



SILVER SPRING CAMERA CLUB •

P.O. BOX 2375

WHEATON, MD

20902-0471

CABLE RELEASE

JAN 86, VOL 24 NO. 5

SLIDE MEETING

Date: Thursday, January 2, 1986

Time: 7:45pm SHARP

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

Competition: Open

We will have the usual slide competition but with whirlwind one-liner critiques by Judge-for-the-Evening Garry Kreizman to leave time for the program -- the annual SSCC **AUCTION**. The public may buy, but only members in good standing may **OFFER** items for sale. Auctioneer will be Art Yellin, assisted by Mike Traynor, subject-matter expert.

SSCC gets 10% of the proceeds from each sale; the seller gets the rest. However, commissions will have a 50 cent minimum and \$10 maximum. Or you may donate to the club the entire proceeds of the sale of any item. All purchases must be paid for on the spot by cash or check. Sellers will receive their shares of the proceeds by check within a week, together with a statement showing the item sold, the amount of the sale, commission taken by the club, and the net amount due the seller.

Items submitted for auction should be labelled with a description, the seller's name, some indication of its condition, if relevant, and, if the seller desires, the minimum bid acceptable. Look through your darkrooms and closets for salable items of equipment and materials. But whether you a seller or a buyer be, come prepared **WITH MONEY** and take home a treasure or two offered by your club - mates!

PRINT MEETING

Date: Thursday, January 16, 1986

Time: 7:45pm SHARP

Location: Longbranch Public Library
8800 Garland Avenue
(near Flower & Piney Branch)

Competition: Open

Our speaker will be Kathleen M. H. Ewing of the Kathleen Ewing Gallery, Connecticut Avenue, Washington, DC. Many photographers represented by the Kathleen Ewing Gallery have been recognized for their achievements by major museums, private collections, and galleries in this country and in Europe. Many of the artists have been honored with Guggenheim and National Endowment for the Arts Fellowships.

MS Ewing has just written "A. Aubrey Bodine: Baltimore Pictorialist, 1908 - 1907", published by Johns Hopkins Univ Press and selected by New York Times Book Review as one of ten photographic books recommended for Christmas. Her reviewers have commented as follows: "...they don't make photographers like A. Aubrey Bodine anymore. A photographer for the BALTIMORE SUN Sunday from 1927 to 1970 he practiced a salon style of Pictorialism with consummate grace and skill." "He was a photographer of quite amazing gifts and accomplishments. If a rowboat threatened to spoil his composition, he would retouch the negative until it vanished." MS Ewing will discuss Bodine and her biographical treatment of him which Jonathan Yardley of the Washington Post says "...is an eminently rewarding and pleasurable book" (especially for those coming to Bodine's work for the first time.)

TIME EXPOSURE



1/02--7:45pm--Slide Meeting--Sligo Creek Community Center--Annual Auction

1/09--7:30pm--Print Critique Workshop--Home of Pat & Chuck Bress--phone 469-6275
two or three days ahead

1/16--7:45pm--Print Meeting--Longbranch Public Library--Speaker: Kathleen Ewing

1/23--7:30pm--New Directions Workshop--Home of Garry Kreizman--phone 384-4911

1/25--8:00am--Field Trip to Franciscan Monastery--Meet at SS Public Library

1/29--7:30pm--Board Meeting--Home of Ned and Joyce Bayley--phone 384-9328

1/30--7:30pm--Slide Workshop--Home of Betty & Jerry Collins--phone Jim Harris,
434-6225 at least 2 or 3 days ahead.

SSCC OFFICERS, DIRECTORS, CHAIRPERSONS/
ALTERNATES

President:	Joyce Bayley	384-9328
Vice-President:	Fran Kiley	422-0142
Secretary:	Anne Lewis	384-4938
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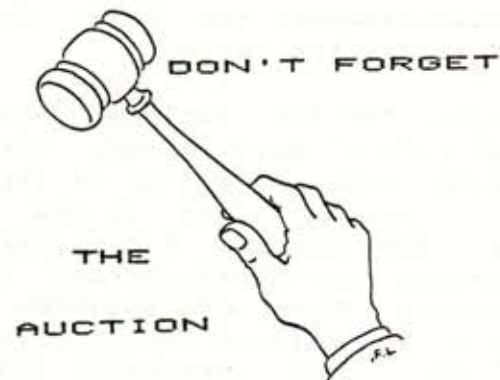
The CABLE RELEASE is published 10 times a year for members of the Silver Spring Camera Club (SSCC). All rights are reserved and no part may be reprinted without written permission.

