



SILVER SPRING CAMERA CLUB • P.O. BOX 2375 • WHEATON, MD 20902-0471

CABLE RELEASE

Volume 21 Number 4

December 1982

Season's Greetings

SLIDE MEETING

DATE: Thursday, December 2, 1982

TIME: 7:45 PM SHARP!

LOCATION: Sligo Creek Community Center
10300 Sligo Creek Parkway
(near Dennis Avenue)

COMPETITION: Faces

The December 2, 1982 program will feature two super workshops. also be Ladies Night, but men are welcome. Sylvia Perry and Lynda Epstein will each do a specialty photographic number for the program.

Sylvia will show us how to roll bulk film and process our own color slides. Lynda will describe the ways she does still life. Her secrets will not even be hinted at in the CABLE RELEASE--attend the meeting!

Our "Faces" slide competition will be judged by Mel Morganstein, a popular Silver Spring wedding and portrait photographer.

HIGHLIGHTS:

All Maryland Winners Include SSCC members--*INTERCLUB ACTIVITIES*--page 4

It Pays To Roll Your Own Says Arthur Yellin in *NOVICE CORNER*--page 5

When Snow Means No Show For Club Meetings See *WIDE ANGLES*--page 8

PRINT MEETING

DATE: Thursday, December 16, 1982

TIME: 7:45 PM SHARP!

LOCATION: Longbranch Library
8800 Garland Avenue
(near Flower & Piney Branch Aves.)

COMPETITIONS: Monochrome: Telephone Poles
and Power Lines
Color: Advanced: Open

For those of you who haven't yet ventured into color printing, and those who have but want to see alternatives, we present Richard Bender and Ken Edwards, demonstrating RT (Room Temperature) color chemistry. This chemistry is available for both film and prints and was developed by Ken who is a graduate chemist, a member of the Society of Photographic Scientists and Engineers, and Vice President of RT Color Laboratories. Richard Bender is President of RT and co-founder of the Washington School of Photography in Bethesda. With more than 20 years experience as a professional photographer and writer, Richard has won many awards, including a Cine Golden Eagle for his film, "The Scout", currently in distribution.

T I M E E X P O S U R E

<u>DATE</u>	<u>TIME</u>	<u>EVENT</u>	<u>LOCATION</u>	<u>NOTES</u>
12/02/82	07:45 PM	Slide Meeting	Sligo Creek Community Center	Competition: Faces
12/09/82	07:30 PM	New Directions Workshop	Mike Stein's	Subject: Close-ups
12/16/82	07:45 PM	Print Meeting	Longbranch Library	Comp.: Mono: Telephone Poles and Power Lines Color: Advanced: Open
12/19/82	12 Noon Departure	Field Trip	Meet At Silver Spring Library	Destination: Washington Cathedral; tripods/flash-OK
<u>01/06/83</u>	<u>07:30 PM</u>	<u>ANNUAL CLUB AUCTION</u>	<u>Sligo Creek Community Center</u>	<u>No regular slide meeting. Details in next CABLE RELEASE</u>

1982-83 OFFICERS, DIRECTORS AND CHAIRPERSONS/ALTERNATES

	<u>Primaries</u>		<u>Alternates</u>	
President	Sylvia Perry	942-0014		
Vice President	Arthur Yellin	774-3463		
Secretary	James Harris	434-6225	Evelyn Boisen	593-4102
Treasurer	Normand Bernache	277-6935	" "	"
Director - 3 Year	Skip Waters	730-4286		
Director - 3 Year	Anne Lewis	384-9438		
Director - 1 Year	Mike Stein	384-5427		
Slide Program	Arthur Drucker	588-8916	Stan Klem	345-9328
Print Program	Alan Lisook	299-9221	Bill Perry	593-5203
Cable Release	Paul Motise	869-0147		
	George James	774-2117		
Greater Washington Council of Camera Clubs	Harold Ettinger	365-2543	Alan Lisook	299-9221
All Maryland Council of Camera Clubs	Arthur Drucker	588-8916	Lynda Epstein	460-9014
Slide Critique	Saverio Grimaldi	384-3468	Berryl Longway	439-8183
Monochrome Print Critique			Shelly Levin	424-0918
Color Print Critique	Robert Brewer	338-8023	Aaron Rosenthal	362-3082
New Directions Workshop	Mike Stein	384-5427		
Purchasing	Fred Nathanson	468-6194		
Workshops	Harold Browning	622-2091		
Hospitality	Lynda Epstein	460-9014		
	Ralph Jones	265-6440		
Montgomery County Arts Council	Mike Stein	384-5427		
Field Trips	Anne Lewis	384-4938	Lynda Epstein	460-9014
Slide Projection	Stan Klem	345-9328	Saverio Grimalde	384-3468
Print Handling	Paul Lipson	649-3509		

