



SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND  
20901-0709



# CABLE RELEASE

MAY 1982

VOLUME 20 NUMBER 9

## SLIDE MEETING

Thursday, May 6, 1982 7:45 PM  
Sligo Creek Recreation Center  
Competition = Open

"Lighting in Museum Photography" will be presented by Richard C. Amt. As Supervisory Photographer at the National Gallery of Art, Mr. Amt is in an excellent position to develop practical and efficient procedures for this often difficult task.

He's been with the National Gallery for 7½ years, prior to which he was a staff photographer at Dumbarton Oaks in Georgetown. His other photographic experience includes military duty with the Air Force and aerial photography in Alaska.

His talk will concern the principals behind lighting for the photography of museum objects including those presenting special problems. Slides of such work will be shown, including examples of the use of polarizers and Ultra-violet lighting techniques.

If you've ever tried to photograph a piece of art, you know how difficult a task it can be; don't miss this chance to learn the right way!

AFFILIATED WITH

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

## PRINT MEETING

Thursday  
May 20, 1982, 7:45 PM  
Longbranch Public Library, Silver Spring  
Competitions: Monochrome = Open  
Color = Novice, Advanced

The Silver Spring Camera Club turns back the hands of time: May will become January, and our guest speaker will be Charles Rumph (it's taken him this long to dig out from the snow and ice).

In case you can't read the January Cable Release because it is now lining your bird cage (or worse!?): Mr. Rumph's works have been widely published with photographic showings at various notable galleries across the country.

His photography has been as varied as his career; the latter has included Deputy Attorney General for the State of California, symphony musician, and -currently- attorney with the IRS.

Should be a fascinating evening! Join us.

\* \* \* \* \*  
\* \* THESE ARE THE LAST REGULAR CLUB  
\* \* MEETINGS OF THE 1981-2 PHOTOGRAPHIC  
\* \* YEAR! REMEMBER TO BRING YOUR "YEAR-END  
\* \* COMPETITION ENTRIES!!  
\* \* See the rules which appeared in last  
\* \* month's Cable Release. Up to five  
\* \* entries in each category (BW prints,  
\* \* Color prints and slides).  
\* \* Be a WINNER...ENTER!!!  
\* \*

years, months, weeks, days, hours, minutes, seconds...

TIME EXPOSURE

- Thursday 5/6/82 Slide Meeting  
7:45 PM Competition=Open  
Sligo Creek Rec Ctr
- Saturday 5/8/82 GWCCC INTERCLUB  
9 AM COMPETITION  
(see article and map on this page)
- Wednesday 5/19/82 Board Meeting  
7:30 PM  
Anne Lewis' Home See Article below
- Thursday 5/20/82 Print Meeting  
7:45 PM Competitions:  
Longbranch Public Mono = Open  
Library Color= Novice  
Advanced
- Wednesday 5/26/82 Print Critique  
7:30 PM  
Shelly Levin's Home 424-0918
- Thursday 6/3/82 Year End Banquet  
7:30 PM  
Washingtonian Motel
- Friday - Sunday NECCC ANNUAL  
July 9 - 11, 1982 SEMINAR (AMHERST)  
Amherst, Mass.

BOARD MEETING

UNHAPPY WITH JUDGING? WANT TO HAVE THE CLUB'S POINT/ADVANCEMENT SYSTEM CHANGED?

Come to the Board Meeting and voice your opinions! It is open to all members in good standing. Please call Anne and let her know that you're coming! 384-4938.

\* \* \* \* \*

INTERESTED IN A "GOOD DEAL" ON SEVERAL OF THE MOST POPULAR PHOTOGRAPHIC MAGAZINES? (I know you have the Cable Release, but that isn't quite enough...we don't carry ads!). CONTACT OUR PURCHASING AGENT, FRED NATHANSON FOR THE LATEST PRICES AND AN ORDER BLANK.

GWCCC CLUB COMPETITION

BEST SHOW IN TOWN ( and free too! )...

