



SILVER SPRING CAMERA CLUB

P.O. BOX 2375

WHEATON, MD

20902-0471

CABLE RELEASE

NOVEMBER 1984

VOLUME 23 NUMBER 3

SLIDE MEETING

Date: Thursday, November 1, 1984
Time: 7:45 pm SHARP!
Location: Sligo Creek Community Center
10300 Sligo Creek Parkway
(near Dennis Avenue)
Competition: Nature

Woodbridge ("Woody") Williams, our speaker for the evening, will do a show-and-tell on "some holistic aspects of nature photography," with emphasis on the work and products of the National Parks photographer.

Woody has been a nature photographer in the National Park Service for 18 years. Born and educated in California, he first became a marine biologist, then joined a California newspaper and worked as a photojournalist. Before he entered the National Park Service in our area, he spent some time on the staff of the *National Geographic*.

He promises to include some marine photography in his presentation, but warns there's nothing involving scuba diving. His nature hints should be timely for the GWCCC competition, if not for the special topic in November.

YELLIN HONORED

An Honorable Mention was awarded to Arthur Yellin of SSCC on October 19, 1984, for his print, "Sunday at Lake Needwood," entered in the Annual Montgomery County Art contest.

A display of all the entries is planned at a time and location to be announced later.

Congratulations, Arthur. And for the rest of us, we repeat our refrain of the year: COMPETE! COMPETE! COMPETE!

PRINT MEETING

Date: Thursday, November 15, 1984
Time: 7:45 pm SHARP!
Location: Longbranch Public Library
8800 Garland Avenue
(near Flower & Piney Branch)
Competition: Monochrome & Color - Nature

This month's program will be given by Mimi Levine, a free-lance photographer for the past two years, who specializes in black-and-white photography. After attending Cornell University and Columbia Teaching College, teaching history in high school, and raising three children, Mimi started a second career in 1975 by taking photography courses at Glen Echo, where she subsequently taught until early 1983.

She will present a slide portfolio of her work, give us hints on how to print for publication, and answer our questions.

NOVEMBER IS NATURE!

In preparing to select your slides and prints for the November club competitions, please bear in mind that SSCC has adopted the GWCCC definition of "nature." Although that definition appeared in the September 1984 issue, we repeat it for you:

"Nature. Pictures that portray different kinds and various aspects of natural plant and animal life in a living state, that illustrate the natural features of land and sea, or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets, auroras, etc.), precipitation, frost and fire, but which do not show the hand of man, such as buildings, fences, beer cans, etc. Domestic plants or animals may be included, provided they do not show the hand of man."

TIME EXPOSURE

Date	Time	Event	Location	Notes
11/1	7:45 pm 10:30 pm	Slide Meeting CMCC Deadline	Sligo Creek Community Center	Speaker: "Woody" Williams Be there with CMCC entries!
11/8	7:30 pm	Monochrome Workshop	Phone Betty Foster 588-7340	See article on p. 5.
11/14	7:30 pm	Color Print Workshop	Home of Chuck and Pat Bress	To attend, phone 469-6275.
11/15	7:45 pm	Print Meeting	Longbranch Public Library	Speaker: Mimi Levine Arrange for GWCCC entries
11/17	10:00 am	Field Trip	Silver Spring Public Library	Destination: B&O Railroad Yard and Museum, Baltimore
11/29	7:30 pm	New Directions Workshop	Home of Mike Stein	To attend, phone 384-5427.