SSCC 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, 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.

BOARD MEETING

Second notice: The next Board Meeting is scheduled for January 29, 1986 at the Bayley's. In the event of inclement weather that day, please phone Ned and Joyce before starting out (384-9328).



BIO OF MR. CMCC

At age 16, Henry Rosenthal got his first camera, an Ansco Clipper which used 616 film -- no longer in existence today. Cost approximately \$5. He particularly enjoyed using double X film, experimenting with scenery, foliage, family and friends. But he stopped taking pictures because:

1. Other than a fixed shutter speed and timed exposure, there were no controls. Not even a tripod mount;

2. Cameras that did have controls intimidated him with their complexity. Also you had to buy a separate meter;

3. He needed every cent for college, while working part time at \$.50/hour.

About 25 years later he looked through his old collection of pictures and liked what he saw. At the same time, a friend taught him how to use a camera he was selling. But Henry bought a new Nikon for half-price from a friend coming back from Japan. The first pictures were processed by drugstores and, as Henry recalls it, were "indescribably bad."

He took some Smithsonian courses, borrowed an enlarger and an inside bathroom; Henry had become a photographer.

He very much enjoys photography, using his technical background in chemistry, physics and math to learn new things by experimentation in his own black and white and color darkroom. Unfortunately for photography his prime time is taken up earning a living. He designs and develops large-scale systems for IBM, primarily dealing with satellite technology. His other major hobbies are music, the theatre, entertaining two grown daughters, and....

P.S. He still has his Ansco camera and his old pictures, and just won an unprecedented 6 ribbons in SSSC print competition in one night!

START PLANNING FOR THE FEBRUARY COMPETITIONS. SPECIAL SUBJECT WILL BE "UNUSUAL ANGLES". NO DEFINITIONS WILL BE PROVIDED. YOU'LL HAVE TO WING IT.

MONASTERY AND NATIONAL SHRINE

On Saturday, January 25th, our monthly field trip will feature the Franciscan Monastery and its neighboring National Shrine of the Immaculate Conception. (See schedule following for meeting times and places.)

The Monastery is both a church and monastery for pilgrims and tourists of all faiths. The church is built along the architectural lines of the Hagia Sophia in Istanbul, the outstanding example of Byzantine architecture built by Emperor Constantine in 380 A.D. Church and grounds contain replicas of the principal shrines and chapels found in the Holy Land. Underneath the church are the extensive catacombs containing reproductions of passages beneath the City of Rome in which early Christians found refuge. Surrounding the church are the cloistered arcades of the Portico, which form an architectural frame around the front lawn and gardens.

Our shooting during the afternoon will be at the Shrine, 1/2 miles from the Monastery. The Shrine is the seventh largest church in the world, the largest Catholic church in the U.S.A. Photographers with their tripods and flash are welcome at both complexes. If the weather becomes inclement, we can stay indoors and still find many photographic objects. Both churches have worthwhile guided tours

SCHEDULE (you may join us when you can)

8:00am, Silver Spring Library, 8901 Colesville Rd, make up carpools.

8:45am, Franciscan Monastery inside front door, 1400 Quincy St., NE

9:00am, Guided tour.

9:30 - 12, Photograph site.

12:30pm, Cafeteria, National Shrine, 4th & Michigan, N.E., for lunch.

2:00pm, Guided tour.

2:30pm-5:00, Photograph site.

We are urging newcomers to the club to make this field trip and get to know other members better. You'll find fellow field trippers are more than anxious to share their photographic talents and knowledge with each other. Edna & Len

**GWCCC SLIDE WINNERS
FALL 85, TENTATIVE**
ADVANCED PICTORIAL

1st - Fred Nathanson "Bay Window"
 2nd - Jim Harris "Harbor at Dawn"
 3rd - Fran Kiley "Suki"
 HM - Fred Nathanson "Oakman Swing"

NOVICE PICTORIAL

HM - Ned Bayley "Dry Dock"
 HM - Mike Bender "Power Plant"
 HM - Henry Rosenthal "Future Cigars"
 HM - Norm Rubenstein "Body With Hoop"