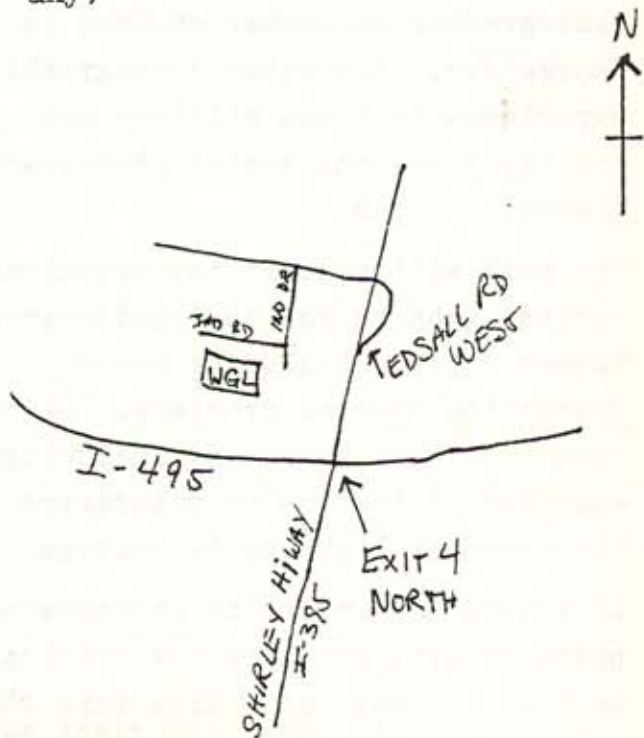
This is it, our beloved Silver Spring Camera Club vs all the others. As Mike Stein put it, "We're the best club in both councils...." Come to the competition and see what he means. Our works, selected to represent the club in the various categories and classes, will go up against similarly selected works from other GWCCC member clubs.

The facilities are better than nice, they are luxurious. There's also plenty of parking!

SATURDAY, MAY 8, 1982...starting at about 9 AM...

Washington Gaslight Company Auditorium  
Take the Washington Beltway (I-495) to Exit 4 onto Shirley Highway (I-395) NORTHBOUND. Go about 1/2 mile to second turnoff - EDSALL ROAD WEST. Take Edsall Road westbound for about 1/4 mile to the first major intersection at traffic light - Industrial Drive. Turn LEFT and follow INDUSTRIAL DRIVE to INDUSTRIAL ROAD which will take you to the WGL Building (microwave antenna on roof). Total distance from the Beltway Exit 4 of about 1 mile.

(it sounds worse than it is, I was there and found it easily, even with a bad map. aky)



As Always, the Cable Release is interested in presenting all views on subjects of importance to our membership...

COMMENTS - LEN TUCHIN

We must consider measures to insure some way to get quality in our "judges."

At the April 15th monochrome print meeting we were subjected to a ridiculous display by a "curator" who would be well advised to stay behind the scenes lest his degree and job be revoked. This verbose fraud had the audacity (Not the right, mind you - the audacity) to declare that 16 X 20 prints should not be made from 35mm negatives because of grain enlargement! This statement was made to a camera club that regularly competes in GWCCC and All Maryland competitions, and inter and intra-club competitions, and art shows with such 16 X 20 prints.

He then "examined" the prints from a distance as close as his eyesight permitted - just the wrong thing to do with an enlargement!

He followed this farce by arbitrarily deciding that fine and medium speed film prints had grain that was too large, but that Infra-Red prints were done, "To look like charcoal drawings." (expletive deleted).

Finally, he incorrectly decided some prints had uneven tones in the sky. In fact, I checked such a print and negative with a densitometer (as well as my eyes) and found that he was wrong and did not know what he was talking about!

We do not need such fools as judges and should not be satisfied to say to ourselves, "How can we know what a judge might say?" We should have stopped him midstream and told him that we accept and welcome 16 X 20 prints and that he should have judged accordingly.

ENOUGH OF THIS - I SAY - ENOUGH!

\* \* \* \* \*

Agree? Disagree? Wish to add your comments? Please submit your "letters to the editor" before the end of the May print meeting for publication in the June/July issue of the Cable Release.

Arthur K. Yellin, Editor  
12 Dutchess Court  
Olney, MD 20832

From Bill Perry comes word of an interesting photographic exhibit...CHINA FROM WITHIN: CONTEMPORARY CHINESE LANDSCAPES.

An exhibit of color and black and white photographs from The People's Republic of China will be held in Washington beginning May 7 and continuing through mid-August. The 48 photographs, made mostly by professionals, have never before been shown in America. Under the sponsorship of the International Photography Society, with support from the Xerox foundation, the exhibit will be held at the National Academy of Science, and will be open to the public from 9 to 5 Monday through Friday.

+++++

Thank you Saverio for your workshop on that unique gadget...Bill Perry thanks for the word on Checkbook...Bernie Blass, I'm still trying to figure out how to put a Grey in my photos; Emerson and Thelma won't stand still for me!

\* \* \* \* \*  
BUY AMERICAN! So I bought American! I bought a Beseler enlarger, having finally come to peace with myself over spending about \$150 more than I had originally planned.

