



CABLE RELEASE

October 1992

Volume 31, Number 2

Slide Meeting October 1 Sligo Creek Community Center (New Time: 7:30 p.m.)

Fred Sons will be our speaker and judge for the October slide meeting. Fred's wife and business partner, Dana Taufest, will help him with the very interesting presentation he is planning for us.

Fred is a commercial photographer with a master of fine arts degree and an undergraduate degree in cinema and photography. He taught photography before entering the commercial market, where his clients now range from small design firms to high-tech corporations. He has become one of the Washington

area's most creative product still-life photographers, primarily because of his innovative approach to lighting.

Fred's presentation will indeed be a special one, appealing to slide and print makers alike. He will demonstrate the lighting for a still life photography assignment he has recently undertaken for the Marriott Corporation. Working with a tabletop setting on a white tablecloth, with lace curtains in the background, he will show us how his finished product evolved in steps from the original artist's conception.

Don't miss this one!

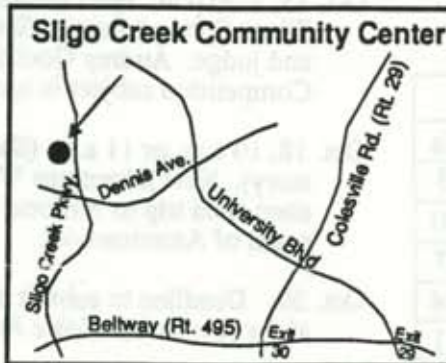


Exhibit Update

Judging of entries for the SSCC exhibit ("Trees") was held on September 16, 1992. The judge was Joseph Tartt, owner of the Tartt Gallery, in Washington, D.C. From the 118 entries, 49 were selected to be included in the exhibit. Exhibit details are as follows:

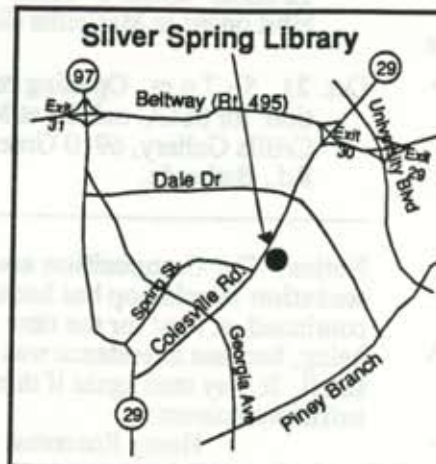
Dates: October 20 - November 22, 1992.

Place: McCrillis Gallery, 6910 Greentree Road, Bethesda, MD.

Exhibit Hours: Tuesday through Sunday, 12 noon - 4 p.m. (closed Mondays).

Opening Reception: October 21, 7 p.m. - 9 p.m.

Jim Malara



Print Meeting October 15 Silver Spring Library (New Time: 7:30 p.m.)



Audrey Goolrich, the speaker and judge for print night October 15th, will present a program

on architectural photography. She has been an artist since childhood. Her award winning photography, which is primarily architectural, is a culmination of her lifetime of serious artistic and scientific pursuits.

Her work has been exhibited in several fine art exhibitions and has won highest honors in several *Photographer's Forum Magazine* competitions.

Audrey has combined her commercial work with teaching instructing at the Smithsonian. Her courses on composition and architectural photography have been very popular.

She has had experience judging on a number of occasions, including for the International Photographer's Association.

We can look forward to an informative as well as entertaining evening.