SSCC OFFICERS, DIRECTORS, CHAIRPERSONS/ALTERNATES

President	Stan Klem	345-9328
Vice President	Norm Bernache	935-5617
Secretary	Anne Lewis	384-4938
Treasurer	Aaron Rosenthal	362-3082
Director	Garry Kreizman	384-4911
Director	Ralph Freeman	593-2465
Director	Anne Lewis	384-4938
Cable	Art Drucker	588-8916
Release	Anne Lewis	384-4938
	Lynda Epstein	460-9014
	Fran Luzenski	422-0902
Slide Program	Bill Perry	593-5203
Print Program	Marianne Winter	530-2174
GWCCC Rep.	Ralph Freeman	593-2465
CMCC Reps.	Art Drucker	588-8916
	Len Libster	946-9337
Slide Workshop	Betty & Jerry Collins	384-7131
Monochrome	Betty Foster	588-7340
	Mike Traynor	(301)473-5038
Color Print W.S.	Chuck & Pat Bress	469-6275
Meeting Workshop	Ralph Jones	265-6440
Field Trips	Edna Knopp	(301)869-1789
Purchasing	Shirley Dibble	622-2548
Hospitality	Peggy King	942-4885
	Bill Greene	652-7731
New Directions	Garry Kreizman	384-4911
Membership	Norm Bernache	935-5617
	Arthur Yellin	774-3463
	Fran Kiley	622-0142
	Jim Harris	434-6225

The Cable Release is published 10 times a year for members of the Silver Spring Camera Club. All rights are reserved and no part may be reprinted without written permission.

The Silver Spring Camera Club is a non-profit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members! For more information, contact Norm Bernache at 935-5617.

SSCC is affiliated with the Photographic Society of America, The Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.

A PROPHET HERE AND ABROAD

Bill Perry, SSCC's enterprising slide program chairperson, was guest lecturer at the October 8, 1984, meeting of the GWCCC on the best locales for nature photography field trips within a one- or two-day range of Washington, D.C. Eye and ear witness accounts attest to a magnificent 30-minute slide-illustrated talk.

Bill's presentation was one of a series of GWCCC subjects considered to be of sufficient significance for representative members to take back to their clubs. At future meetings, the GW reps will learn about famous photographers, also about various exhibits and seminars scheduled in the Washington area during 1984-85. (Last year's series was devoted to mini-management how-to topics.)

Bill is in demand by other photo organizations for the very best of reasons. He is a writer and photographer in Wildlife Ecology and Environmental Education, has spent the last several years working on two books about wildlife on the Atlantic Coast. *A Naturalist's Guide to the Middle Atlantic Coast* will be published by the Sierra Club shortly. *The Eelgrass Jungle*, being prepared for the Smithsonian Institution, deals with a marine underwater community.

As "guest conductor" (not to neglect his own club), Bill has arranged several fine excursions over the past two seasons for SSCC field trippers to nature spots not generally known to the lay photographer.

CMCC INDIVIDUAL COMPETITION-- LAST CALL

Time and place: November 11, 1984, 9:00 am, C&P Telephone Company, Pioneer Center, 5407 Harford Road (Route 147), Baltimore. The longer but easier way to get there is to take I-695 (Balto Beltway) to Exit 31, which is north of the city. This is Harford Road, although it may not be called such at the exit. Take Exit 31 towards Parkville (southbound). The Center is 3 miles south of the I-695 exit. If you know your way around downtown Baltimore, you can cut 12 miles off the trip. Coming from the Silver Spring area, take any road that will get you to Route 1 into Baltimore. Route 1 is "North Avenue," a West-East Street, which crosses Harford Road downtown. Take Harford Road northbound and keep driving.

All club members in good standing are eligible to enter as many as 4 works in each category--slides, monochrome prints, and color prints.

Classes are Novice and Unlimited in slides; Intermediate in mono prints (see September issue of *Cable Release* for clarification); Novice and Unlimited in mono and color prints.

Size restrictions on prints: Novice 8x10 mono, 11x14 color; Intermediate 11x14 mono; Unlimited 16x20 mono and color.

All prints must have title, maker, class and club on back of print only.

All slides must be spotted in lower left-hand corner as hand-held viewed. Name of maker, class, title and club must be on the back of the slide.

The November 1 slide meeting will be the last opportunity to submit entries. See Art Drucker or Len Libster if you have questions or need print stickers.

Remember, points won in CMCC count in the Club (SSCC)!

The entry fee is \$2.00 per category for up to 4 entries each.

All members are encouraged not only to enter, but to attend the competition--a fun and exciting learning experience.