My first experiences with the color head gave me trouble because the dichroic dials wouldn't stay where I set them. The head leaked light like a sieve, and the chassis rode on the column like a conestoga wagon. So I returned the head for a new one. Gordon Studio was very helpful. The new one suffered many of the same problems, so I wrote to the firm...they answered me promptly and, almost in these exact words, "TOUGH LUCK." I later learned that the employee who had replied to my letter was fired for such responses.

Months later, when I tired of the same problems, the local representative agreed to take the head back to the company for me. It was returned with little change in the problems.

Almost two years after my original purchase, and after extensive correspondence, I was told to send the entire enlarger back to New Jersey. Due to its size and my desire to speak to someone face-to-face, I took the thing back personally.

After being kept waiting for 45 minutes (which was, I must admit, partially my fault for arriving during the employee's lunch break), I was summarily handed a "new" enlarger without any discussion at all. Upon my arrival home,  
CONTINUED ON PAGE 4

APRIL SLIDE COMPETITION - 4/1/82

JUDGE: BOB OAKES

NOVICE SLIDES - OPEN

- 1st "Look Down" Harold Wendt  
 2nd "Black and White" Norman Rubenstein  
 3rd "Penny Ante" Lynda Epstein  
 HM "Egret #2" Jerry Collins  
 HM "Ball and Vase" Fran Luzenski  
 HM "Amusement Park" Lynda Epstein  
 HM "Thai Market" Evelyn Boisen  
 HM "Route 40 Sunset" Jerry Collins

ADVANCED SLIDES - OPEN

- 1st "Portraits in Profile" Leon Rothenberg  
 2nd "Sunset Gulls" Len Tuchin  
 3rd "The Old Hens" Walter Stolwein  
 HM "Sarah and Her Bandaid"  
     Stan Klem  
 HM "Red & Blue Squiggles" Len Tuchin  
 HM "Captain Ahab" Leon Rothenberg  
 HM "Reflections" Amelia Stolwein  
 HM "Leaves in Fog" Anne Lewis  
 HM "Canadian Motif #1" Leon Rothenberg

## CONGRATULATIONS!!

Jerry Collins moves to Advanced Slides.  
 Lynda Epstein moves to Advanced Slides.

PRINT COMPETITIONS - 4/15/82

Judge: Tom Beck

Novice Monochrome

- 1st Lynda Epstein -Japanese Fans  
 2nd Lynda Epstein -Valerie II  
 (Lynda, we're glad to have you!!!!!!)  
 3rd George DeBuchananne -Iron Horse at  
     Rest  
 HM Paul Lipson -Look Glass  
     Fall

(Congratulations Paul on your first  
 entries and first ribbon!)

Intermediate Monochrome

- 1st Arthur K. Yellin -An Apple A Day  
 2nd Paul Motise -Lock, Knot and  
     Latch  
 3rd Arthur K. Yellin -Foggy Oak  
 HM Aaron Rosenthal -Reflections II

Advanced Monochrome

- 1st Hal Ettinger -Classroom View  
 2nd Alan Lisook -Laundry  
 3rd Mike Stein -Trailers #1  
 HM Len Tuchin -Winter Window  
     White  
 HM Mike Stein -Sunspots

The Cable Release accidentally omitted the following All Maryland Club Competition Winners in the last issue; therefore, with our apologies, we honor:

Advanced Slides Winners

- HM Stan Klem - Ursula  
 HM Ralph Longway - Motif in Water

BUY AMERICAN - continued from page 3

I set up my "new" enlarger. To my incredulous surprise, the Yellow filter knob did not turn smoothly. Upon investigation, I found that the metal part which "rides" on the Yellow filter cam had a small curled piece added to it, apparently as an afterthought.

I phoned Beseler and spoke with the customer service representative who I had been dealing with. He told me that by the sound of it, the head had been "jury-rigged" upon its return by another dissatisfied customer. Oh Yes, I almost forgot to mention that my "new" enlarger had allegedly been "worked over carefully" and "been fully aligned" for me!

The customer service rep offered to send me a new head (or my old one, if I wished) in exchange for this one. I accepted his offer to get my old one back, provided the bugs had been worked out! A couple of days later, he phoned to ask me if it would be OK to just send the dichroic filtration part of the head, "Because he wouldn't have to hassle with management" "He already had to fight with management to get me what I had already received!!"

In the end, I have two dichroic filter sets, although one doesn't quite work too well. I do have what amounts to a brand new enlarger which works satisfactorily. BUT I COULD HAVE DONE WITHOUT ALL THE AGGRAVATION AND A TRIP TO NEW JERSEY (which cost me a day's leave). ALL THIS FOR MORE THAN \$350 TOO!!!

