



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

CABLE RELEASE

JANUARY, 1982

VOLUME 20 Number 5

HAPPY NEW YEAR

SLIDE MEETING

Thursday, January 7, 1982 7:45PM
Sligo Creek Recreation Center
Competition: ABSTRACT

REMEMBER that really neat filter you bought in 1964 because you thought you would use it often (and you've not used it at all)? HERE'S your big chance to get rid of it AND benefit your club at the same time.

THAT'S RIGHT GANG, IT'S TIME FOR OUR ANNUAL AUCTION!

For those of you who are new to SSCC, a little explanation is in order:

Every year our club sponsors an auction sale for various photographic and related items. All club members in good standing may sell at the auction, and the public is invited as potential buyers. We have the world's greatest auctioneer, Dr. Len Tuchin, and our treasurer keeps track of the whole biz!

Our club gets 10% of the proceeds from each sale (you get the rest) with a minimum commission of 50¢, and a maximum fee of \$10.00 (sell something for \$250.00 and SSCC still takes only \$10 for the fee!). If you wish you may earmark a greater commission, or even a total donation, to the club!

You may also combine several items into a single package - to be sold as a single deal - if you wish. Furthermore you may sell your services or photo works (e.g. an hour of darkroom instruction).

COME ONE, COME ALL - BRING CASH OR CHECKS, BRING RICH FRIENDS!

AFFILIATED WITH

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

PRINT MEETING

Thursday, January 21, 1982 7:45 PM
Longbranch Public Library
Competitions: Mono=ABSTRACT Color=ADV

Our First Print Meeting of the New Year will bring us the opportunity to view the work of a skillful photographer. Charles Rumph, a native Texan, has worn many hats; symphony french horn player, jazz musician/arranger, rodeo performer, Deputy Attorney General for California, he is currently an attorney with the U.S. Internal Revenue Service. He first studied photography formally with LIFE photographer Peter Stackpole in 1970. He published his first works, landscapes in an essay in California Living magazine in 1972.

Since moving to D.C. in 1972, Charles has taken First Prize in the Smithsonian Associates Photography Competition: Judge's Prize, Bodine Competition, Balto Sun in 1975-6, and has studied with photographer Frank Herrera.

Lately, he has focused his camera on architecture and sculpture, studying the play of shadows on surfaces. He subsequently established his own business specializing in the photography of art and architecture.

Charles has been featured in exhibits at Potter's House Gallery in D.C., at Glen Echo Park, at the Washington Cathedral, the Phillips Collection in D.C., the S. Rudy Gallery in Santa Fe, NM, and in his native Texas at the 1st National Bank in Houston. In addition, Rumph is a faculty member of the Glen Echo Photoworks and a visiting lecturer at the Corcoran School of Art.

Make a resolution to begin the New Year right, and plan to join us for what promises to be an exceptional evening.

gwccc 3 report

SLIDES

Nature - ADV - 2nd - Beryl Longway	Squirrel's Nest
Experimental - 1st - Stan Klemm	Ursula
Photojournalism-HM - Betty Collins	Ship Aground
HM - Norm Bernache	Firefighter
HM - Bill Perry	Swiss Cheesecake
HM - Hal Ettinger	Kayaker
Pictorial - NOV-HM - Arthur Yellin	Ready for Action
ADV-2nd- Anne Lewis	Train Steps
HM - Beryl Longway	Twin Spans
HM - Stan Klemm	Shanty Town
Architecture - HM - Hal Ettinger	Church Façade
HM - Hal Ettinger	Zig Zag
Close Up - HM - Betty Collins.	Preditor & Prey
HM - Beryl Longway	Mushroom & Green
Abstract - HM - Len Tuchin	Reflections with Pink
HM - Len Tuchin	Ripple Pattern
HM - Jerry Collins	Old Wood
Portraiture - HM - Beryl Longway	Model in White

PRINTS

Pictorial Monochrome	
NOV- HM- Arthur Yellin	Bright Idea
ADV- HM- Mike Stein	Hiker's Rest
HM- Shelly Levin	Jackson Hole
Nature-Mono-	
1st- Hal Ettinger	Water Weed
2nd- Thelma Gray	Mercid River
HM- Thelma Gray	Spectral Light
HM- Len Tuchin	Dogwood & Moss
Pictorial Color	
NOV- HM- Tim Stone	Possum and Pier
ADV-2nd- Art Benjamin	Fogbound
HM- Ralph Jones	Liftlock #3

GREAT WORK GANG!!