SSCC Officers & Chairpersons, 1992-93

President: Steven Stubits	593-5106	New Directions Workshop:	
Vice-Pres.: Joe Meyer	588-5183	Mike Stein	384-5427
Secretary: Joyce Jones	565-3868	Slide Workshop:	
Treasurer: Jay Kinney	299-4724	Ellie Spitz	984-0652
Director: Ned Bayley	384-9328	Color Print Workshop:	
Dir.: Clarence Carvell	725-0234	(to be filled)	
Director: Jim Malaro	530-5472	Monochrome Print Workshop:	
Cable Release:		Clarence Carvell	725-0234
Editor, Eleanor Waldrop	434-2245	Field Trips:	
Contributing Editor		Edna Knopp	869-1789
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Slide Program Committee:		Hospitality:	
Robert Ralph	983-1104	Slide Meetings	
Print Program Committee:		Sharon Antonelli	933-4450
Jay Anderson (202)	723-7512	Print Meetings	
Marilyn Anderson (202)	723-7512	Ned Bayley	384-9328
Competition Committee:		Alternate, Merl Hoar	434-0551
Anne Lewis	384-4938	New Members:	
GWCCC Representative:		Joyce Bayley	384-9328
Warren Kornberg	949-4890	Marilyn Anderson (202)	723-7512
Alternate, John Osgood	652-2215	Exhibits: Jim Malaro	530-5472
CMCC Co-Representatives:		Historian: Norm Bernache	935-5617
Anne Lewis	384-4938	Property Committee:	
Henry Rosenthal	587-2235	Joe Meyer	588-5183
PSA Representative:			
Clarence Carvell	725-0234		

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

SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Bayley (384-9328) or Marilyn Anderson (202-723-7512).

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



Submissions for the *Cable Release* should be mailed directly to the Editor, Eleanor Waldrop, 1775 Elton Road, Silver Spring, MD 20903.

Club Calendar

October 1992						
Su	M	Tu	W	Th	F	Sa
				(1)	2	3
4	(5)	6	7	8	9	10
11	12	13	(14)	(15)	16	17
(18)	19	(20)	(21)	22	23	24
25	26	27	28	29	30	31

Oct. 1, 7:30 p.m. Slide meeting at Sligo Creek Community Center. Speaker and judge: Fred Sons, with Dana Tautfest. Competition subject is open.

Oct. 5, 7:30 p.m. Monochrome Print Workshop, at home of Clarence Carvell. Call 725-0234.

Oct. 14, 7:30 p.m. Slide Workshop, at home of Ellie Spitz. Call 984-0652 (leave a message). 7:15 Kodalux Tour (see col. 3).

Oct. 15, 7:30 p.m. Print meeting at Silver Spring Library. Speaker and judge: Audrey Goolrich. Competition subject is open.

Oct. 18, 10 a.m. or 11 a.m. (See story). New Directions Workshop field trip to National Museum of American Art.

Oct. 20. Deadline to submit material for November *Cable Release*.

12 noon. SSCC's "Trees" exhibit opens at McCrillis Gallery.

Oct. 21, 5 - 7 p.m. Opening reception for SSCC exhibit at McCrillis Gallery, 6910 Greentree Rd., Bethesda.

Notice: The Composition and Presentation Workshop has been discontinued, at least for the time being, because attendance was too small. It may start again if there is sufficient interest.

Henry Rosenthal

"Overflow" Kodalux Tours October 14 and 21

As *Cable Release* goes to press:

Two "overflow" tours of the Kodalux plant, for up to 10 persons each, are planned for Wednesdays, October 14 and October 21, at 7:15 p.m. Reservations are a must. Call Edna Knopp, at 869-1789.

Reminder: "Close-ups" is Nov. Special Competition

"Close-ups" will be the theme for slide competition and advanced monochrome and color print competitions at the November 5 slide meeting and November 19 print meeting.

As defined by GWCCC, close-up images "result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at minimum focusing distance."

Field Trip News

Moosehead in '93

The featured field trip for the coming calendar year will be a week at Moosehead Lake, in the Maine woods, 160 miles north of Portland.

Henry Rosenthal, Bernice, and I scouted the area this summer and found Hillside Gardens, a large, comfortable bed-and-breakfast inn with a breathtaking view of the lake and mountains.

They can provide accommodations for any number of us up to 35 or 40, depending on the mixture of couples and singles. The inn is just a mile and a half from the cheerful, one-time lumber town of Greenville, in a picturesque setting at the south end of the lake. There are good restaurants and other services, but none of the honky-tonk found in many resort areas.

From its harbor the hundred-year-old steamer *Katahdin*, now converted to diesel, will take you on a 3-hour, all-day, or evening cruise on 42-mile-long, island-dotted Moosehead—the largest lake in the eastern U.S. within the confines of a single state, and surely one of the world's most beautiful. Seaplane flights are also available for bird's-eye views of the region, or a chair lift to the summit of Big Squaw Mountain, which rises from the west shore of Moosehead Lake, offers spectacular panoramas.