CABLE RELEASE

The Silver Spring Camera Club is affiliated with:

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

Editor: Paul Motise
Associate Editor: George James

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WINNERS

SSCC SLIDE COMPETITION

Nov. 4, 1982 SUBJECT: Open

JUDGE: Mr. Monte Zucker

NOVICE SLIDES

- 1st - "On The Edge" Larry Mars
- 2nd - "Folk Singer" Paul Motise
- 3rd - "Early Morning In The Hammonasett Salt Meadow" Bill Perry
- HM - "Rusty Hub" Paul Motise
- HM - "Wildwood Dawn #1" Arthur Yellin
- HM - "Deep Purple" George James
- HM - "Water Fall" Larry Mars
- HM - "Sitting In The Park" Bernard Timbers

ADVANCED SLIDES

- 1st - "Rainbow Trees" Lynda Epstein
- 2nd - "I'm Alabama" Emerson Gray
- 3rd - "Green Maple Seeds" Lynda Epstein
- HM - "Summer Delight" Dan Horwitz
- HM - "Anniversary Rose" Stan Klem
- HM - "Red Dahlia" Saadia Greenberg
- HM - "Squawking Gull" Fred Nathanson
- HM - "Fall's Color In The Creek" Harold Rowland

SSCC PRINT COMPETITION

Nov. 18, 1982 SUBJECT: Open

JUDGE: Mr. Max Araujo

NOVICE MONOCHROME PRINTS

- 1st - "Wall & Sculpture" Fran Luzenski
- 2nd - "Shovel & Shadow" Fran Luzenski
- 3rd - "General's Row" Alan Tiu
- HM - "Reflections" Ralph Freeman
- HM - "View of the Castle" Marianne Winter

COMBINED INTERMEDIATE & ADVANCED MONOCHROME PRINTS

- 1st - "Etude Noir" Emerson Gray
- 2nd - "Man At The Mall" Thelma Gray
- 3rd - "Untitled #3074" Gary Kreizman
- HM - "Sand & Shadows" Emerson Gray
- HM - "Maternal Instinct" Alan Lisook
- HM - "Tearful Duty" Arthur Yellin
- HM - "Durbar Square" Alan Lisook

WINNERS

NOVICE COLOR PRINTS

- 1st - "Earnest" Marianne Winter
- 2nd - "In Line At The Hirschorn" Fran Luzenski
- 3rd - "Canyon Shadows" George DeBuchanne
- HM - "Sculpture At The East Wing" Fran Luzenski
- HM - "Ice House" Aaron Rosenthal

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CONTEST NEWS

SPONSOR: The League of Red Cross Societies and the International Committee of the Red Cross; World Photo Competition.

IMAGES: Images must illustrate a Red Cross activity or action; photos must have been taken between January 1, 1982 and March 15, 1983.

INFO CONTACT: Entry form and details from: International Red Cross Audio-Visual Center P.O. Box 247 CH-1211 Geneva 19 Switzerland

SPONSOR: Nikon; Small World Photomicrography Competition.

IMAGES: Micro-shots

INFO CONTACT: S. Weiss Nikon Instrument Division 623 Stewart Ave. Garden City, NY 11530

INTERCLUB ACTIVITIES

INTERCLUB ACTIVITIES

RESULTS OF THE ALL MARYLAND COUNCIL OF CAMERA CLUBS FALL 1982 INDIVIDUAL COMPETITIONS, NOV. 7, 1982 (UNOFFICIAL)

NOVICE MONOCHROME PRINTS

- 1st - LIW - Bress Mrs. Du Jong
2nd - Arundel - Morning Fog - Gull
3rd - LIW - Wooklawn - Hentshel
HM - Arundel - Oysters - Gull
HM - LIW - Life Sculpture - Rosenthal
HM - LIW - Sprocket - Bress
HM - Arundel - Hard Frost - Gull
HM - LIW - Layers of Roof - R. Rowe
HM - LIW - Christine - Hentshel