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THE GWCCC Individual Competition on December 5, 1981 was the largest interclub sponsored competitive event held to date in the Washington metro area! This year, 435 prints and 1,405 slides were entered by members of 14 photo clubs and 1 photo workshop. 312 of these came from SSCC members! This compares with 1,300+ entries in 1980, of which 225 were SSCC works.

This year we had 28 WINNERS (1st=2, 2nd=4, and 22 HM's) while last year we had a total of 21 winners (1st=1,

two 2nd's and 18 HM's). You may be interested to know that a total of 32 SSCC members entered this year's competition; 27 of them entering one or more slides of the 233 entered by our club; and 13 members submitted 3 or more prints each of the total 79 SSCC print entries. SIXTEEN SSCC members won out of 92 different winners in the whole competition!

Some of the conclusions that one can derive from these figures are:

- 1) You can't win if you don't enter; BUT YOU SURF CAN RECEIVE RECOGNITION IF YOU DO!
- 2) The more entries submitted, the better are your chances of taking home an award!

GFT OUT YOUR YA - YAs FOLKS, THERE'S GOLD, SILVER AND BRONZE IN THEM THERE HILLS!

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PRINT CRITIQUE MEETING

At the November meeting, we exposed ourselves to a grey scale lighting set-up. Our developed films were analyzed by Shelly Levin who will give us density readings and other test results at the January 28, 1982 meeting.

We will discuss these results and the "H&D" curves made from them at this time. Want to learn more about exposure & development? Come on down!

Call Shelly if you are interested - 424-0918
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NEW DIRECTIONS WORKSHOP

Mike Stein told the editor to say something about the forthcoming meeting; "SOMETHING!"

For those of you unfamiliar with the New Directions group and concept, this group was formed with SSCC to explore avenues of visual expression, both with and without photographic techniques, which are generally outside of the usual competitive "mold."

Mike is an extremely articulate and perceptive person sensitive to the various creative aspects of visual arts. A visit to the workshop is an experience! A chance to discuss and explore; to learn and to share! GIVE IT A TRY, YOU'LL LIKE IT!

ON ATTENDING THE GWCCC INDIVIDUAL COMPETITION

On December 5, my wife and I attended the GWCCC's annual Fall "individual" competition. It was a day of mixed feelings; joy upon receipt of two honorable mentions and of sharing the honors received by SSCC members, and disappointment in several areas.

Reports of the comfort of the facility are not exaggerations. The WGL auditoriums are, indeed, a pleasure. The competition was professionally conducted; the judging smooth and, in my opinion, the Slide section was fairly done.

The Competition was well attended by SSCC members, led by our President (who, with the aid of SSCC volunteers, ran the Slide portion) and our GWCCC representative Hal Ettinger tracking our entries.

Therein lies part of my disappointment; our entries. They were amazingly sparse in view of the quantity and fine quality of the work of SSCC members. In fact, we only had one entry in Nature Color Prints, and none in Intermediate Black and White. The latter was a particular shame since there were only 11 entries in this category. Therefore, the fine work of our members would have stood an excellent chance for recognition!

Above I noted the fairness of the Slide judging, but intentionally omitted the Print section. Although I only saw a small portion of the Print competitions, I was unhappy with that small part. I noted that at least one of the judges had his vote "up" before the print was even in the light box on the first round. I am told that the Nature Black and White group included an entry which prominently featured people; and this print was not eliminated from competition as should have been done.

The Slide competitions, by comparison, appeared to be uniformly and equitably judged within the loose confines of the GWCCC definitions. It is the feeling of several SSCC members that this is an area in need of revision. Alan Lisook suggests creation of fewer, more inclusive, categories to replace the current multitude which appear to be too vague for competitive purposes. In fact, slides of the same subject were seen as entries in at least three different categories. Lisook suggests a "People" category to replace "Portraiture" and "Photojournalism;" a "Nature/Scenics" category to clarify appropriate entries; a combined "Abstract and Experimental" grouping; and the "Pictorial" category for all other entries.