I understand that other club members have had headaches from Beseler product and their "customer service." Keep this in mind when you Buy American!!!!

Our officers and chairpeople want you to know that they are available to answer your questions, listen to your comments and your suggestions, and respond to your criticisms.

Their names and phone numbers are provided below, and appear in each issue of The Cable Release for your convenience!

Pres.	Anne Lewis	384-4938
V.P.	Sylvia Perry	942-0014
Sec.	Fran Kiley	622-0142
Treas.	Normand Bernache	277-6935
Dir.	Skip Waters	730-4286
Slide Prog.	Betty Foster	588-7340
Print Prog.	Phil Fabrizio	948-7295
Editor	Arthur Yellin	774-3463
GWCCC	Hal Ettinger	365-2543
All MD	Anne Lewis	384-4938
Slide Crit.	Stan Chase	593-6018
Mono. Crit.	Shelley Levin	424-0918
Color Crit.	Sylvia Perry	942-0014
New Direct.	Mike Stein	384-5427
Field Trips	Garry Kreizman	384-4911
Workshops	Harold Browning	622-2091
Purch.	Fred Nathanson	468-6194
Hosp.	Jim Harris	434-6225
Montg. Cty Arts Council	Mike Stein	384-5427
** ** *	** ** *	** ** *

**THE NOVICE CORNER** - This month we provide information on a "magic" film in response to an inquiry from one of our newer members. The answers, hopefully contained in the following article, appear courtesy of MODERN PHOTOGRAPHY, which journal not only granted permission for our use of the article, but also a copy of the article itself!

Due to our inability to accurately reproduce the color photos of the article, they have been omitted. If you wish to see them, please ask the Cable Release editor, who will maintain them "on file."

ONE OF THE nice things about being an editor is the freedom to vent your spleen to your friends, colleagues, etc. Usually, it really doesn't matter because such columns are ignored. However, not in our club...

A funny thing happened with respect to the April issue of the Cable Release. It seems that lots (maybe all) of you read my comments on judging. Some of you agreed with me; you I like! Others disagreed, ah well, there's no accounting for taste. Seriously, I am glad that you responded, either way. It is extremely flattering to know that I had some effect on your thoughts and elicited some feelings.

Incidentally, letters to the editor will be published uncut (but expurgated). So, Fred, send me your comments ... you are entitled to your opinion as much as I am to mine (and they should both be shared).

I have one last comment on judging: would someone kindly tell me what a helicopter is supposed to do besides fly?

AKY

\* \* \* \* \*

### All-purpose film rides again. . . . Can 5247 take the place of Kodak's higher-priced spread? Here are the results of our exhaustive tests.

by Martin Hershenson

How would you like to use just one color film that could produce negatives, prints, and slides as well as black-and-white prints? This film, let's call it brand X, would have a normal ASA of 100 but could be pushed all the way up to an exposure index of 400. Just think about all the different color negative and slide films that you wouldn't have to buy or carry with you. Why, you could even leave your HP-5 and Tri-X at home.

Are we still dreaming of that long-sought-after universal color film? No, we are talking about a film that exists today. It has the curious name of 5247. Surely you have seen the ads from the handful of labs that have sprung up just to handle this film. Is it Kodacolor? No. Is it Ektachrome? No. It's the color negative stock

with a production, invariably there is film stock left over. Since there isn't enough left to use on another production, the leftovers are sold off at a price that is far lower than the average selling price of any of the standard films you are used to. In fact you can buy a 100-ft. roll of 5247 from any Kodak motion picture film dealer and load your own. On the basis that you can get about 17 36-exposure rolls out of it, your per-roll cost (based on list price) would be a measly \$1.20 per roll. This is less than one-third the list price of a 36-exposure roll of Kodacolor II.

While it's great to have a film that is a jack-of-all-trades, there's an obvious question: How does the quality of 5247 stack up against the Kodacolor and Ektachrome families of films? In May of '74 ("Jack of All Trades, Master Of?" May 1974, page 84), we wrote about a film called 5254, the grandparent of 5247, and found it versatile but offering no major advantage over other film stocks except price. The new film, 5247, is a far better stock—but so are the competing films of today. How do they compare? Read on . . .