INTERMEDIATE MONOCHROME PRINTS

- 1st - LIW - Sail View - Herrick
2nd - NWCC - Union Jack - Richtes
** 3rd - SSCC - Cloud Dunes - Epstein
HM - LIW - Dunes - Herrick
HM - Balt CC - Gay Head - King
HM - Arundel - Shenandoah - Munch
HM - Arundel - Hangers - Colceski

UNLIMITED MONOCHROME PRINTS

- 1st - LIW - Whee! - Joan Henze
2nd - Arundel - Sculptured Sand - L. Schutzler
** 3rd - SSCC - Milkweed Seeds - T. Gray
** HM - SSCC - Glow of Summer - Stein
** HM - SSCC - Sunspots - Stein
** HM - SSCC - Hen & Chicks - Benjamin
HM - Balt CC - Going Home - Browerman
HM - Balt CC - Sleeping Rocks - Ballard
HM - Arundel - Cormorant - R. Schutzler
HM - LIW - Pipe Dream - L. Kenyon
HM - Arundel - Ramlico Sound - L. Schutzler
HM - Arundel - Workboat - R. Schutzler

NOVICE COLOR PRINTS

- 1st - LIW - Ice Forms - K. Noble
2nd - LIW - Natural Sculpture - Rosenthal
3rd - Arunderl - Sand Shadows - Goceski
HM - LIW - Leaden Sky - B. Bernhards
HM - LIW - Red, White and Black - P. Bress
HM - LIW - Cactus Silhouette - C. Bress
HM - LIW - Blue Spruce - K. Noble
HM - Arundel - Empty Benches - Goceski
HM - LIW - Floats - Noble
HM - LIW - Painting - Shizawa
HM - LIW - Red Rail - P. Bress
HM - Arundel - Greek Reflection - Gull

UNLIMITED COLOR PRINTS

- ** 1st - SSCC - Bicycle Built for Two - Lisook
2nd - Balt - BW Dawn - Lettieps
3rd - Arunderl - Maroon Bells - R. Schutzler
** HM - SSCC - Blue Wall - Stein
HM - Balt - Oregon Coast - Littlepage
HM - Arundel - Autumn Flight - R. Schutzler
** HM - SSCC - Rusty Hub - Motise
** HM - SSCC - Headed Home - Lisook
** HM - SSCC - Interior Range
** HM - SSCC - September - Jones

NOVICE SLIDES

- 1st - LIW - Sunset Over Water - Sansone
2nd - - Sunrise at Nagshead - Arlene Kantor
3rd - - Hilltop - Harry Webster
HM - - Work to do - R. Kopanda
HM - LIW - Brown Jug - B. Burnhards
HM - - Maple Leaf - L. Keeshing
** HM - SSCC - Niagara View - M. Perry
HM - - Wagon Wheel - J. Herr, Jr.
** HM - SSCC - Creation - Malaro
HM - - On the Mountain - Gauld
HM - ?
** HM - SSCC - Watkins Glen - M. Perry
HM - ?
HM - LIW - Climbing - Trapp
HM - ?

UNLIMITED SLIDES

- 1st - Balt - Misty Meadow - H. Cromwell
2nd - LIW - A Touch of Color - L. Kenyon
** 3rd - SSCC - The Old Hens - W. Stolwein
HM - LIW - Nolans Man - W. Bender
HM - LIW - Red Rails - L. Kenyon
** HM - SSCC - Auto Abstract - E. Gray
HM - Arundel - 4 White Horse - R. Schutzler
HM - Balt - Harvest is Over - G. Cromwell
HM - Arundel - Marooned Bells - R. Schutzler
HM - Arundel - Sunset Skimmer - L. Schutzler
** HM - SSCC - Pigments - Lisook
HM - LIW - Airport Sunset - A. Riviera
HM - Arundel - Geese - R. Schutzler
** HM - SSCC - Kalimnus I - S. Perry
HM - IW - Milkweed Seeds - Kenyon

(Continued on Page 6)

SUBJECT: Bulk Loading

Just the other meeting, someone asked me if "Bulk Loading" is a new kind of laxative. I replied that it can be, if you botch it up!

Bulk loading refers to spooling film from a large roll into 35mm cassettes. While I cannot say that it is fun, for I have often found the task to be quite boring, it is extremely cost effective. For example, 100 feet of Plus X film can be obtained locally for \$17.00 plus tax. This "bulk" roll will produce about 20 rolls of 36 exposures each, bringing the per roll cost to \$.85 for the film, plus about \$.40 for the cassette, a total of \$1.25 per roll. This compares very favorably with the discounted per roll price of \$2.19 plus tax. As you can see, the very first "bulk" roll will more than pay for the piece of equipment needed, the "Bulk Loader." Incidentally, most major film types are available in bulk, including slide and color print films as well as the new chromogenic black and white products.