This suggestion is made for two reasons, 1) To clarify the placement of entries and to prevent the current situation in which the same subject

can be spread around in a way not intended; and 2) To shorten what has become a grueling day in the dark (the slide competitions took approximately nine hours!).

Personally, I believe that even if the above suggestion is not adopted, the current definitions should be revised to provide clear cut boundaries between categories. I do not think that two steps and a railing constitutes an "Architecture" shot, neither do slides of a gear or concrete road markers. I am even doubtful whether or not a doorknob and small portion of the door legitimately belong in "Architecture." Incidentally, three of the above described works took awards in that group.

Another suggestion has been made in order to expedite the various competitions through a slight change in the first round procedure:

Currently, a work need only receive a combined vote of 6 to be retained into the second round. On average, this means that each of the three judges need only vote "2" (=Good). While some insist that this is a valid practice because it gives the judges a chance to discard truly undeserving works while easily retaining others until they get a look at the whole range before further paring is done, others view this as an unnecessary prolongation of the judging process. It is pointed out that unless a work scores at least "3" in the first round, it generally doesn't have much of a chance to make it to the finals. The suggestion is made to raise the retention score by 1 point for a work to progress from the first to the second round. Thus, at least one judge, on average, would have to rate a work as outstanding or superior ("3" or "4") for it to get a second look. This appears to be an equitable, reasonable and intelligent way to expedite the lengthy judging process.

The Cable Release will publish your comments on this subject if you so desire.

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Hats off to Hal Ettinger:

Words cannot adequately thank him for the super job he did under adverse conditions in caring for and registering our GWCCC entries!

Several of us did not heed his request for early submission, so he had to deal with the cumbersome registration process for many last second entries. On top of that, some of us had the audacity to request substitutions from our All MD competition entries. Hal took our entries, made the switches and kept track of all

THANK YOU HAL!