Famed Mount Katahdin is less than 60 miles from Greenville and is thus a feasible day trip. (In the clear air of northern Maine, the peak can be seen from the lake steamer.) Moose, a prized camera subject, are plentiful in the Moosehead-Katahdin region. We found the lake to be great for swimming and canoeing. There are lake and stream fishing and whitewater rafting, and hiking trails on the grounds of Hillside Gardens as well as in nearby Lily Bay State Park (where four of us camped for a week this summer).

The exact dates of the Club's week at Moosehead have not been determined, but it will be in July or early August. We may be able to plan this trip for the week following

the Amherst photo weekend. We must get an estimate soon of how many will participate in the Maine trip, so we can secure the required rooms at Hillside Gardens. They will quote us a group rate for the week (7 nights) as soon as we tell them how many of us will be going.

For those of our group who want to spend a second week in Maine, we will proceed from Moosehead to a coastal location—possibly Boothbay Harbor, but most likely in the vicinity of Acadia National Park.

Important: If you are interested, call a member of the Field Trip Committee or put your name on the sign-up sheet at the next meeting.

Bill Perry

Klem to Speak at Slide Workshop October 14

SSCC's Stan Klem will speak on portraiture at the Slide Workshop on Wednesday, October 14, at 7:30 p.m., at the home of Ellie Spitz, 11801 Rockville Pike (The Forum), Apartment 811. (Note change from usual meeting date.)

Please bring slides appropriate to the subject—or whatever slides you would like to present for discussion. Call and leave a message at 984-0652. No meeting of the Slide Workshop is planned for November because the usual meeting date would fall on Thanksgiving, and many Club members will be just returning from the field trip to Spain.

Creative Workshop at Rehoboth, October 23-25

A new creative workshop will be taught by Theresa Airey at the Rehoboth Art League, Rehoboth Beach, Delaware, October 23, 24, and 25. "Photo transfers" with Polaroid and Xerox materials will be featured, along with manipulation of Polaroid images and hand coloring of black-and-white prints and transfers.

The workshop will be full of creative new ideas for all photographers. Theresa is well known for

her energetic teaching style, and the workshop will offer you new opportunities to release your artistic juices. Call the Rehoboth Art League for details: 1-302-227-8408.

Charlie Bowers

NEW DIRECTIONS WORKSHOP



At *NDW*'s September kickoff meeting the hot topic for the night was Kodak's new Photo CD—there's no question about electronic imaging in our future!

The *NDW* focus for the year will be participant's work or work in progress that demonstrates where they are in developing a theme or a united body of work—this can also include examples of contemporary or historical photography.

On Sunday, October 18th, *NDW* will meet at the National Museum of American Art (8th and G Streets, NW) to view the photography of Ralph Eugene Metayard and Helen Levitt. Meet at my house at 10am or in the lobby of the museum at 11am.

Levitt's work spans the 30's through the 80's. She is described as "Cartier-Bresson street-wise" in her photojournalistic style. I'd add a description as a "Walker Evans in New York." Great B&W and dye transfer work.

Metayard is another story—this "American Visionary" explored the use of photography to metaphorically explore the spiritual essence of the world. Some work is pretty straight; in a "no-focus" group he found sharpness distasteful; another grouping is labeled as "motion-sound." Wow! Is this great or is this junk?

Adding interest (amusement?) to the shows are comment books with words of praise and otherwise from other viewers. Come join us for the show and a Dim Sim brunch in Chinatown.

Mike Stein



Annual CMCC Photographic Contest

Each year the Council of Maryland Camera Clubs conducts two All-Maryland competitions—both are individual—one in the fall and one in the spring.

Date and Place of Contest:

Sunday, November 15, 1992, 9 a.m. to 3 p.m. at the Pioneer Center, in Baltimore, MD.

Final Date for Receipt of

SSCC Entries: All entries must be logged in by CMCC club representatives at a meeting in Baltimore on November 9. To allow time for preparation of entry forms and labels, the entries should be brought to the SSCC slide meeting on Thursday, November 5. Last minute entries will be accepted by Henry Rosenthal until November 6. **NO LATER!!**

Entry Fee: Contestants pay \$2.50 for each category that they enter.

Number of Entries: A maximum of four entries in one class of the three categories noted below.