ADVANCED NATURE

2nd - C. J. Conway "Heron"
 3rd - Stan Klem "Elakala Falls"
 HM - Joyce Bayley "Red Caps"

PHOTO JOURNALISM

HM - Pat Bress "Hands"
 HM - Norm Bernache "Auto Fire"

ABSTRACT

1st - Stan Klem "Rust"
 3rd - Anne Lewis "Rope Shadows"
 HM - Pat Bress "Semicircles"

STILL LIFE

3rd - Mike Bender "Get it in Gear"
 HM - Mike Bender "Rope Ball and Net"
 HM - Robert Leonard "Three in a Bunch"

**GWCCC PRINT WINNERS
FALL 85, TENTATIVE**
ADVANCED PICTORIAL MONOCHROME

HM - Garry Kreizman "3 on 4"

NOVICE PICTORIAL MONOCHROME

HM - Fran Kiley "B.J."

CLOSE-UP/STILL LIFE MONOCHROME

HM - Ralph Freeman "Atoms"

MASTER PICTORIAL COLOR

1st - Alan Lisook "Shrine"

ADVANCED PICTORIAL COLOR

1st - Chuck Bress "Hanging Coats"
 2nd - Robert Leonard "Red Sky at Night"

NOVICE PICTORIAL COLOR

1st - Anne Lewis "Summer Dress"
 2nd - Anne Lewis "Pastoral Scene"

NATURE COLOR

1st - Chuck Bress "Flying Fish"

ARCHITECTURE COLOR

1st - Pat Bress "Orange and Blue"
 2nd - Chuck Bress "Your Red Wagon"

CLOSE-UP/STILL LIFE COLOR

1st - Beryll Longway "Pencil Portrait"
 2nd - Chuck Bress "Yellow Chairs"

YOU THOUGHT YOU KNEW HOW TO BOIL WATER! (OR) A MICROWAVE FOR YOUR DARKROOM?

How do you heat water to dissolve chemicals in your darkroom? I used to fill a stainless steel pitcher with 500 ml of water and set it on the stove at LOW HEAT with a thermometer sitting in it. This procedure took lots of time and constant thermometer watching. Not glamorous, but it worked!

Today I tried something different. I placed my 500 ml of water in a polypropylene graduate in my microwave, gave it a blast of high for 15 seconds, removed it from the "oven" and checked the temperature which had risen from about 70 degrees to 85. I gave the graduate another 30 second blast. Now the water was up to a little over 100 degrees. Since I was shooting for 105, another 5 seconds did the trick, a total of less than a minute's "cooking." Having thus learned about how long it takes, I won't have to pause to keep checking the temperature from now on.

Not a bad idea, all of this, but you should remember a few important points:

1. DON'T put the thermometer into your microwave, and DON'T use your oven's temperature probe!
2. Obey a cardinal rule of the Chemistry Lab: DON'T bring chemicals anywhere near food, or vice versa. Water's ok in the microwave; developer ISN'T.
3. DON'T put metal utensils in the microwave!

Arthur K. Yellin, Staff Writer

In pursuit of the permanent print

Recent developments in archival processing

(REPRODUCED FROM THE APRIL 1985 ISSUE OF INDUSTRIAL PHOTOGRAPHY
WITH THE PERMISSION OF THE EDITOR AND AUTHOR GARY D. SARETSKY)

BY GARY D. SARETSKY

Concern about archival processing is as old as photography itself. In March 1841, Constance Talbot, probably the first woman photographer, wrote to her husband Henry, the inventor of the negative-positive process, that she was "anxious" about her fixing procedure. Her instincts were correct; she was in trouble. After development, Talbot washed and dried her calotypes, brushed on the fixer, and redried the prints "by the fire." She then stirred them in a bit of water and dried them again. What the Talbots and their contemporary pathfinders did not know was that most calotypes began fading shortly after they were made.

By the mid 1850's, it was well known that the most common causes of print fading were inadequate fixing and washing, compounded by the polluted air of the Industrial Revolution. Since the need for appropriate processing procedures has been stressed for so long, one may wonder about the necessity of another article on this subject. However, there have been some recent developments in archival processing of which photographers may not be aware, including the discovery of less well known causes of image degradation which may not be as familiar as the errors of the Talbots.