NOVEMBER FIELD TRIP

Edna Knopp has announced the destination of the Saturday, November 17, 1984, field trip. It is the B&O Railroad Yard and Museum at 901 Pratt Street Baltimore. The cost to go through the exhibits is \$2.50 per individual or \$1.50 per person if in groups of 10 or more. We plan to meet at the Silver Spring Public Library at 10 am to form car pools, but those who find it more convenient to go directly to Baltimore can meet us in the vicinity of the ticket office between 11 and 11:30 am.

GWCCC DECEMBER COMPETITION

Date, Time and Place: Saturday, December 1, 1984, 9:00 am at Washington Gas Light, Springfield, Va. See map below.

Deadline: Submit entries no later than the November 15 print meeting or see your representative.

Classes: Master, Advanced and Novice.

Type of Entries: Monochrome prints, Color prints, Slides, Stereo slides, Films, and Photoessays, with a maximum of 4 entries per type and a limit of 16 pieces in all.

Cost: 25¢ per item.

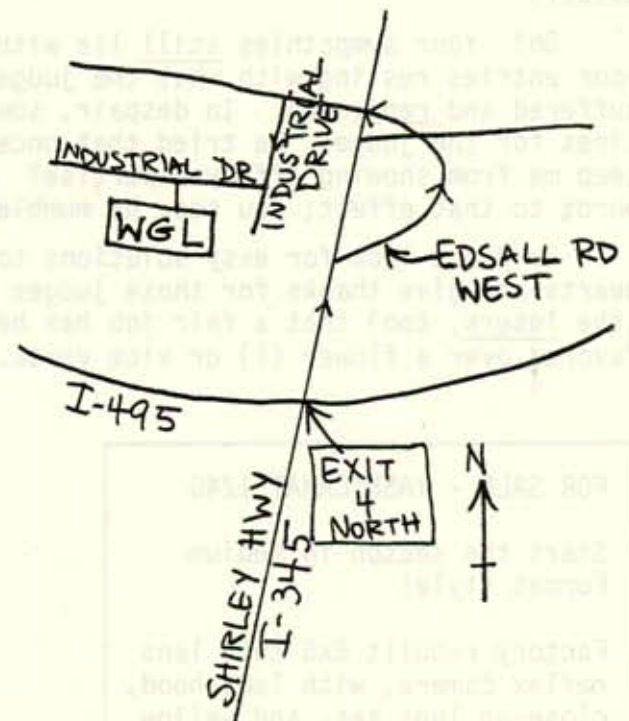
Subjects:

For slides: Pictorial, Nature, Photo-journalism, Abstract, Close-up, Still life.

For Prints: Pictorial, Nature, Architecture, Close-up, Still life.

If you need clarification of class eligibility or subject definitions, see your representative.

How to get there:



JUDGES AND JUDGMENTS (WE GET LETTERS)

"Sunsets? I never met a sunset I really liked!"

"Is that a flower I see before me? By George, I believe it is. OUT!"

"Portraits are things I don't know much about. This one looks pretty nice, though, so we'll hold it--a while."

"I judge primarily on technical merit."

"I judge on the amount of effort that I think went into the photograph."

"I judge on a photo's impact on me!"

So what's a competitor to do? Use a crystal ball, tea leaves, Holmesian wits? "Hmmm, a woman judge. Might be a sucker for shots of my kinds." "It's a little far out. Have a hunch he'll go for it, though." "Nature expert, eh? My cypress knees might excite him." "From Arizona, I see. Wonder how many reflection shots he's seen?"

Is such second-guessing really productive? Apparently some competitors find it is. In fact, you can separate the boys and girls from the men and women who, with or without computers, have got second-guessing the judge down to an exact science and have Star Award plaques hanging at home in their living rooms to show for it.

On the other hand, perhaps we should proclaim a Let's-Be-Kind-to-the-Poor-Judge Week. Admit it. The judge has a heart as well as a head, same as everybody. (I knew a judge once who had to decide, for print-of-the-year, between a cold, cold architectural technical masterpiece and a once-in-a-decade "human nature" shot that was a trifle overexposed. His ultimate decision did not end the matter, as he continued to agonize over his choice for weeks!)

