you nature and close-up buffs,
we have brought in a team of experts to
show you how they're supposed to be done.

Jim and Lenna Chadwick, of the Northern

Virginia Camera Club, will lecture and
demonstrate on the delicate points of
close-up and nature photography. On
November 19, they will bring their
workshop-style program "Close-ups" to
entertain and educate us.

Be sure to attend this interesting
program at the Longbranch Public Library,
second floor. (REMEMBER, we're known as
New Directions Print Division to the
librarians).

See you there, nature-ly!

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An Open Letter To The Silver Spring
Camera Club,

Not such a long time ago, I was in a
galaxy far, far away! I was in a
photographic "society." In a way, I
suppose, it was honest...it didn't call
itself a "club," and it wasn't!

The dictionary defines a club as a group
of persons organized for "social...
purposes" amongst other things. Not
only did I find the "society" unsociable,
but I found individual members unwilling
to share their "secrets," their
knowledge and experience. That which I
had joined for besides comraderie in a
common hobby. Those members were solely
out for competition.

Not so SSCC, as I have now discovered
MANY times. There are so many of you
who have been personally willing to share
of yourselves, I want to thank you all!

Those of you who are new to SSCC will
soon discover what I mean, if you haven't
already. Just spend one evening in the
dark with Emerson, Thelma, Shelly and
Paul, and you'll understand.

Sincerely,

*Arthur
Dankowski!*
May the Force be in your Darkness!

AFFILIATED WITH

PHOTOGRAPHIC SOCIETY OF AMERICA
GREATER WASHINGTON COUNCIL OF CAMERA CLUBS
ALL-MARYLAND COUNCIL OF CAMERA CLUBS
Montgomery County Arts Council

Silver Spring Camera Club Welcomes the following new members:

Saverio Grimaldi
12912 Allerton Lane
Silver Spring, MD 20904
384-3468

Larry Mars
2202 Reddie Drive
Silver Spring, MD 20904
946-6478(H) 472-3796 (W)

Ned and Joyce Bailey
13907 Overton Lane
Silver Spring, MD 20904

Douglas Chapin
9303 Fernwood
Bethesda, MD 20817
469-8981(H) 282-7754(W)

Dr. Paul Long
6 Hilltop Road
Silver Spring, MD 20910
588-2461

Harold Wendt
501 Piping Rock Drive
Silver Spring, MD 20904

Harry F. Moate III
10049 Maple Leaf Drive
Gaithersburg, MD 20879
869-3577

Gerald E. Hausen
9407 Russell Road
Silver Spring, MD 20910
881-8373

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A FULL MEMBERSHIP LIST WILL BE PRINTED
IN A FUTURE ISSUE OF THE CABLE RELEASE
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THE CABLE RELEASE BULLETIN BOARD

SSCC member Donald A. Becker's works will be on display from October 23 to November 26, 1981 at the Colorfax gallery at 8150 Leesburg Pike, Tysons Corner, Virginia. The theme of his exhibit is "Glamour Portraiture."

FOR SALE - Beat the rush, I have a collector's beauty, an Argus C3A Rangefinder 35 mm Camera complete with meter, flash and leather case. All in mint condition, all yours for \$35.00 or offer. Call me at 774-3463.
Arthur

Once again SSCC's purchasing expert, Fred Nathanson, has been on the prowl for photographic bargains. Here's his latest report:

FILM PRICES - BELL IS BETTER THAN BEST!

I have again made a mini-survey of film prices in the area. For most items, W. Bell & Co. is less expensive than most other stores including New York mail-order. Evans is next, but has a limited selection. Best Products has raised their prices quite a bit. If you're not in a hurry, you can do even better if you watch for film sales at Snap Shops (their ads appear in the Friday Washington Post).

Film Type	W. Bell	Best Products	Evans
KR 135-36	\$3.76	3.97	---
KR 135-20	2.58	2.77	2.79
ED 135-20	3.65	3.87	---
ER 135-36	4.28	4.63	---
EL 135-36	5.88	6.47	---
TX 135-36	3.15	---	---
TX 135-20	1.60	---	---
C 135-24	2.15	---	2.10
C 135-36	2.90	---	2.79

Mailers

PK 20	2.32	2.87	2.39
PK 36	3.80	4.87	3.79
DP 24	6.99	8.27	6.98
DP 36	9.98	11.47	9.90

Fred's service is intended to give you an idea of the lowest prices in the area, and is not meant to be exhaustive.