Let's begin by considering the meaning of "archival." Archival *does not* mean following the directions for commercial quality processing. It refers to precautions and additional treatments necessary to produce a product as permanent as possible. As defined by Bert Rhoads, former archivist of the United States, archival and permanent are synonymous. Of course, nothing lasts forever except space and time. But one can try . . .

Some would define an archival print as

Gary D. Saretsky is archivist at Educational Testing Service, Princeton NJ, and is on the visual arts faculty at Mercer County Community College in New Jersey, where he teaches photography and the history of photography. He is actively involved in a number of organizations seeking to preserve cultural materials, including the Society of American Archivists, the New Jersey Library Association, and the American Institute for Conservation.

one that is free from residual thiosulfate and silver complexes; others would add that the print should be toned to help protect it from chemical reactions with air pollutants. However, archivists assert that even these steps will not result in an archival print unless it is stored properly. When you read claims of archival permanence, try to determine the definition being used. For this article, I will consider archival processing as those steps taken or avoided through print drying that can promote storage without deterioration.

The initial problem faced by the would-be archival printer is selection of paper. Though most would agree that improvements made to resin-coated (RC) paper may make it quite stable under ideal dark storage

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conditions, fiber-based paper should be used for archival purposes. (The two primary problems with RC papers in the past have been cracking, as the resin coating ages, and seepage of chemicals into the uncoated edges during processing. The latter problem can be overcome by trimming, however.) But even if one decides to use a fiber-based paper—and there are many from which to choose—almost all of them include brighteners which may yellow the highlights in time; unless one opts for a cream white paper without brighteners, such as Agfa Portriga, this potential problem cannot be avoided.

Another choice to make is the weight of the paper: Should it be single or double weight? My own feeling is that the physical durability of double weight paper outweighs its possible disadvantage of providing more paper fiber in which thiosulfate can hide.

Now let's get to the wet part. Use trays and tongs permanently dedicated to each stage of processing. If you have any doubts about your tap water, use distilled water to mix your chemicals. The type of developer used will not affect print longevity, but you should avoid drastic under- or overdevelopment.

Stop bath should not be mixed at a concentration higher than the manufacturer's recommendation. In addition, make sure that as you move the print from developer to stop bath to fix, all liquid has been dripped off *completely* before going on to the next tray.

There are three choices when it comes to fixers, each favored by photographers who claim to be processing archivally. If you use traditional hypo (sodium thiosulfate), the two-bath method is highly recommended. When the fixer is fresh, fix the print for half the minimum time in each. Because most of the fixing is done by the first, the second fixer remains relatively free from silver complexes. Check the first fixer regularly and discard it at the first sign of exhaustion (Edwal Hypo Check is handy for this). Rinse the tray and pour the second fixer into it; mix a new second fixer.

The two-bath method not only ensures excellent fixation, but also makes your stock of fixer last much longer. Another benefit of two-bath fixing is, in essence, a mixed blessing: Many photographers find it convenient to put prints in a holding tray after the first fixer and wait to accumulate a batch before moving on to the second. If you do this, don't forget that the print is continuing to fix slowly while sitting in the tray; the extent will depend on the concentration of fixer in the water. Letting your prints sit may lead not only to overfixing but also to greater difficulty later in washing since thiosulfates generally wash out faster with shorter fixing times. If you do decide to fix in batches, rotate the prints continuously from bottom to top; tray rocking is sufficient agitation for prints fixed one at a time.

The second fixing choice is rapid fixer (ammonium thiosulfate), which is just as effective as sodium thiosulfate. Although somewhat more expensive, it has several advantages. First, it is available as a liquid concentrate, enabling the photographer to avoid dangerous chemical powder forms which are spread about and inhaled during mixing. Second, as its name implies, it is faster than regular hypo. Third, it has less odor. And, fourth, because the hardener comes in a separate bottle, you can leave it out of the fixer (except in the tropics), thereby speeding up wash times and facilitating subsequent retouching. The two-bath method can also be used with rapid fixer; however, it's important to note that timing errors become more critical the shorter the

fixing times.

Timing is crucial with the third method, film-strength rapid fixer. For Ilford Galerie paper, fixing is only 30 seconds, followed by a five-minute wash, 10 minutes in a washing aid and five minutes in a final wash. The key here is that the Galerie paper is heavily sized, which provides a coating over the paper fibers and delays the influx of fixer. If the fixing is accomplished in the image-carrying gelatin emulsion before it has a chance to penetrate the paper base, a brief wash is all that is needed. (This is why washing times with RC paper are so brief.) Note that the longer the print is in the developer and stop bath before it gets to the fixer, the more readily the fixer will penetrate the paper base and the less likely it will be that a five-minute wash will be adequate.