Oh? Your sympathies still lie with the poor competitor? Maybe you see the fate of your entries resting with what the judge had for dinner or with aesthetic trauma he has suffered and repressed. In despair, some of you have even proposed a set of rigid guidelines for the judge. We tried that once in our club. ("Never," intoned the judge. "You'd keep me from showing off my expertise? And, dammit, my biases are precious to me!"--or words to that effect; you see, he mumbled his reactions.)

So don't look for easy solutions to the judges-and-judgments problem. Look in your hearts and give thanks for those judges who somehow leave just about everyone satisfied (the losers, too) that a fair job has been done--even when a sunset (!) has been closely favored over a flower (!) or vice versa.

A. Rooney

FOR SALE - YASHICAMAT 124G

Start the season in Medium Format style!

Factory rebuilt 6x6 twin lens reflex camera, with lens hood, close-up lens set, and yellow filter.

Camera has built-in meter.

All for \$95.00.

Phone Arthur Yellin
5-9 pm at 774-3463.



MONOCHROME WORKSHOP NOVEMBER 8

I would like to thank those who have come to the Monochrome Workshop. It's very gratifying to see as many interested club members wanting to know more about various aspects of monochrome photography. After the night's scheduled activities, numerous questions that were not related to the workshop were discussed. This is in accordance with our original plan for the monochrome workshops, and again I'm very pleased that members have utilized the program to its fullest potential.

The coming program on November 8th will cover the following:

A. Controlling contrast with paper developers--not just Dektol or Selectol, but how you use them, e.g., still development.

B. The proper way to make a contact sheet.

C. Those troublesome contact sheets; are they just another bother, or will they save a lot of paper, time, and get the best results in terms of the various cropping choices, sharpness for a particular size blowup, contrast selection, dodging and burning, and how much of each.

D. Chemical reduction of dense negatives and intensification of thin negatives: both are useful tools for getting a print that you could not otherwise get or at least not as well.

E. Would you like to know how to add dyes--yes, dyes--to your negatives to make them print easier, as professional retouchers do?

This is still just an outline. To help fill in between the lines, come join your fellow club members. It'll be interesting. And bring questions.

If you plan to attend, phone Betty Foster, 588-7340.

Mike Traynor

A SATISFIED CONSUMER SPEAKS UP

When Shelly Levin and then the Grays left the area, I feared that my monochrome education would suffer. Over the several years I have been in the Silver Spring Camera Club, I have learned so much from these people, among others, especially through the Monochrome Workshops. These people, in particular, have been more than willing to give of themselves--both time and knowledge--totally.

However, I need not fear, as I learned on October 11, 1984, at the home of the Perrys, for Mike Traynor has taken up where Levin and the Grays left off. Mike is a working professional photographer, with about 30 years of experience. His work takes him from 35mm to 5x7, or so. By his own words, he has tried all the shortcuts and wants to warn others that there is no substitute for careful, thoughtful, and well planned work in the darkroom. He is doing this by teaching club members monochrome technique through the workshop format.

October's well-attended meeting covered the actual differences between three different enlarging light sources as demonstrated by sample prints which Mike brought. More than this discussion, Traynor provided insights based upon his own experience. I must admit feeling guilty when he admonished the group against overusing developer and other chemicals, and against buying outdated film and paper. His point is well taken: If you are going to bother doing the darkroom work yourself, in the long run the above will prove to be false economies because of the wasted time and materials spent trying to force high quality results from less than optimum materials.

If you want to learn about monochrome printing, come on down to the workshops. They will be well worth your time. And... thank you, Mike!

Arthur K. Yellin

NEW DIRECTIONS WORKSHOP

New Directions Workshop will meet at the home of Mike Stein on the last Thursday of November, the 29th, at 7:30 p.m. Call 384-5427 for directions and to let Mike know you're coming.

For those not familiar with NDW, it is basically an informal discussion group

generally concentrating on aesthetics and current trends in photography as an art form. Participants are encouraged to bring in examples of photography, books or otherwise, that they love or hate. The dialogue that follows is what we're about.

Come and join us for an enjoyable evening!

YELLIN'S CORNER

BARGAINS IN PHOTOGRAPHY?