| | | | | |
|--------|---------------------------|-------------------------|----------------------------|-------------------------|
| 000 1 | BAILEY, NED AND JOYCE | 13907 OVERTON LANE | SILVER SPRING MARYL 20904 | |
| 017 2 | BAKER, GEORGE W. | 6617 FAIRFAX ROAD | CHEVY CHASE MARYLAN 20015 | 654-6599 |
| 002 3 | BECKER, DONALD | 13115 DAUPHINE STREET | SILVER SPRING MARYL 20906 | 949-0473 |
| 003 4 | BELENKER, JERRY | 11606 LEBARON TERRACE | SILVER SPRING MARYL 20902 | 593-1325 |
| 018 5 | BENDER, MICHAEL J. | 12603 LITTLTON STREET | SILVER SPRING MARYL 20906 | 946-1129 |
| 004 6 | BENJAMIN, ARTHUR | 3922 TIVERTON ROAD | RANDALLSTOWN MARYLA 21133 | (301) 922-6067 |
| 005 7 | BERNACHE, NORMAN A. | 6313 63RD PLACE | RIVERDALE MARYLAND 20737 | 277-6935 |
| 010 8 | BLOSS, BERNARD | 1033 FLACTREE LANE | BALTIMORE MARYLAND 21208 | (301) 484-8296 |
| 011 9 | BLOCH, JOSEPH W. | 10400 RODNEY ROAD | SILVER SPRING MARYL 20903 | 434-2152 |
| 012 10 | BOISEN, EVELYN | 1001 CHISWELL LANE | SILVER SPRING MARYL 20901 | 593-4102 |
| 007 11 | BORELOS, JOHN | 6 DRAKE COURT | ROCKVILLE MARYLAND 20853 | 460-8448(H) 496-5771(O) |
| 014 12 | BROWNING, HAROLD | 12604 EASTBOURNE DRIVE | SILVER SPRING MARYL 20904 | 622-2091 |
| 001 13 | CATLETT, ROBERT A. | 8710 GEREN ROAD | SILVER SPRING MARYL 20901 | 585-7163 |
| 020 14 | CAUSEY, CLECY A. | 5915 TANAR DRIVE APT.6 | COLUMBIA MARYLAND 21045 | 596-3474 |
| 113 15 | CHAPIN, DOUGLAS | 9303 FERNWOOD | BETHESDA MARYLAND 20817 | 469-8981(H) 282-7754(W) |
| 015 16 | CHASE, STANLEY | 415 HILLMOOR DRIVE | SILVER SPRING MARYL 20901 | 593-6018 |
| 019 17 | COHEN, JAY FRED | 4960 WOODWARD GARDENS | COLUMBIA MARYLAND 21044 | 730-4551 |
| 021 18 | COLLINS, GERALD & BETTY | 601 WINDMILL LAHE | SILVER SPRING MARYL 20904 | 384-7131 |
| 030 19 | DANZIGER, MARVIN H. | 3000 RED LION LANE | SILVER SPRING MARYL 20904 | 572-5495 |
| 022 20 | DAVIS, JOE | 4501 WOODFIELD ROAD | KENSINGTON MARYLAND 20895 | 946-4307 |
| 023 21 | DE BUCHANANNE III, GEORGE | 7205 24TH AVENUE | W. HYATTSVILLE MARY 20783 | 422-7534 |
| 035 23 | DRUCKER, ARTHUR J. | 8304 HARTFORD AVENUE | SILVER SPRING MARYL 20910 | 588-8916 |
| 037 24 | DRUCKER, DAVID AND SUSAN | 8304 HARTFORD AVENUE | SILVER SPRING MARYL 20910 | 588-8916 |
| 028 25 | EISENBERG, HARVEY | 4213 BRIGGS CHANEY ROAD | BELTSVILLE MARYLAND 20705 | 937-2985 |
| 038 26 | EPSTEIN, JOSEPH B. | 1108 SCHINDLER DRIVE | SILVER SPRING MARYL 20903 | 593-2175 |
| 024 27 | EPSTEIN, LINDA S. | 1716 SHILLING LANE | SILVER SPRING MARYL 20906 | 460-9014 |
| 029 28 | ETTINGER, HAROLD | 6787 SURREYWOOD LANE | BETHESDA MARYLAND 20034 | 365-2543 |
| 016 29 | FABRIZIO, PHILIP | 10051 RIDGELINE ROAD | GAITHERSBURG MARYLA 20760 | 948-7295 |
| 032 30 | FERRIS, GEORGE | 1131 UNIV BLVD W#1901 | SILVER SPRING MARYL 20902 | 649-2109 |