For those of you into color printing from slides, did you know that W. Bell and Co. carries Bessler chemistry and Kodak's 2203 paper (if that's your cup of soup)?

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Interested in a Silver Retrieval System? Here's some important information:

According to Kodak's publication J-10A (allegedly \$1.00, but sent free from their Virginia consumer affairs office), 1,000 rolls of 100 feet each 35 mm Plus X can maximally yield about 60 Troy ounces of Silver, while BW papers have a lot LESS silver (e.g. for 8 X 10 inch the most silver you can recover per 1,000 sheets is about 1.8 Troy ounces). You may want to get a copy of this brochure before investing in a recovery system. There's not much silver in them there hills!

What are the All Maryland and the GWCC Competitions, and why should I enter?

As background, it is helpful to know that the Silver Spring Camera Club is affiliated with two local groupings of photographic "clubs." They are the ALL-Maryland Council of Camera Clubs and the Greater Washington Council of Camera Clubs. Their names define the geographic areas of their member clubs. As an affiliated group, SSCC is entitled to compete in two annual events for each of the two councils: the individual competitions (held in the Fall) and club competitions (held in the Spring).

The competitions are different from our monthly club meetings in several respects: 1- there are three judges, 2- you compete against members of other clubs as well as those of SSCC, 3- the number of competing works may be quite large.

The Fall, Individual, competitions (ALL MD, November 8, 1981 - Baltimore and the GWCC, December 5, 1981 - Springfield, VA) are your chance to put your works up against those of other club members. Works that YOU feel are your best! For the ALL MD, you may enter up to four works in each grouping; slides, monochrome and color prints. The GWCCC is a bit more complicated (to say the least). Fortunately, SSCC's representative to the GWCC, Hal Ettinger, gave us a thorough explanation which appeared in last month's Cable Release. Incidentally, please revise item A.3. in that there is no longer a restriction against entering a work a second time if it has taken 1st, 2nd or 3rd place.

The Spring competitions pit club against club. Thus, you will be asked to provide several of what you regard to be your best works which will then be "judged" by an SSCC committee as potential club entries. Selection of your work(s) gains you club points and the honor of representing the SSCC against other clubs.

In all four of the competitions, points are earned toward "Star" awards for any prize you take; 1st through honorable mention. Check out the September Cable Release (you saved it, didn't you?) for the point story. Furthermore, when you bring home an award, you KNOW that you've really accomplished something!

Specifically about the GWCC Individual Competition...

Slides and prints to be entered in the competition should preferably be brought to the SSCC Slide meeting of November 5, 1981. Register your entries with Hal Ettinger or Alan Lisook. The entry fee is 25¢ per work. Full rules of the competition appeared in the October Cable Release. Your works will also be accepted at the November 19 Print Meeting; but earlier registration is preferred because of the required paperwork.

The competition is planned for Saturday, December 5, 1981 at the Washington Gas Light Company building in Springfield, Virginia (the Shirley Industrial Park). The two auditoriums used have excellent viewing facilities and comfortable seating. The judging is professional and the images are great! The show starts at 9 A.M. and usually runs to about mid-afternoon.

All SSCC members and guests are invited - car pooling is suggested for more fun and less gas. Please let Hal Ettinger, our GWCC representative, know if you plan to drive and can accommodate a few passengers.

REMEMBER, RESERVE THE DATE, December 5, 1981.

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A LITTLE REMINDER FOLKS, YOU MAY ONLY ENTER THESE COMPETITIONS IF YOU ARE A MEMBER IN GOOD STANDING; I.E. IF YOU HAVE PAID YOUR DUES!

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A few thank you's for people who have gone out of their way to inform all of us:

Bernie Blass - Good moral; Art Drucker - thanks for the idea; Stan Chase for upholding our rigid workshop tradition!

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Via Art Drucker, our photographic challenge of the month (perhaps a good monthly subject). Photograph the oldest subject you can find!