We all know that our hobby is a rather expensive one. Whether we are just into slides at nearly \$10 per roll, or into various darkroom efforts, our expenses do add up. Since it is a luxury, none of us complain, and there is certainly no industry motivation for cost containment. But we would all welcome an opportunity to save. I was, therefore, pleasantly surprised to receive a book entitled, *How To Cut Photo Costs*, and find that it has some reasonable hints for doing just that--saving money.

The book, by Robert McQuilkin, is well written with a somewhat wry sense of humor and is replete with ideas for photographic frugality. While some are old hat, such as rolling your own film, McQuilkin provides names of potential sources of supply at prices substantially lower than the usual. Other suggestions range from inexpensive substitutes for various pieces of equipment to a method for determining the age of batteries before your purchase. He also offers sources of photographic advice, including legal considerations.

Take a look at this book. The ideas and suggestions may be well worth the purchase price to you!

Arthur K. Yellin
Contributing Editor

COLOR PRINT WORKSHOP MOVES ALONG

At the first Color Print Workshop questions on basic drum processing of Cibachrome were answered. In the second meeting on November 14, the topics to be covered will be exposure and filtration of Cibachrome prints.

If you would like a critique of your color prints (done by any process), Pat and Chuck Bress urge you to bring them in. No equipment is needed to attend this workshop, although eventually the practicing color print maker will need an enlarger, a drum (8x10 or larger), paper and chemistry. You can learn exact details at the workshop.

A RELIABLE MAIL-ORDER HOUSE?

Does such a thing exist in the world of photographic gadgetry? Apparently. I have come across such a dealer whose word means something!

Through *Shutterbug Ads*, I found an advertisement for a place called the Brooklyn Camera Exchange, 549 East 26th Street, Brooklyn, New York 11210. The ad had several small items in which I was interested, so I placed an order. I've found this a good way to test out a mail-order house. You don't venture much, and you can't lose much.

The order was promptly filled, and since one item shipped was not exactly what I ordered, I was told to keep it "as a gift." I next ordered a fairly major item, a color head for an enlarger. Part of the agreement included credit for a piece of used equipment which I was to send. We had negotiated a reasonable value over the phone! Would you believe that I received my new equipment before I had even had a chance to mail a check, and before they had received the exchange merchandise?

The gentlemen who run this business are, apparently, unique in an industry where "rip-off" is a byword. Their word is their bond; shipping and handling fees are quite within reason, and their prices are good.

Arthur K. Yellin

(Has anyone else had favorable--or unfavorable--experiences with mail-order houses that they would like to report in the *Cable Release*?)

COLOR SLIDE WORKSHOP

One experiment the Color Slide Workshop will attempt this year is the slide essay--a three- to five-slide sequence made to tell a story. Products will be displayed and discussed at the February 28, 1985, meeting of the group. Any member of SSCC interested in doing photo essays is encouraged to join in on these plans.

The workshop is still interested in receiving suggestions for additional special projects or experiments that might be taken during the year to enhance your color slide expertise.

A WARM WELCOME TO THE FOLLOWING NEW MEMBERS:

Arlene Allen, 9928 Brixton Lane, Bethesda, Md., 20817,
469-7770

Dennis Drobisch, 2656 Robert Arthur Road, Westminster,
Md. 21157, (301) 346-7874

Florraine Ettinger (wife of Hal)

Cita Helkie, 1907 Forestdale Drive, Silver Spring, Md.,
20903, 434-6737

Mary McCoy, 105 Williamsburg Drive, Silver Spring, Md.,
20901, 593-0302

Marilyn Nelson, 108 Williamsburg Drive, Silver Spring,
Md., 20901, 593-8409

Walter Richards, 2645 Robert Arthur Road, Westminster,
Md., 21157, (301) 346-7596.

Ron Senseman (husband of Claire)

Marilynn Smith, 5209 Roosevelt Street, Bethesda, Md.,
20814, 530-4746

Roslyn Taschman (wife of Harvey)

* * * * *

PREPARING A SLIDE SHOW

Bill Drennan will conduct a seminar on Saturday, November 3, 1984, at the Bethesda Presbyterian Church (Wilson Lane and Clarendon Road) from 9:30 am to 4:30 pm on "Preparing a Slide Show." The seminar will be conducted under the auspices of the North Bethesda Camera Club. Bill is a member of the PSA and a past president of the Delaware Camera Club. He has judged international salons, and he is a specialist in audio-visual shows.