It should be stressed that fixing times depend upon your paper choice and the pH of the water you mix it with. For example, some papers may require a one minute fix using the film strength rapid fixer. And fixing takes longer the more the fixer is used. Since the ideal is to fix for the minimum

threats to health and print stability. As one might guess from its name, it is possible for the careless bleacher to produce the deadly, colorless, odorless cyanide gas. This and other health hazards in photo processing are explained in the book, *Overexposure: Health Hazards in Photography* by Susan Shaw.

The threat to your prints is more subtle. Stopping the bleaching action with a dab of fixer is not enough. You need about five minutes in a bath of regular hypo (sodium thiosulfate) and about half that time in print strength rapid fixer to neutralize the reaction permanently. Even if you bleach after half the fixing time, the fixer is still active while you are doing the reduction, and you will almost certainly overfix unless you work quickly. Quick work will also help reduce permanent damage to the paper fibers in the print base.

Another problem with bleach is that locally reduced portions of a print do not react the same with toners as unbleached sections do. With selenium toner, for example, a bleached area on a Portriga print may

needed in the subsequent final wash, which, as mentioned earlier, will vary with a variety of circumstances. The only way to know how long to wash is to test for residual hypo.

Until a few years ago, HE-1 was widely recommended as a final step to remove the last traces of thiosulfate. HE-1 is a powerful combination of ammonia, hydrogen peroxide and water; it must be used within a few minutes after mixing and, in fact, will crack a sealed bottle. Although HE-1 is still found in some fairly recent publications on archival processing, photographic scientists now express concern about its long term effects, and it is no longer suggested as a standard procedure.

Another change in recent thinking concerns gold toning, which at one time was considered a very effective post-processing treatment. There is a growing consensus that selenium or sepia toning offers greater protection from future oxidation caused by air pollution. Since sepia toning is used primarily for pictorial purposes as it causes a dramatic change in tonality, selenium is now the archival toner of preference for developing out papers. It should be used in a concentration of one part Kodak Rapid Selenium Toner to nine or more parts water; I generally use about one and a half ounces of selenium in a one-quart solution of washing aid. The selenium protective treatment may also be done after the final wash but then another 45-minute wash is suggested. Paradoxically, concentrations of selenium greater than 1:9 do not have as great an effect as the more dilute solutions.

Selenium toner is probably the greatest health hazard in archival print processing. Avoid vapor inhalation and skin contact, and use it in a well-ventilated area. (I do it outside, weather permitting.) And watch for a safer substitute now under development by Fuji.

Having taken all appropriate measures to promote the life of your prints, don't negate your good work by contaminating them during the drying process. Belt dryers which have been used for non-archival printing may be loaded with hypo, as could used blotter books. The safest method is to dry the prints on a fiberglass screen. If you are buying or building a screen, look at the fibers under magnification to make sure they are smooth; some have sharp edges which leave a pattern on a print dried face down. Dry the prints in a room with clean air. (This is the worst time to smoke near your photographs!) And remember, the slower the prints dry, the flatter they will be.

How long a print will last after archival processing may be beyond your control. It may be subjected to adverse temperature or humidity, atmospheric pollution, poor handling, non-archival storage or framing materials, ultraviolet light, fungi, insects, fire, flood, or other disasters. But at least you can feel that you've given it the best treatment you can before it leaves your hands. (IP)

Selenium toner is probably the greatest health hazard in archival print processing. Avoid vapor inhalation and skin contact, and use it in a well-ventilated area.

amount of time necessary to remove residual silver, it is advisable to test the effectiveness of your own set-up. A simple test is to put a drop of Kodak Rapid Selenium Toner mixed one part toner to nine parts water on an unexposed test sample which has been wiped free of moisture; the toner will stain the print in two minutes if there is residual silver.

Similarly, washing times necessary to remove thiosulfates to a barely detectable level, such as .002 milligrams or less per square inch, will also vary with paper, fixer, washing aid, print washer, and temperature and pH of wash water. Light Impressions Corporation sells a handy testing kit of four pens which measure residual silver, washing aid and fixer. Photographers' Formulary in Missoula MT is an economical source for residual silver and hypo test solutions.