OCTOBER'S WINNERS

SLIDE COMPETITIONS - October 1, 1981

Subject: Open

Novice - Judge, Len Tuchin

- 1st Claire Senseman - Caribbean Caper
- 2nd Joe Epstein - Old Tree at Grand Canyon
- 3rd Betty Collins - November Goldenrod
- HM Harold Wendt - Sunset
- HM Dave Drucker - West Virginia Weeds
- HM Lew Lewis - Nubble Light at Dawn
- HM Saverio Grimaldi - Black Shoes
- HM Bill Perry - Immature Herring Gull, Buzzard's Bay
- HM Marvin Danziger - Sunlight and Shadows

Advanced - Judge, Thelma Gray

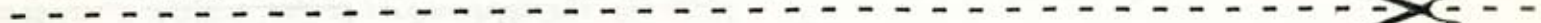
- 1st Fred Nathanson - Barefoot Wader
- 2nd Hal Ettinger - Return of the Fisherman
- 3rd Amelia Stolwein - Pattern by the Sea
- HM Sylvia Perry - Finished Fishing
- HM Stan Klem - Patrick and the Birds
- HM Berryl Longway - Bell Flower
- HM Mike Stein - On Edge in Zion
- HM Harold Rowland - Airport

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REMEMBER: NOVEMBER IS NATURE MONTH!

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Jim Harris, thanks for the hospitality!



PRINT COMPETITIONS - October 15, 1981

Subject: Open

Judge (all classes) Fred Figall

Novice Monochrome Print

- 1st Phil Fabrizio - Window (Series 1)
- 2nd Ralph Freeman - Snow Fences
- 3rd Jin Harris - Fishermen II
- HM George James* - Phoenix

*His first competition try!

Intermediate + Advanced Monochrome Print

- 1st Len Tuchin - Bimini Sunset
- 2nd Hal Ettinger - Water Weed
- 3rd Thelma Gray - Covered Bridge Pattern
- HM Mike Stein - Teton View
- HM Tim Stone - Misty Morn
- HM Hal Ettinger - Stripes

Novice Color Prints

- 1st Tim Stone - Possum and Pier
- 2nd Arthur Yellin - Icy Dogwood
- 3rd Arthur Yellin - Railroad Signal
- HM Tim Stone - Matthew Painting

CONGRATULATIONS TO:

Betty Collins who moves to Advanced Slides.

Tim Stone who moves to Advanced Color Prints.

"ON THE WAY UP"

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:
Normand Bernache
6313 63rd Place
Riverdale, Maryland 20737

WHAT'S A PRINT CRITIQUE MEETING
(and WHY SHOULD I ATTEND?)

PRINT CRITIQUE MEETINGS are informal gatherings of interested club members who wish to learn about various aspects of monochrome printing. No experience is necessary! The meetings are loosely structured and our club members are more than happy to share their knowledge and experience with you.

This year a number of interesting events are planned by chairperson Levin. There will be discussions of both technical and aesthetic aspects of monochrome printing. The September meeting began a series of discussions on films and developers particularly with respect to the relationships between various combinations. Shelly has scheduled several meetings in which attendees will be able to get a "personal" calibration of their favorite film/developer combos for their own equipment and methods. This will be done using a standardized lighting set-up, exposure by attendees of a grey scale, and densitometric measurements of the attendee's own home developed film.

The meetings will feature SSCC multi "Star" award recipients as guest "speakers" to discuss print quality and composition. They will also provide constructive critique of prints which attendees bring for the purpose.

Remember, the structure is informal; if there is a subject of particular interest to you, just let Shelly know and it will be discussed! If you have questions, just ask! For more information, call Shelly Levin at 424-0918.

(to my contributors - many thanks, Arthur)

THE NOVICE CORNER - How to make a good BW print from a slide; continued from last month.

Mike Stein's own personal method for making good quality black and white prints starting with a color slide may appeal to you; here's his idea:

" The process I am working with now is to enlarge the slide onto sheet film, which I then tray process. I am using Kodak's Super-XX, which is their recommendation for making black and white internegatives and for color separation work; I use HC-110 (dilution B), which also happens to be my regular "soup," and which is also one of Kodak's recommendations. Since I have a good 105 mm enlarging lens, and an enlarger that will go to 2 1/2 X 3 1/2; and an old negative carrier that happens to have a 2 X 3 inch opening, I opted for 2 X 3 inch internegatives.

Since grain is minimal in most slides, and shouldn't show up - in any event - in such a small enlargement, the only grain which will be in the final print will probably come from the internegative, hence my choice, bigger negative equal less grain in the print!

The holder I am using for the sheet film is simply two pieces of black mounting board with a 4 X 5 inch window in the top to hold the film, and an inset mask to go on top, which allows two 2 X 2 1/2 inch images on one sheet.

Since my exposure time (1 second at f=22) is only relevant to my equipment, you will have to experiment to derive your own. The film is tray developed with continuous agitation for 80% of the recommended times to help control contrast. So far the results are satisfactory, but I've got more testing to do, including contact printing the internegative for maximum sharpness



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CABLE RELEASE

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