| 033 31 | FOSTER, BETTY | 2445 LYTTONSVILLE ROAD | SILVER SPRING MARYL 20910 | 588-7340 |
| 066 32 | FREEMAN, RALPH | 11111 LOMBARDY ROAD | SILVER SPRING MARYL 20901 | 593-2465 |
| 120 33 | GERSHENSON, LEO | 10705 CAVALIER DRIVE | SILVER SPRING MARYL 20901 | 593-3588 |
| 037 34 | GILLESPIE, PATRICK | 8125 GAVIN STREET | NEW CARROLLTON MARY 20784 | 565-3610(O) 474-7807(H) |
| 043 35 | GRAY, EMERSON & THELMA | 628 EDMONSTON DRIVE | ROCKVILLE MARYLAND 20851 | 762-8415 |
| 108 36 | GRIMALDI, SAVERIO | 12912 ALLERTON LANE | SILVER SPRING MARYL 20904 | 384-3468 |
| 023 37 | HANSEN, JERRY | 9407 RUSSELL ROAD | SILVER SPRING MARYL 20910 | 881-8373 |
| 045 38 | HARRIS, JAMES P. | 1801 ELTON ROAD | ADELPHI MARYLAND 20783 | 434-6225 |
| 047 39 | HEIL, CHRISTOPHER | 14708 COBBLESTONE DRIVE | SILVER SPRING MARYL 20904 | 384-7189 |
| 121 40 | HELLER, GEORGE | 1017 ROBROY DRIVE | SILVER SPRING MARYL 20903 | 434-0961 |
| 031 41 | HERRICK, GEORGE H. | 4504 44TH STREET N.W. | WASHINGTON D.C. 20016 | 245-8578(O) 362-0825(H) |
| 006 42 | HORWITZ, DANIEL | 4808 ESSEX AVENUE | CHEVY CHASE MARYLAN 20815 | 654-0582 |
| 041 43 | HOWE, PETER R. | 602 PERTH PLACE | SILVER SPRING MARYL 20901 | 593-5375 |
| 119 44 | JAMES, GEORGE | 3000 VANDEVER STREET | BROOKNEVILLE MARYLAN 20833 | (301) 774-2117 |
| 013 45 | JONES, RALPH D. | 2500 Q STREET NW | WASHINGTON D.C. 20007 | 265-6440 |
| 026 46 | KARASIK, MONROE | 9 WEST LENOX STREET | CHEVY CHASE MARYLAN 20815 | 656-5254 |
| 077 47 | KILEY, FRANCES H. | 512 BLICK DRIVE | SILVER SPRING MARYL 20904 | 622-0142 |
| 036 48 | KINSSELLA, JIM | 12301 LA PLATA STREET | SILVER SPRING MARYL 20904 | 572-5262 |
| 079 49 | KLEN, STAN | 5019 KENESAW STREET | COLLEGE PARK MARYLA 20740 | 345-9328 |
| 065 50 | KNISELY, CURTIS G. | 12807 TWO FARM DRIVE | SILVER SPRING MARYL 20904 | 622-0462 |
| 052 51 | KREIZMAN, GARRY | 1516 LENONTREE LANE | SILVER SPRING MARYL 20904 | 384-4911 |
| 070 52 | KURLANDER, RAYMOND | 10502 TRUXTON ROAD | ADELPHI MARYLAND 20783 | 673-5270(O) 439-1456(H) |
| 071 53 | LEVIN, SHELDON | 1 NARCIA COURT | ROCKVILLE MARYLAND 20851 | 424-0918 |
| 072 54 | LEWIS, LEW & ANNE | 12914 ALLERTON LANE | SILVER SPRING MARYL 20904 | 384-4938 |
| 048 55 | LISOCK, ALAN | 12011 COLDSTREAM DRIVE | POTOMAC MARYLAND 20854 | 299-9291 |
| 115 56 | LONG, PAUL | 6 HILLTOP ROAD | SILVER SPRING MARYL 20910 | 588-2461 |
| 076 57 | LORDMAY, RALPH & BERYL | 10311 DEHEWNE ROAD | SILVER SPRING MARYL 20903 | 439-8183 |
| 044 58 | LUZENSKI, FRAN | 2704 RAMBLER COURT | ADELPHI MARYLAND 20783 | 422-0902 |
| 034 59 | MACKINNON, PEGGY | 3 FOXS HILL ROAD | BETHESDA MARYLAND 20014 | 530-8816 |
| 067 60 | MARS, LARRY | 2202 REEDIE DRIVE | SILVER SPRING MARYL 20902 | 946-6478(H) 472-3796(W) |
| 050 61 | NETESER, SARAH E. | 4004 RANDOLPH ROAD | SILVER SPRING MARYL 20902 | 933-7331 |