BULK LOADING IS A COST EFFECTIVE WAY TO ACHIEVE FILM PERFORMANCE UNIFORMITY, AND ROLL LENGTH FLEXIBILITY.

What then are the advantages, and the problems, associated with "rolling your own"? You know that there must be disadvantages, or else everyone would be bulk loading! The advantages, in addition to monetary savings--which, incidentally, are even greater than portrayed above because the cassettes are reusable--include the ability to produce rolls of any size shorter than 36 exposures. I routinely load my cassettes with 30 exposures because I find this length to be easily handled during processing. On occasion, I have loaded short "test" rolls of about 12 exposures. Another advantage is the ability to stock your freezer with film, or to have a roll or two handy when you need it, without having to go to a store and pay top dollar for individual rolls.

Furthermore, film performance uniformity is increased because all your rolls will have been made from the same emulsion batch, thus eliminating any batch to batch differences you would otherwise encounter when purchasing individual rolls at different times or places.

And now the disadvantages... One of the worst, in my opinion, is the time involved. If you would like to spool the whole bulk roll at one sitting, you are talking about at least a two hour project, and probably longer. Another major problem is the chance of scratching the film as you load it. This problem may be minimized by purchasing the "right" kind of bulk loader, by using good quality cassettes, and by not reusing the cassettes too many times. (Suggested reload limits range from five to 10 per cassette.) Finally, depending upon the method you use to load, as explained below, you may lose two or more frames of film at the end of every roll.

To use a "daylight" bulk loader, one first buys a roll of his or her favorite film. The bulk rolls are usually available in 50 or 100 foot lengths. These bulk rolls MUST be placed into the loader IN TOTAL DARKNESS. Total, in this case means the use of a good darkroom or a changing bag. (A changing bag is a device, which looks like a shirt without a head opening, made of lightproof black cloth; it is not too expensive and stores away in a small space.) Once the long roll is loaded, the LIGHT TRAP of the loader is CLOSED, and the loader can then be handled in daylight. Note that a "tongue" of the film is left extending out of the light trap and should be long enough to reach the cassette. This "tongue" will be lost to exposure if the cassettes are initially loaded in daylight.

The next step is to load the individual cassettes and there are basically two ways of doing this, either in daylight or in total darkness. The daylight method is easiest, so I'll describe that method first. With your eyes open and in roomlight (but please NOT in direct sunlight) you tape the end of the "tongue" of the film to the spool of an open cassette, place the spool back into the cassette, secure the cassette end cap and seat the cassette in the take-up mechanism. Close the light

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NOVICE CORNER

(Continued from Page 5)

proof door of the loader, then open the light trap of the loader and wind as much film as you would like into the cassette, remembering to add a few extra frames to account for the leader and the exposed "tongue". Bulk loaders generally have some method of counting frames loaded. When you have completed the loading, close the light trap, open the light proof door and partially remove the cassette so as to leave a length of film extending to the take-up mechanism of the loader; then cut the film, leaving a short length extending out of the cassette. You can then pull out from the cassette enough film to make a leader; trim the end of the leader so it will fit the take-up spool of your camera. You are now ready for the next roll. (Remember to identify the outside of the cassette with film type, length, etc.)

The second method is similar to the first, except that it is performed in the total darkness of a darkroom or changing bag. Using the darkness method saves those last few frames from being exposed to daylight. However, it does take some practice to accomplish all of those manipulations in the dark.

About the loaders themselves, most are quite similar in design. However, I suggest you avoid those with felt light traps because they are more likely to scratch film (the felt will trap dust as well as light--the same reason you do not want to overuse cassettes).

Sylvia Perry is scheduled to demonstrate bulk film loading at the December slide meeting; we can answer any questions at that time.

Arthur K. Yellin

INTERCLUB ACTIVITIES

(Continued from Page 4)

CLUB SCORES (INCOMPLETE) 10, 9, 8, & 3

	<u>LIW</u>	<u>SSCC</u>	<u>AR</u>
Novice Monochrome Prints	33	0	15
Novice Color Prints	40	0	14
Intermediate Mono. Prints	13	8	6
Unlimited Color Prints	0	25	11
Unlimited Monochrome Prints	13	17	18
Novice Slides	15+	9	?
Unlimited Slides	21	<u>17</u> 76	12

The official scoresheet will be available at the December 6, 1982 meeting of CMCC in Baltimore.