Categories of Entries: There are three categories—MONOCHROME PRINTS, COLOR PRINTS, and SLIDES. Categories are divided into classes as follows:

1. MONOCHROME PRINTS

a. **NOVICE CLASS:** Contestants must compete in SSCC contests in the Novice Class. The maximum print size for novice class is 8" x 10" for CMCC. Note: An SSCC novice contestant who submits an 11" x 14" print must enter the print in the CMCC Intermediate Class, and any additional 8" x 10" prints submitted at the same time by that contestant will also be judged in the CMCC Intermediate Class.

b. **INTERMEDIATE CLASS:** Contestants in this class must be members of affiliated clubs who compete as Intermediate Class in their club contests. The maximum print size is 11" x 14." (This class is

not represented in SSCC contests, but see note above.)

c. UNLIMITED CLASS:

Contestants must compete in SSCC contests in the Advanced Class. The maximum print size is 16" x 20."

2. COLOR PRINTS

a. NOVICE CLASS:

Contestants must compete in SSCC contests in the Novice Class. Maximum print size is 11" x 14."

b. UNLIMITED CLASS:

Contestants must compete in SSCC contests in the Advanced Class. Maximum print size is 16" x 20."

3. SLIDES

a. **NOVICE CLASS:** Contestants must be those who compete in the SSCC Novice Class.

b. UNLIMITED CLASS:

Contestants must be those who compete in the SSCC Advanced Class. Note: 2" x 2" slide mounts are the maximum size in both categories.

ELIGIBILITY OF ENTRIES:

A specific print or slide may be entered in one fall and one spring contest only. Within the same category, a person may not compete in a lower class after once having competed in a higher class. Further, a person must move to a higher class in a category after winning a 1st or any combination of two 2nd and 3rd place awards in a lower class.

MOUNTING OF PRINTS:

Prints may be mounted on any size or shape of mount up to a maximum of 16" x 20." The mounting board must be of a nonabrasive material with no wall hanging or other fastening devices or exposed adhesive on it.

MARKING OF ENTRIES:

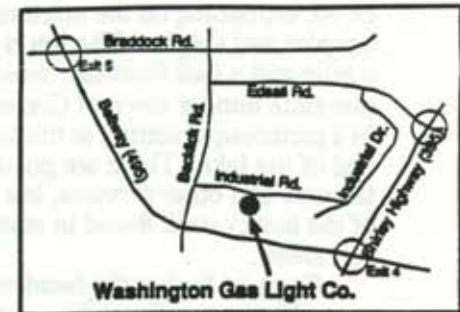
1. **PRINTS:** Each SSCC member submission, when delivered to the representative, must be clearly identified on the back as to title, SSCC Class, and maker. **Also put SSCC on all your entries!** Prints must not show names on front. Also indicate on the back of print which is the top.

2. **SLIDES:** All slides must bear the name of the maker, title of slide, and SSCC Class. **Please put SSCC on all your entries!** Also, each slide must have the lower left hand corner marked conspicuously so it can be seen easily when the slide is
(Continued on page 8)



GWCCC Fall Competition

The fall 1992 competition of the Greater Washington Council of Camera Clubs will be held Saturday, November 21, at the Washington Gas Light Auditorium, 6801 Industrial Road, Springfield, VA (see map).



The early date was dictated by availability of the hall and is too close in time to the CMCC fall competition to permit submission of the same work to both competitions this year. Any member wishing to submit a work to both GMCCC and CMCC will have to prepare duplicate prints or slides. Each photographer may enter 21 pieces, with no more than 16 of these in slides. No more than 3 slides and 4 prints per subject (pictorial, nature, photojournalism, close-up, abstract, still life) may be entered in all classes combined (novice, advanced, master, adv/master; see chart following competition rules).

Entries must be free of projections or foreign matter that could damage other prints or slides with which they come in contact; overmats must be secured all the way around.

See the GWCCC Competition Rules (revised June 1992) in this *Cable Release* for subject and class definitions, rule changes, etc. Additionally, SSCC rules forbid entry in any class below the member's SSCC club rating, e.g., SSCC Ad-
(Continued on page 7)

COMPETITION RULES

The GWCCC will conduct two competitions each year, one in the fall and one in the spring. Both will be individual competitions with additional recognition for the clubs whose members submit winning entries. The date, location, number of entries and entry fees will be determined by the GWCCC Executive Board; they will be announced no later than 75 days prior to the competition date.