6 notice

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 | 774-3463 |
| 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 |

WEDNESDAY - JANUARY 13, 1982

COLOR PRINTING FOR BEGINNERS!!

Want to learn the darkroom techniques necessary to produce great color prints?

Sylvia Perry is offering this class for beginners in her darkroom at

11602 Georgia Avenue
Wheaton, Maryland

942-0014

(Opposite Good Counsel High School)

Interested in attending? Please let Sylvia know!

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| | | | | |
|--------|---------------------------|---------------------------|---------------------------|-----------------------------|
| 081 62 | MILLER, MARTIN | 8808 SUNDALE DRIVE | SILVER SPRING MARYL 20910 | 585-6358 |
| 123 63 | MOATE III, HARRY F. | 10049 MAPLE LEAF DRIVE | GAITHERSBURG MARYLA 20879 | 869-3577 |
| 049 64 | NOTISE, PAUL J. | 6 WHETSTONE DRIVE | GAITHERSBURG MARYLA 20877 | (301) 869-0147 |
| 082 65 | NATHANSON, FRED | 11400 DORCHESTER LANE | ROCKVILLE MARYLAND 20852 | 468-6194 |
| 104 66 | PERRY, BILL | 607 LAMBERTON DRIVE | SILVER SPRING MARYL 20902 | 593-5203 |
| 061 67 | PERRY, SYLVIA & MORRIS | 11602 GEORGIA AVENUE | SILVER SPRING MARYL 20902 | 942-0014 |
| 091 68 | PUGATSKY, ROBERT | 4 PINELEA COURT | BALTIMORE MARYLAND 21208 | (301) 655-6742 |
| 073 69 | ROSENHAFT, MORT | 12110 LIVINGSTON STREET | SILVER SPRING MARYL 20902 | 942-2775 |
| 094 70 | ROSENTHAL, AARON | 3001 VEAZEY TERRACE N.W. | WASHINGTON D.C. 20008 | 362-3082 |
| 084 71 | ROSENTHAL, BRUCE | 902 HERON DRIVE | SILVER SPRING MARYL 20901 | 434-6416 |
| 096 72 | ROTHENBERG, LEON | 904 CADDINGTON AVENUE | SILVER SPRING MARYL 20902 | 593-4414 |
| 064 73 | ROWLAND, HAROLD C. | 7726 OLD SPRINGHOUSE ROAD | MCLEAN VIRGINIA 22102 | 384-5218 |
| 122 74 | RUBENSTEIN, NORMAN & PEAR | 359 SCOTT DRIVE | SILVER SPRING MARYL 20904 | 384-6795 |
| 097 75 | RUEGER, LAUREN J. | 1415 GLENALLAN AVENUE | SILVER SPRING MARYL 20902 | 942-7733 |
| 103 76 | SCANLAN, JOHN | 608 SOUTH ROBINSON STREET | BALTIMORE MARYLAND 21224 | |
| 068 77 | SENSEMAN, CLAIRE | 10718 GATEWOOD AVENUE | SILVER SPRING MARYL 20901 | 593-1991 |
| 008 78 | SHAFFER, WILSON | 6704 MCCAHILL DRIVE | LAUREL MARYLAND 20707 | 490-3198 |
| 101 79 | SILVEY, TED | 4616 30TH STREET N.W. | WASHINGTON D.C. 20008 | 363-0501 |
| 106 80 | STEIN, MICHAEL | 1425 CHILTON DRIVE | SILVER SPRING MARYL 20904 | 384-5427 |
| 107 81 | STEWART, HENRY | 147 FLEETWOOD TERRACE | SILVER SPRING MARYL 20910 | 587-6877 |
| 109 82 | STOLWEIN, WALTER & AMELIA | 5211 ROOSEVELT STREET | BETHESDA MARYLAND 20014 | 530-0921 |
| 051 83 | STONE, TIM | 12533 WOODSTOCK DRIVE | UPPER MARLBORO MARY 20772 | 627-1514 |
| 077 84 | STURMAN, GILBERT | 903 ORANGE DRIVE | SILVER SPRING MARYL 20901 | 593-1729 |
| 092 85 | TRAYNOR, MIKE | 2313 BIDLE ROAD | MIDDLETON MARYLAND 21769 | |
| 042 86 | TUCHIN, LEONARD | 6428 DANVILLE COURT | ROCKVILLE MARYLAND 20852 | 881-9339 |
| 116 87 | VIERLING, BETTY | 8717 BRADFORD ROAD | SILVER SPRING MARYL 20901 | 585-6610 |
| 009 88 | WATERS, ROBERT (SKIP) | 5014 ROUND TOWER PLACE | COLUMBIA MARYLAND 21044 | 730-4286 |
| 118 89 | WENDT, HAROLD | 501 PIPING ROCK DRIVE | SILVER SPRING MARYL 20904 | |
| 054 90 | WILSON, HYRA L. | 6148 NT. PHILLIP ROAD | FREDERICK MARYLAND 21701 | 1-473-5593 |
| 075 91 | YELLIN, ARTHUR K. | 12 DUTCHESS COURT | OLNEY MARYLAND 20832 | 774-3463 |
| 124 92 | ZARFOSS, DIANA | 5805 CHERRYWOOD LANE | GREENBELT MARYLAND 20770 | 345-9418 |
| 057 93 | ZARITSKY, IRVING | 27 MIDLINE COURT | GAITHERSBURG MARYLA 20878 | 227-1889(0) 301 926-9522(H) |

As you will recall, in the last issue of the Cable Release, we presented information on "Standard Speed Developers." Here is the second part of our article on developers reprinted by permission of D. Porter (Porter's Camera Store, Cedar Falls, Iowa 50613).

In next month's issue, we will try to explain "One-shot," "Compensating," "High Energy," "Fine Grain," and "Soft Acting" as these terms apply to Black and White Developers.