The SSCC record, as shown, is correct, I believe.

Arthur J. Drucker

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OUR THANKS

TO: Mr. Paul McAfee, product manager, and the Ilford Company, for supplying us with one hundred copies of the informative and useful booklet, "TECHNICAL INFORMATION, ILFORD FILMS".

(Just in case you haven't picked up a copy at one of our regular meetings, a few copies may still be available from Arthur Yellin. -- PJM)

TECHNICALITIES

TECHNICALITIES

SUBJECT: Print Finishing

One of the aspects of the club competition prints that I have always admired is their fine gloss or surface sheen. This is true in particular for fiber based printing papers. I could never achieve that fine finish with the resin coated papers I used. Never, that is, until I discovered a way of improving the finish of RC papers. The method is very simple, and involves the way a print is dried.

One day I saw an ad in a photo magazine for a device which was supposed to speed up the drying of RC prints and improve print finish at the same time. The ad described how a wet print could be fed into the intake rollers of the device and how the print was subjected to infrared heat. The result, according to the ad, was a high gloss for glossy RC prints, and a high lustre for semi-gloss RC papers. I decided to try to duplicate the basic process by adding infrared heat to the way I normally dry prints (with a hair drier). The source of infrared heat was a household infrared heating lamp. It worked!

If you would like to try the process, here is all you have to do:

Purchase a low wattage infrared heating lamp (75 watts will do) and install it in a 10 inch reflector/lamp holder. I suggest two safety modifications; first, punch a few quarter-inch holes in the reflector to disperse heat, and, second, cover the face of the reflector with

wire screening to hold glass fragments should the bulb shatter and to prevent you from touching the bulb's hot surface.

Process your RC prints the way you do normally and let them drip excess water after the final wash. Then place the prints on a flat surface with an absorbant material under them (a towel is fine). Next, simply hold the lamp about one foot to six inches from the surface of the print and keep the lamp moving; use a hair drier at the same time. An 8 x 10 print should dry in about 30 seconds and an 11 x 14 should be dry in one to two minutes. The prints will curl slightly when they have dried. The lamp does get hot quickly; however, I find that the short exposure times minimize this problem. Be careful.

The next time you process some RC prints try processing two identical prints the same way up until removal from the final wash. Then dry one of the prints in your normal manner and the other using the procedure described above. I'm sure you will see and like the difference that the infrared procedure makes.

Paul Motise

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GALLERY PLACE

At the Corcoran Gallery of Art, 17th and New York Ave., NW, Wash., D.C., photos by Linda Connor will be displayed until January 2, 1983.

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1982-83

Name _____ Spouse Name _____ Regular Membership \$18
 Address _____ Spouse Membership \$9
 City _____ State _____ Zip Code _____ Student Membership \$9
 Phone Number _____ Total _____

Make checks payable to the Silver Spring Camera Club and give or mail to Normand Bernache 6313 63rd Place, Riverdale, MD 20737

DEFINITION OF CATEGORIES

This month our slide competition category will be Faces. Images for this category must have, as their principle subject, faces of people or animals. Subjects need not be alive, however. That is, a face may be that on a statue, for example.

Our monochrome print competition category is Telephone Poles and Power Lines. Change what is usually a photographic nuisance into a subject of its own. Fair game are any outdoor power or phone lines, and attendant or supporting structures.

The February monochrome print competition category is Hearts. The image must reflect a heart in some distinct manner. A heart-shaped object or design qualifies. For example, a print showing fancy underwear with hearts on them would be acceptable. Use your imagination and think of all the phrases, or songs that use the word "heart" and you will come up with many potential images: "Heart of my Heart"? We will be as flexible as possible for this theme.

WEATHER ALERT

As you may recall, last year two of our print meetings were canceled due to snow storms. Unfortunately, not everyone got the word and some of us showed up, only to have to turn back again. This year we hope to avoid that confusion by posting a storm alert system. Here's how it will work:

In the event of a winter storm, or winter storm warning, on the day of our regular slide or print meeting, the meeting will be canceled if local schools cancel adult education evening courses. We will make every effort to supplement this general rule with announcements over radio station WMAL. Listen to that station between the hours of 3 PM and 7 PM for news of our cancelations.

Hopefully, we will not have to put this weather alert plan into effect. However, in the event of a winter storm situation we will have a plan ready. Stay tuned.



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CABLE RELEASES