The following topics will be included in the seminar: themes and types of slide

shows, slide selection, equipment, writing and editing the script, title slides, music and narration, and synchronization. A typical final product bringing all the above together will then be presented to conclude the seminar. Incidentally, the seminar is said to be suitable for beginners and experts alike.

If interested, the price is \$20, but \$25 after October 27. Send applications to Hans Adler, 13010 Daley St., Silver Spring, MD 20906, indicating address, phone numbers, and whether you are a member of NBCC. However in view of the fact that you will probably receive the *Cable Release* no earlier than October 27, you may phone Adler at 946-1796 and he will honor the \$20 price through October 31. If you can't reach him, phone Judy Burr at 949-9840 or Betty Ford at 384-4683.

A PERSONAL VIEW

I think the primary objective of our club is to improve our photographic skills and enjoyment.

My experience has been that the more and harder I work at producing images, the more I learn and improve.

By allowing us to enter each image three times--instead of the past twice--I believe we will see many older images resurrected at the expense of yet-to-be-born new images. Because of human nature, we will occasionally be lazy and rest on past laurels (or past rejections).

We should reconsider the "three entry" rule. Think about it.

Len Tuchin

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SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1984-85

Name \_\_\_\_\_ Spouse's Name \_\_\_\_\_ Regular Membership \$22  
Address \_\_\_\_\_ Spouse Membership \$11  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Student Membership \$11  
Phone Number \_\_\_\_\_ Total \_\_\_\_\_

Please make checks payable to the Silver Spring Camera Club and give or mail to Aaron Rosenthal, 3001 Veazey Terrace, N.W., Washington, D.C. 20008.



SSCC SLIDE COMPETITION

October 4, 1984 Subject: Open  
Judge: Diane Littler

Novice Slides

- 1st - Lew Lewis "North Shore Graveyard"
- 2nd - Marianne Winter "Colorado Evening"
- 3rd - Joyce Bayley "The Oozers"
- HM - Elizabeth Wood "1984"
- HM - Mike Bender "Amsterdam Bridge"
- HM - Harvey Taschman "Red, White and Blue"
- HM - Lew Lewis "Natural Arches at Daybreak"

Advanced Slides

- 1st - Harold Rowland "Pumpkin Patch"
- 2nd - Berryl Longway "Balloons"
- 3rd - Pat Bress "Hands"
- HM - Stan Klem "Friends"
- HM - Alan Lisook "Moon and Dune"
- HM - Chris Heil "Study in Glass"
- HM - Betty Collins "Fantasy Castle"

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PSA WISHES TO REMIND YOU THAT...

If your slide does not project as brightly on the screen at the club as it did on your screen at home, don't blame the club's screen, its projector, or its projector lens. The real culprit is light intensity which "varies inversely in proportion to the square of the distance from the light source." So, make necessary

SSCC PRINT COMPETITION

October 18, 1984 Subject: Open  
Judge: Charles Rumph

Advanced Monochrome

- 1st - Len Tuchin "Mix the Living with the Dead"
- 2nd - Arthur Yellin "Amish Plow Team"
- 3rd - Chris Heil "Wind Surfer"
- HM - Art Benjamin "Metamorphosis I"
- HM - Pat Bress "Rocker and the Window"
- HM - Carol Bryan "Brooklyn Bridge"

Advanced Color Prints

- 1st - Fran Luzenski\* "Angles"
- 2nd - Arthur Yellin "Singing Strings"
- 3rd - George DeBuchananne "Supercharger"
- HM - Ralph Jones "Rotunda"
- HM - Ralph Jones "Light Streaks"

\* OUR SPECIAL CONGRATULATIONS TO FRAN LUZENSKI: Since there were not enough entries for a Novice Color Print Competition, Fran entered her Novice color print in the Advanced class...and won 1st place!!

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allowances for distance when previewing at home.

Also, "you've got to know the rules of pictorial composition before you can break them...But if they are drastically broken, they must be broken effectively!" (the exclamation point is ours).



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