Before discussing washing aids, a digression concerning ferricyanide is in order, since it is used by many fine printers. Bleaching with potassium ferricyanide after fixing can effect a dramatic improvement in print appearance through local reduction; bleaching the entire print can increase contrast and separation of midrange tones. However, ferricyanide does present serious

remain gray while the rest of the print turns reddish-brown. (This may suggest some creative possibilities.) Ferricyanide may also reduce the size of silver particles in the emulsion. The smaller the particles, the more prone they are to oxidation; small particle size has been implicated in the yellowing of 19th century albumen prints.

If bleaching is necessary to create an archival print, consider either making the necessary changes on a duplicate negative or positive transparency and working from there, or copying the bleached print and making prints from the copy negative. (End of digression; I hope you're still with me!)

Washing aids and hypo eliminator (Kodak formula HE-1) are two different animals. Washing aids such as Kodak Hypo Clearing Agent or Heico Permawash are very similar to sea water, which has been known for more than 80 years to speed thiosulfate removal. Washing aids gently "push" the fixer out into the solution, thereby saving time and wash water. In comparison, hypo eliminator "blows" the thiosulfate out of the solution.

The problem with washing aids is that some manufacturers use a rather lenient definition of archival in suggesting the time

WORKSHOPS

SLIDE

Slide workshops for the remainder of the season will be sponsored by Jim Harris but are being held at the home of Betty and Jerry Collins. The January workshop will be held on Thursday, January 30th. I will make a short presentation on the use of filters when exposing color slides. We will then have a "critique ourselves" session on slides you may be thinking of entering at the slide competition on February 6th when the subject will be "UNUSUAL ANGLES." Bring 4 or 5 slides for critiquing. I'm sure we all have some "unusual angles" somewhere in our slide collections. See you there. Jim Harris.

NEW DIRECTIONS

CALLING FOR ALL WHEATON REGIONAL PHOTOGRAPHS -- SLIDES AND PRINTS -- FOR NEXT MEETING, JANUARY 23.

Bring what photographs you have done over the years. Please do some editing, but remember: this is NOT a competition. We need good shots that depict all aspects and activities of the park.

At the meeting we will edit and consolidate a presentation which we will use to apply for project funding.

All members are welcome to the workshop meeting on January 23, but if you cannot attend, and you want to participate,

bring your slides and prints to the January 2nd or 16th meetings for pick-up for the NDWS meeting. As usual, we will discuss a prominent photographer and his work.

THE BROOKSIDE SCENE...

Did you pick up one of the Brookside Gardens negatives from Mike Stein? We'd like to see the results of everyone's printing interpretation of this "group" negative. Plan to bring your personal print to the January New Directions meeting AND to the auction meeting. No holds barred...any size...any means. Please bring along a 3x5 card with your name and any pertinent goodies about how (and with what) you made your print.

See you at the meetings. If you're coming to the workshop meeting, please call Garry at 384-4911. Garry and Mike

PRINT CRITIQUE

This month's workshop, to be held on Thursday, January 9th, 1986 at the home of Pat and Chuck Bress, will be devoted to the critiquing of color and B&W prints -- those which have been entered in past competitions as well as those being worked on and those contemplated for future competitions. Also bring any color slides you would wish evaluated for their potential as color prints. Please phone Pat and Chuck two or three days ahead if you plan to attend.

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1985-86

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

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

Dec 5, 1985 Subject: Open
Judge: Jessie Cohen

NOVICE SLIDES

- 1st - Shirley Dibble - "Fair Child"
- 2nd - Mike Bender - "3 House"
- 3rd - Henry Rosenthal - "Artistry by Fire"
- HM - Jim Roy - "Barn Door Knob"
- HM - Jack Pugatsky - "The Bridge"
- HM - Milton Shore - "Lake Louise #2"
- HM - Bernice Perry - "Cape Cod Forest"
- HM - Dan McCarthy - "Regal Regent Street"

ADVANCED SLIDES

- 1st - Chuck Bress - "Flying Fish"
- 2nd - Pat Bress - "Jazz Painter"
- 3rd - Ralph Longway - "Spanish Steps"
- HM - Berryl Longway - "Old and New"
- HM - Dan Horowitz - "Cranberry Harvest"
- HM - Pat Bress - "Suspicion"