STANDARD SPEED DEVELOPERS

| FILM TYPES | | ASA | Developing Times at 68° F. | | | | | | |
|------------|-------------|-----|----------------------------|-----------|-----------|-------------------|------------|--------------|------------------|
| KODAK | Panatomic-X | 32 | 16 | 3 | NA | 5-7 | 5-7 | 4 1/2 | 7-12 |
| | Plus-X | 125 | 10 | 3 | 3 | 5-7 | 5-7 | 5 | 7-11 1/2 |
| | Tri-X | 400 | 14 | 3 | 3 | 8-10 | 8-10 | 7 1/2 | 10-17 1/2 |
| ILFORD | Pan-F | 50 | 4 | 2 1/2 | NA | 6-14 | 6-14 | NA | 10-15 |
| | FP4 | 125 | 5 | 3 | NA | 6-15 | 6-15 | 5% | 10-16 |
| | HP5 | 400 | 7 | 3 1/2 | NA | 7-23 | 7-23 | 6 | 11-22 |
| AGFA | Aglapan 25 | 25 | 8-10 | 2 1/2 | NA | NA | NA | NA | NA |
| | Aglapan 100 | 100 | 8-10 | 3 | NA | NA | NA | NA | NA |
| | Aglapan 400 | 400 | 10-20 | 3 | NA | NA | NA | NA | NA |
| | | | Agfa Rodinal | Edwal FG7 | Ethol UFG | Ilford ID-11 Plus | Kodak D-76 | Kodak HC-110 | Kodak Microdol-X |

NA - data not available

INCREASED SPEED DEVELOPERS

ACU-1 Gives an effective increase in film speed, yet preserves the fine-grain quality. After the stock solution is made from powder form, ACU-1 is diluted 1:5 or 1:10, depending on the film type and speed. ACU-1 is a moderately fast developer, processing most 35mm films under ten minutes.

ACUFINE One of the most popular developers for push-processing films Acufine produces uniform fine grain, good resolution and a long tonal range. It is a very fast developer and processes most 35mm films in less than seven minutes. The stock solution is used undiluted and can be replenished.

AGFA RODINAL Described in "Standard Speed Developers"

DIAFINE This developer differs from most because it has two solutions. All films (regardless of ASA) are developed for the same amount of time, and processing temperature doesn't have much effect on the density of the negatives. Films are developed in Solution A for three minutes, then in Solution B for three minutes. The working solutions are used undiluted, have an extremely long working life and don't require replenishment. Diafine gives a large increase in the effective film speed and has good resolution and sharpness with fine grain.

ETHOL BLUE This liquid concentrate is good for general use at high effective film speeds. It produces negatives with a maximum amount of shadow detail, high accutance and medium fine grain. Ethol Blue is usually diluted 1:30 for use, but can be diluted up to 1:120 for special applications. It's an active developer, with short development times. Since Ethol Blue is diluted directly from the bottle, it is a good developer for the photographer who occasionally wants to push-process a roll of film.

ETHOL UFG Described in "Standard Speed Developers".
ILFORD MICROPHEN An energetic developer that can increase the effective speed of Ilford HP5 film up to 3X. Microphen has low alkalinity, which helps prevent the grain clumping associated with most developers when film is push-processed. Microphen is especially recommended for high speed films such as Ilford HP5 and Kodak Tri-X. This developer is supplied as a powder and the stock solution can be used straight or diluted 1:1 or 1:3 for better sharpness.

OPTIMATE This is a unique system consisting of developer, fixer and stabilizer. The surface-acting developer gives very good resolution and fine grain. Exposure indexes can be increased one, two or three f-stops and the liquid developer concentrate can be diluted 1:7, 1:12 or 1:24. Optimate fixer is used for only two minutes, followed by two minutes in the Optimate stabilizer, which gives archival permanence without washing.

PATERSON ACULUX A general-purpose film developer that gives 1/3 f-stop increase in film speed. Aculux liquid concentrate is diluted 1:9 for normal use. It offers fine grain, good tonal gradation and good sharpness.

PATERSON ACUTOL Like Aculux, this liquid developer is diluted 1:9 for normal use. Acutol increases the film speed about 1/2 f-stop and is noted for its high resolution and sharpness with a full tonal scale.