Competitions will be held on the first Saturday in December and the first Saturday in May, or on a Saturday as near to those as practical.

All members of the Clubs associated with the Council are encouraged to enter the competition and to submit new material in each competition.

ENTRIES

A. Entrants. Where competitions are separated into levels of proficiency, Classes shall be as follows:

1. Master. Anyone who has attained and demonstrated a high excellence in photography. Any entrant may elect the class, but the following must compete in the Master Class
 - a. A professional, defined as one who obtains 50% or more income from photography, and
 - b. A person with "three stars" in PSA
2. Advanced. Anyone of moderate or high ability in photography. An entrant who has received four (4) first, second or third place awards in the Advanced Class of GWCCC competitions since and including 1983, must compete in Master Class.
3. Novice. A beginner or anyone of limited experience in competition. An entrant who has received four (4) first, second or third place awards in the Novice Class of GWCCC Competitions since and including 1983 must compete in a higher class. **NOTE** A competitor may enter as a Novice in one category [i.e. black and white prints] and a Master in another category [i.e. color prints] however, all advanced/master slide entrants who commercially process prints may not compete in any lower class.

B. Category:

1. Entries must be Monochrome Prints, Color Prints, Slides Stereo Slides, Medium Format, Films and Photo Essays.
2. Appropriate clubs or groups approv-

ed by Executive Board, shall act as agents of the Executive Board for conducting competition in Stereo Slides and Photo Essays. Entry to these competitions shall be open to all members of GWCCC affiliated clubs. Entry particulars shall be determined by the conducting organizations.

3. Prints and slides may be commercially produced.
 4. Prints must be mounted. Mounts or mats may not exceed 16 X 20 inches. A mounted print may not have more than one layer of mat overlay. The print mount must be secured on all sides.
 5. Framed prints are not eligible for competition.
 6. Prints submitted in the Novice Class may not exceed 11 X 14 inches. Prints submitted in other classes may not exceed 16 X 20 inches.
 7. A toned print may be entered in Monochrome categories only.
 8. Tinted prints (hand coloring) may be entered in Color Print categories only.
- C. Slides may be mounted in cardboard, plastic or glass mounts, provided that the mounted slide is thin enough to be used in a standard 80 slide capacity carousel tray.
1. All entries must be free of harmful substances (eg. velcro, glue) that may cause harm to other entries. Entries will be disqualified from competition if they can cause any harm. No entry fee will be returned if work is disqualified.

D. Subjects.

1. Pictorial. Open. Any subject, especially subjects that do not qualify in other subject definitions. NO image will be excluded from this category.
2. Nature. Pictures that portray different kinds of various aspects of natural plant and animal life in a living state, that illustrates the natural features of land and sea or that reveal certain natural phenomena, such as cloud formations, light refractions (sunsets auroras etc.), precipitation, frost, 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.
3. Portraiture. People or animals, full-length or close-up, including nudes and groups where the subjects rather than the activity are the main interest.
4. Photojournalism. Storytelling pictures or people doing things where the activity itself is the theme.
5. Abstract. Blends of color, texture, shape, form and light to create a de-

sign-patterned image.

6. Experimental. Images that utilize camera and or darkroom manipulations to achieve unreality.
 7. Architectural. Buildings, interiors, ruins, bridges or anything where man-made structures are the principle interest.
 8. Close-up. Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at minimum focusing distance.
 9. Still Life. Images of inanimate subjects in a static state.
- E. Other Conditions
1. An entry, whether it receives an award or not, may be entered only twice in any GWCCC competition, regardless of class or category.
 2. A competition entry which received a first, second or third place award, or an entry of essentially the same image or the same type, may be entered only in a higher class.
 3. The entrant's Class in GWCCC competition shall be independent of the entrant's level of proficiency within the entrant's club.
 4. Each Club and the Club's delegate shall be responsible for administering the competition rules with regard to entries by Club members.

I. COMPETITIONS

A. Slides. The Slide competition shall be conducted as follows:

1. Fall

- a. Pictorial: Novice, Advanced and Master classes.
- b. Nature: Novice, Advanced and Master classes.
- c. Photojournalism: Novice and combined Master/Advanced classes.
- d. Abstract: Novice and combined Master/Advanced classes.
- e. Close-up: Novice and combined Master/Advanced classes.
- f. Still Life: Novice and combined Master/Advanced classes.