In theory, 5247 is one of the only films in captivity that can hold a candle to the fine-grain king, Kodacolor II. As far as graininess is concerned, both 5247 and Kodacolor II are classified by Kodak as having micro-fine grain. You just can't

used for most of today's feature motion pictures. When Hollywood gets through

get better than that. As far as resolution goes, things got pretty interesting when

continued on page 6

you compare these two films. At a test object contrast of 1.6:1, the 5247 can resolve 50 lines per millimeter as opposed to only 40 for Kodacolor II. At 1000:1, the 5247 takes the prize by being able to resolve 100 lines per millimeter as compared to 80 for Kodacolor II. One reason for this disparity may be that motion pictures are projected to far greater sizes than still films will ever be and thus require super-fine grain and high resolution. So, right off the bat, you're ahead with 5247.

Before you run out and start blasting away with this grand and glorious film, be aware of a few facts. First, Kodak officially tells us that if you use 5247 in anything but a motion-picture camera they really can't guarantee the results. The film is primarily designed to be exposed at 1/50 sec. (the equivalent of 24 frames per second). Since, in still photography, a wide range of shutter speeds are used, Kodak doesn't want to be held responsible for any shifts in color and density that may take place due to reciprocity failure when shooting at speeds other than 1/50 sec.

Another fact is that 5247 doesn't have as hard an anti-scratch overcoat as conventional still films do. Therefore, it's possible that you may run into a problem with scratches. This may be exacerbated by the use of auto-winders, motor drives, or too-rapid rewinding.

Then there is the fact that motion-picture films have a greater variance from one emulsion batch to another than do standard still films.

Until a year ago, Kodak didn't recommend that 5247 be pushed at all when used for motion pictures. They now say that the film can be pushed one stop. Yet several of the labs that process 5247 are pushing it two stops for still photos. How does all of this affect the results you can expect from 5247? We shall see.

All three of the labs we tried for this report, load and sell the film. In fact, MSI/Heritage Color Lab will send you a

roll of 5247 for only 50¢ (which defrays the cost of handling and postage). How's that for pump priming? You may think that they're misguided for practically giving the film away, but they're not. MSI/Heritage banks on your returning the film to them for processing, the source of their profits. Why? Because most color labs will not process 5247 at all. The primary reason for their reticence is that the film has a "rem jet" black backing that prevents halation, similar to that on Kodachrome slide films. This backing must be removed in processing. The machines used for processing standard still films, such as the two Kodacolors, cannot accomplish this—so the backing would have to be removed by hand. In addition, 5247 has a special processing cycle of its own, ECN-2. If a fair amount of 5247 were to be run through the process C41 chemicals used for processing Kodacolor, the by-products that 5247 gives off could have an adverse effect on all of the other films. So you're locked into those labs that specialize in 5247. You could take the film to a motion-picture lab and have them process it for you. However, most movie labs have a \$15 minimum charge. And all you would get back are negatives.

The other two labs we used, namely Dale and RGB, sell the film for a pittance. They make their money on the processing and printing. They will even send you a free replacement roll when you have your 5247 processed.

So far it sounds like a bargain. Ah, but is it? Basically 5247 is an ASA 100 tungsten film. Therefore, a Kodak Wratten 85 filter is usually recommended when used with electronic flash. But here's where things get interesting. Our three labs say that you can use 5247 with daylight or electronic flash with or without the filter. They say that they will take care of the color balancing when the slides and prints are made. The advantage here is that by not using the filter, you maintain the full film speed rather than lowering it to 64 to compensate for the filter.

Since the film is balanced for tungsten light, we were curious to see what the results were with and without the ubiquitous Wratten 85. We photographed our model with four 500-watt, 3200°K bulbs bounced into two white umbrellas. The camera was a Contax RTS equipped with a Yashica DSB zoom mounted on a heavy Stitz tripod. In all cases we asked for both slides and prints. The prints from one lab made from the 85-filtered negatives were very reddish-yellow, as well as being flat or low in contrast. The prints from yet another lab were just plain red.

When we tried to print them ourselves, we found that they were a bit more difficult than the standard color negative films. When printing the negatives made with and without the filter it was constantly necessary to pump in a fair amount of cyan to our filter pack (increased magenta and yellow filtration). We also discovered that it may be necessary to establish a separate program for 5247 on your color analyzer. Our prints came up reddish or yellow—reddish several times when we used our Kodacolor II program. The prints the labs made from the negatives weren't any better than what we were able to get.

The slides of the tungsten series from one lab were still reddish-yellow, but not to the extent that the prints were. Another lab produced slides that were greenish-yellow. Enough about tungsten light—let's get on to the film exposed by electronic flash.

#### 5247 FILM

Continued in the next issue of the Cable Release.

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# CABLE RELEASE

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