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INCREASED SPEED DEVELOPERS

8

| Film Type | ASA | Maximum Recommended Speeds
(developing times at 68° in parenthesis) | | | | | | | | | | |
|-----------|-------------|--|--------------|---------------|-----------------|-------------|-------------|---------------|------------------|----------------|-----------------|-----------------|
| | | 64
(6-10) | 100
(3-4) | 32
(16) | 160
(6) | 64
(3-4) | 80
(2-3) | NA | 250
(8-10) | 40
(7) | 50
(5) | |
| KODAK | Panatomic-X | 32 | 64
(6-10) | 100
(3-4) | 32
(16) | 160
(6) | 64
(3-4) | 80
(2-3) | NA | 250
(8-10) | 40
(7) | 50
(5) |
| | Plus-X | 125 | 250
(10) | 250
(4-5) | 800
(16-20) | 400
(6) | 400
(3) | 320
(4) | NA | 1000
(8-10) | 160
(6) | 200
(7) |
| | Tri-X | 400 | 1000
(11) | 1000
(5-6) | 1600
(18-20) | 1600
(6) | 2000
(6) | 1200
(5-6) | NA | 3200
(8-10) | 500
(9) | 640
(9) |
| ILFORD | Pan-F | 50 | 64
(6-10) | NA | 50
(4) | 125
(6) | 80
(4-5) | 80
(2-3) | 80
(9) | 400
(6-8) | 64
(5) | 80
(5) |
| | FP4 | 125 | 250
(10) | 250
(4-5) | 125
(10) | 320
(6) | 320
(3) | 320
(3-4) | 650
(17) | 1000
(8-10) | 160
(6) | 200
(6) |
| | HP5 | 400 | 1200
(15) | 1600
(9) | 250
(7) | 800
(6) | 1000
(5) | 1200
(5-6) | 3200
(14-18) | 3200
(8-10) | 500
(9) | 640
(9) |
| AGFA | Agiapan 25 | 25 | NA | NA | 25
(8-10) | 64
(6) | NA | NA | NA | NA | 32
(6) | 40
(6) |
| | Agiapan 100 | 100 | NA | NA | 100
(8-10) | 320
(6) | NA | NA | NA | NA | 125
(7-8) | 160
(7) |
| | Agiapan 400 | 400 | NA | NA | 400
(10-20) | NA | NA | NA | NA | NA | 500
(9-10) | 640
(10) |
| | | | ACU-1 | Acufine | Agfa Rodinal | Dialine | Ethol Blue | Ethol UFG | Ilford Microphen | Optimate | Peterson Acutux | Peterson Acutol |

NA: data not available

OTHER DEVELOPERS

H & W CONTROL Combing very thin emulsion H&W VTE Pan film with H&W Control 4.5 developer results in negatives with extremely fine grain and high resolution. H&W VTE Pan Film is a high-contrast film with an ASA rating of 50. H&W 4.5 liquid concentrate developer compensates for the high contrast and results in negatives with normal contrast. H&W Control 4.5 developer is diluted approximately 1:24 to make a one-shot working solution that will develop VTE Pan Film in 4½ minutes at 68°.

Another film that works very well with H&W Control 4.5 developer is Kodak Technical Pan Film 2415. This thin-emulsion, high contrast film is designed primarily for photomicrography and copy work, but it is an excellent film for pictorial photography when developed in a compensating developer that lowers the contrast to a normal tonal scale. For a starting point, shoot Technical Pan Film at an exposure index of 32 and develop in H&W Control 4.5 developer for seven minutes at 68°. Both H&W VTE Pan and Kodak Technical Pan films produce extremely fine grain negatives with ultra-high resolution. These films are highly recommended for making sharp and grainless big prints.

The wide selection of black and white film developers on the marketplace lets photographers fine-tune specific film-developer combinations for certain needs. For example, one combination may be good for general-purpose use under normal light conditions. Another might be better for photography under dim lighting, where the film speed needs to be "pushed" so faster shutter speeds can be used. A third combination may produce ultra-sharp negatives perfect for exhibition size prints.

In addition to these developers, there are myriads of others; some are special purpose, such as the developers intended for litho (extremely high contrast) films.

A word of advice may be had from Shelly Levin, who says "Find one film and developer combination which seems satisfactory, then stick with it until you know both the film and the developer well!!!"

Additionally, the time/temperature/concentration charts included with this article are solely intended to be starting points. As you learn more about our fascinating hobby, you will find out when to increase time, decrease concentration, etc.

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Art Benjamin - Thank you for the color printing workshop!

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