2. Spring

- a. Pictorial: Novice, Advanced and Master classes.
- b. Nature: Novice, Advanced and Master classes.
- c. Photojournalism: Novice and combined Master/Advanced classes.
- d. Architectural: Novice and combined Master/Advanced classes.
- e. Portraiture: Novice and combined Master/Advanced classes.
- f. Experimental: Novice and combined Master/Advanced classes.

- B. Prints.** The Monochrome and Color Print Competitions shall be conducted as follows:
1. **Fall**
 - a. **Pictorial:** Novice, Advanced and Master classes.
 - b. **Nature:** Novice, Advanced and Master classes.
 - c. **Abstract & Experimental:** Novice and Master/Advanced combined.
 - d. **Close-up & Still Life:** Novice and Combined Master/Advance combined.
 2. **Spring**
 - a. **Pictorial:** Novice, Advanced and Master classes.
 - b. **Nature:** Novice, Advanced and Master classes.
 - c. **Portraiture & Photojournalism:** Novice and Master/Advance combined.
 - d. **Architectural:** Novice and Combined Master/Advance class combined
- C. Participation**
1. **Eligibility.** Competition is open to all members of affiliated Clubs in good standing in the GWCCC.
 2. **Good Standing.** The standing of an affiliated Club shall be determined by the following:
 - a. **Dues.** Payment of dues by the deadline for submission of competition entries.
 - b. **Roster.** Submission of a complete Entrant Roster, including the GWCCC competition Class of each competition entrant, by the deadline for submission of competition entries.
 - c. **Fees.** Payment of all entry fees by the deadline for submission of competition entries.
 - d. **Support.** A reasonable record of support of all activities of the GWCCC. Determination regarding this requirement are reserved to the Executive Board.
 3. **Identification of Entries.** Print and Slide Labels shall be affixed to entries, and the Entry Form shall be completed by the Club delegate or Club representative prior to submission of entries. Each entry shall have a unique title. "Untitled" will not be accepted as a valid title.
 4. **Assistance.** At least one member of each competing Club must assist in conducting the competition.
- D. Judges.** Judges shall be elected from outside the membership of organizations affiliated with the GWCCC. Judges shall be briefed on the GWCCC Competition Rules and on procedures to be followed during the judging. If necessary the competition may proceed with only two judges.
- E. Awards.** Awards shall be given to 25 percent of the Novice entries and 10

percent of the Advanced and Master entries. This includes First, Second and Third Places. When this calculation results in a fraction, the number of awards shall be rounded off using the 4/5 rule. (5 rounds up to next whole number, 4 or less round down.) In a class with 5 or fewer entries, only a First Place award shall be given to the entry judged the best.

1. **Care of Entries.** All reasonable care of competition entries shall be exercised, but no responsibility will be assumed by the GWCCC for any loss in transit or during the competition or in any exhibition which may follow the competition.
2. **Compliance.** The GWCCC Vice-President of Competitions shall have full responsibility for interpretation of these Competition Rules, for determining the compliance of entries and for responding to challenges during the competition. After the competition Appeals may be directed to the Executive Board in writing.
3. **Club Championship.** The GWCCC will offer recognition to the Club whose members amass the most points in competition, Fall and Spring combined, stereo, medium format and other GWCCC sponsored competitions. The point scale for each class will be:

1st	6
2nd	4
3rd	2
HM	1

A member may score points for only one club at any competition. Entries disqualified from competition will not be counted. The results will be announced at the June GWCCC meeting.

AMENDMENT

DECEMBER 8, 1986

- a. Anyone disrupting the Judges (making comments out loud, talking to the Judges during voting, or otherwise interfering with the workers) can have all his entries disqualified from the competition. The Vice-President of competitions shall have sole authority on this matter, and his/her decision will be final.

June 1992 Rule changes

Added to I.B.3

The print mount must be secured on all sides.

Added to II.C.3

Identification of Entries

Each entry shall have a unique title. "Untitled" will not be accepted as a valid title.

Deleted from rules:

An identical image may not be entered in a different category, or may pictures similar to an entry - pictures taken at the same time from the same position, same subject and lighting - be entered in the same competition.