SSCC PRINT
COMPETITION

Dec 19, 1985 Subject: Open
Judge: Mike Traynor

NOVICE MONOCHROME

- 1st - Henry Rosenthal "Life Sculpture"
- 2nd - Henry Rosenthal "Work Boat"
- 3rd - Robert Leonard "Sargens Castle"
- HM - Henry Rosenthal "Potomac Overview"

ADVANCED MONOCHROME

- 1st - Pat Bress "Curved and Straight"
- 2nd - C. J. Conway "The Boat House"
- 3rd - Ronald Leonard "Castle on Lake Thun"
- HM - Garry Kreizman "Infra Red"
- HM - Ronald Leonard "Gas Only"

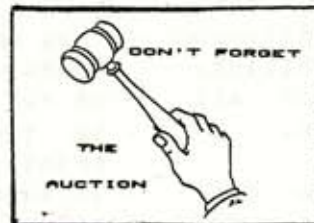
NOVICE COLOR

- 1st - Henry Rosenthal "Flower in Window"
- 2nd - Henry Rosenthal "Fishing Boats"
- 3rd - Henry Rosenthal "Winter Aftermath"
- HM - Robert Leonard "Thun Castle"

ADVANCED COLOR

- 1ST - Alan Lisook "La Chiquita"
- 2nd - Fred Nathanson "Rhodes Girl"
- 3rd - Alan Lisook "Blue and Gold Macaw"
- HM - Pat Bress "Orange and Blue"
- HM - Arthur Yellin "Getting into Training."

SIX RIBBONS FOR
HENRY ROSENTHAL !!!



Kodachrome is 50 years old this year. The process was invented by Godowsky and Mannes, two professional musicians / amateur photographers.

Price of early Kodachrome included developing by Kodak. In 1936 sending back the mailer required a 1-1/2-cent stamp.

16mm movie film was introduced by Kodak on April 15, 1935, slide film for still cameras September 1936.

(Stephen A. Booth, in Jan '86 Popular Mechanics.)
Jim Harris



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CABLE RELEASE

JAN 86, VOL 24 #5 SUPPLEMENT

Immediately after the Jan 86 issue of the CABLE RELEASE was circulated, we noticed to our horror that two important items, although submitted well ahead of the deadline, were omitted. Hardly in a position to recall the issue at that time, we decided to do the next best thing (admittedly a poor next best thing) -- issue a supplement and distribute it at the meetings. And so, here you are with abject apologies this month to Henry Rosenthal, Norm Bernache, and Myron B. Pass. For 1986, it is resolved that copy for every subsequent issue of CABLE RELEASE is going to be proof-read and checked before being sent to the printer, by gosh!

Art Drucker

CMCC CLUB COMPETITION IN MARCH

CMCC affords us our only inter-club competition for the year. You'll recall we won the big State of Maryland trophy last year; it hangs in the rec room of Director Stan Klem, President last year. No entry fee is required to enter your slides and/or prints. Each member in good standing may submit up to 4 entries in each eligible category, although only 3 can be selected for the competition. The categories open to SSCC are:

Novice Slides;	Unlimited Color Prints;
Unlimited (Advanced) Slides;	Novice Monochrome Prints;
Novice Color Prints;	Unlimited Monochrome Prints;
Intermediates (see Henry Rosenthal).	

A special SSCC committee will meet on Sunday, March 2nd 1986 to select the maximum of 20 entries to be submitted for each category. Members of that committee are Mike Traynor, Chuck Bress and Ralph Freeman. Entries may include any photos previously submitted in ONE CMCC Individual (November) competition. Each acceptance by the SSCC committee earns one point on your competition award record; prizes won at the competition count additionally.

We usually do not have enough entries submitted to make the 20 limit in Novice Monochrome or Novice Color prints. Those Novice print makers who do submit something earn acceptance points by default! Happy for them; sad for SSCC. With all the print interest and activity this year, let's try to fill quotas in all the categories. The print meeting on February 20, 1986 will be the last day that entries will be collected routinely, although they may be submitted personally to Henry Rosenthal as late as Saturday, March 1st through private arrangements. Date of the actual competition? Sunday, March 3th, 1986. Watch the Cable Release for the usual directions.

WE ARE HAPPY TO WELCOME NEW MEMBER Myron B. Pass, who lives at 6810 Tilden Lane, Rockville, MD. 20852. Phone is 468-8964.