CATEGORIES for the FALL Competition:

SLIDES	
PICTORIAL (Novice, Advanced, Masters)	[NP,AP,MP]
NATURE (Novice, Advanced, Master)	[NN,AN,MN]
PHOTOJOURNALISM (Novice, Adv/Master Combined)	[NJ,PJ]
CLOSE UP (Novice, Adv/Master Combined)	[NU,CU]
ABSTRACT (Novice, Adv/Master Combined)	[NB,AB]
STILL LIFE (Novice, Adv/Master Combined)	[NL,SL]
PRINTS	
PICTORIAL (Novice, Advanced, Master)	[NP,AP,MP]
NATURE (Novice, Advanced, Master)	[NN,AN,MN]
CLOSE UP & STILL LIFE (Novice, Adv/Master Combined)	[NUNL,CUSL]
ABSTRACT & EXPERIMENTAL (Novice, Adv/Master Combined)	[NBNOC,ABEX]

GWCCC Competition Entry Form – Slides - Fall Competition

Name of Entrant _____ Number of Entries _____ 50¢ per Entry _____

for Delegate use			Title			Pictorial			Nature			PJ		AB		CU		SL		
1	2	3																		N

Delegate please type or print. Enter codes in columns 1, 2, and 3 as follows: #1 Code letters for Class and Subject, #2 Club number, #3 Photographer's Entry Number.

Revised 8/92

GWCCC Competition Entry Form – Prints - Fall Competition

Name of Entrant _____ Number of Entries _____ 50¢ per Entry _____
 Club _____ Please check (✓) the appropriate boxes below

1	2	3	Title	Comm	B&W/Color			Pictorial			Nature			AB/EX NBNX/ABEX	CU/SL	
								N	A	M	N	A	M			

Delegate please type or print. Enter codes in boxes as follows: #1 Code letters for Class and Subject, #2 Club number, #3 Photographer's Entry Number. Revised 8/92

GWCCC Fall Competition (Continued from page 4)

vanced photographers may not submit in GWCCC Novice competitions.

The Club's entries will be picked up by GWCCC delegate Warren Kornberg at the October 15 print meeting and the November 5 slide meeting. Late entries can be delivered to him at home by noon on November 7.

With the entries, each entrant must submit separate, legibly printed entry form(s) for prints and slides, and fees (checks to GWCCC only) of 50 cents per entry (to a maximum of \$10). Further, each entry must be fully and LEGIBLY identified as to specific title ("UNTITLED" will not be accepted), subject and class (see abbreviations in chart), the club name (SSCC), and the photographer's name, last name first.

Prints will be labeled by the delegate in accordance with the information provided on the entry form. ALL SLIDES MUST BE DOTTED AT THE LOWER LEFT CORNER AS SEEN IN THE NORMAL VIEWING POSITION and labeled with entrant's name and image title on the other side.

Warren Kornberg

Did You Know--?

Q: Please explain briefly the term (or concept) of "D-Max" and how it is useful in printmaking.

A: D-Max is the term used to describe the maximum density of the substance, normally silver, in a monochromatic negative or print.

Thus the degree of maximum darkness in a negative or print is qualitatively or quantitatively measured. Similarly, D-Min describes the degree of absence of darkness in a negative or print and is usually referenced to the background of the negative or print, generally an unexposed border.

D-Max, in a quantitative manner, is usually measured from the D-Min point as a reference, and therefore defines the range of gray tones from pure white to black. Typical print papers such as Kodak Kodabromide, Agfa Brovira, Oriental Seagull, and Ilford Multigrade, as well as many others, have a D-Max value ranging from approximately 2.1 to 2.4, or 7 to 8 f-stops from D-Min, if the paper is properly exposed and developed. Thus, once you have printed a sheet of paper to its maximum darkness, you can use it as a reference for all future prints using the same brand and grade. This brings up a point. Different graded papers of a particular brand may not have the same D-Max. Thus, you

must calibrate all your paper if you need to obtain maximum usefulness.

Another point to keep in mind is the response of the paper to exposure in the enlarger. Thus a grade 2 paper will respond differently from a grade 4 paper. Grade 2 paper will provide more unique shades of gray tones than grade 4, depending totally on the D-Max of the image being projected from a negative in an enlarger. This is a topic in its own right and must be deferred to a later column.

To conclude, the D-Max of a negative can be used to determine the degree of contrast required in a print paper. This contrast is usually defined by the grade of paper. D-Max of a print paper is used to establish how well you have reached maximum black in the paper. Reaching a maximum black in your print is considered important to reflect more naturally the interim gray tones, as close to linearly as possible. Also, if you are printing a lighter print overall, D-Max can be used to describe a particular printing technique.

As a final word, D-Min and D-Max are measured by meters, such as a darkroom meter or a transmission densitometer for negatives, and a reflection densitometer for prints.

If you have a question you would like to have answered/discussed in this column, please call me at 587-2235 and leave a message.

Henry Rosenthal

Silver Spring Camera Club Membership Form — 1992-93

Name _____ Spouse's Name _____ Regular Membership \$22

Address _____ Spouse Membership \$11

City _____ State _____ Zip _____

Home Phone _____ Work Phone _____

Make checks payable to the Silver Spring Camera Club and give or mail to Jay Kinney, 8301 Tuckerman Lane, Potomac MD 20854 (phone 299-4724).

Special Note: Dues cover the club year from September thru May. After January 31, dues for the remainder of that year for new members are half price (or \$11 regular membership and \$5.50 for a spouse).

SSCC Club Competition Results (September 1992)

Novice Slides

- 1st Ronald Brunsvold..... Windy Hill
- 2nd Harald Hoiland..... Morning Dew
- 3rd Bernice Easter..... Mending
- HM Bob Ralph..... Dynamic Prism II
- HM Bob Ralph..... Monarda—Light Above
- HM David Perry..... Ghost Ship Rising
- HM Jim Mitchell..... Fire Station

Advanced Slides

- 1st Charles Bowers..... Neon "L"
- 2nd Art Benjamin..... Sculptured
- 3rd Art Benjamin..... Geometric
- HM Pat Bress..... Sculpture in Stone
- HM Joyce Bayley..... Grand Prex
- HM Chuck Bress..... Abstract #31
- HM Jay Kinney..... Five O'Clock Shadow

Judge for the September slide competition was Stan Jacobson. Competition subject was open.

Novice Monochrome Prints

- 1st Jack Pugatsky..... Beached Boats
- 2nd Warren Kornberg..... Sea Wall, Bar Harbor
- 3rd Jack Pugatsky..... Water Lilies
- HM Frank Toner..... Wax Light

Advanced Monochrome Prints

- 1st Clarence Carvell..... Lone Cove
- 2nd Marilyn Anderson..... Petals and Shells
- 3rd Joe Meyer..... At the Boya Mission
- HM Pat Bress..... Nature's Gown
- HM Charles Bowers..... Days Remembered
- HM Jay Anderson..... Still Life #2

Color Prints, Novice & Advanced

- 1st Joyce Bayley..... Akita No Hikari
- 2nd Chuck Bress..... Flame Thrower #2
- 3rd Chuck Bress..... Four Corners Canyon #26
- HM Chuck Bress..... Abstract of Fish #1
- HM Arthur Benjamin..... Owlets
- HM Pat Bress..... Barrels

Judge for the September print competition was Harvey Kupferberg. Competition subject was open.

Annual CMCC Contest (Continued from page 4)

viewed in its normal position.

For any questions concerning the fall 1992 CMCC Competition, please call Anne Lewis (384-4938) or Henry Rosenthal (587-2235).

For Sale—Doran Exhaust Fan (8" x 8" x 4") for good ventilation in darkroom up to 6' x 8'. Easy installation. List price \$99; will sell for \$50. Used only four times.
Godfrey Frankel, 587-4954

For Sale—APO Rodagon 50 mm enlarging lens; like new; original box. \$245.
Arthur Yellin, 774-3463

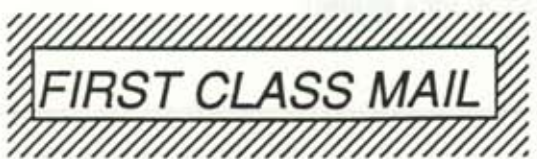
For Sale—Fresh film, all 36-exposure rolls.
8 Fujichrome 100 -- \$4.00
4 Fujichrome 400 -- \$5.50
5 Fujicolor 200 -- \$2.75
2 Fujicolor 100 -- \$2.00
Celia Escudero, 345-7888



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