

GWCCC FALL COMPETITION RESULTS

<u>NAME</u>	<u>TITLE</u>	<u>AWD</u>	<u>CATEGORY</u>	<u>SUBJECT</u>
Jay Anderson	<i>Silver Mask</i>	1 st	B&W Prints	Close-up (A/M)
Pat Bress	<i>Canyon #III</i>	2 nd	B&W Prints	Master Nature
Jay Anderson	<i>John Brown</i>	1 st	B&W Prints	Portraiture (A/M)
Chuck Bress	<i>Mallory</i>	2 nd	B&W Prints	Portraiture (A/M)
Celia Escudero	<i>Tiger Woman</i>	2 nd	B&W Prints	Novice Abstract
Suzanne Izzo	<i>Snowbound</i>	HM	B&W Prints	Novice Nature
Celia Escudero	<i>AJ</i>	1 st	B&W Prints	Novice Portraiture
Mary M ^c Coy	<i>Foreman</i>	2 nd	B&W Prints	Novice Portraiture
Marilyn Anderson	<i>Kiwi with Cherry</i>	1 st	Color Prints	Abstract (A/M)
Marilyn Anderson	<i>Lotus Bud</i>	2 nd	Color Prints	Advanced Nature
Jay Anderson	<i>American Barn</i>	2 nd	Color Prints	Advanced Pictorial
Chuck Bress	<i>Propeller</i>	2 nd	Color Prints	Close-up (A/M)
Chuck Bress	<i>Purple and Yellow Flower #2</i>	1 st	Color Prints	Master Nature
Chuck Bress	<i>Flame Thrower II</i>	1 st	Color Prints	Master Photojournalism
Chuck Bress	<i>Purple Towel</i>	2 nd	Color Prints	Master Pictorial
Jay Anderson	<i>Hillary</i>	2 nd	Color Prints	Portraiture (A/M)
Lynn Noah	<i>Glass Wall</i>	1 st	Color Prints	Novice Abstract
Lynn Noah	<i>October Evening</i>	HM	Color Prints	Novice Nature
Lynn Noah	<i>Shark Caster</i>	2 nd	Color Prints	Novice Photojournalism
Lynn Noah	<i>Mowing</i>	HM	Color Prints	Novice Pictorial
Mary M ^c Coy	<i>Three Daisies</i>	HM	Color Prints	Novice Pictorial
Lynn Noah	<i>Bird Man</i>	HM	Color Prints	Novice Portraiture
Lynn Noah	<i>Basket Weaver</i>	HM	Color Prints	Novice Portraiture
John Osgood	<i>Mission Points</i>	1 st	Slides	Abstract (A/M)
Pat Bress	<i>Gray & Orange</i>	2 nd	Slides	Abstract (A/M)
John Osgood	<i>Monastery Columns</i>	3 rd	Slides	Abstract (A/M)
Jim Rogers	<i>Puente Del Alamillo #1</i>	HM	Slides	Abstract (A/M)
Bob Ralph	<i>Colors</i>	2 nd	Slides	Advanced Nature
Mary M ^c Coy	<i>Sea of Sunflowers</i>	1 st	Slides	Advanced Pictorial
Jim Rogers	<i>Lonesome Canoe</i>	HM	Slides	Advanced Pictorial
Celia Escudero	<i>Tunnel</i>	HM	Slides	Advanced Pictorial
Mary M ^c Coy	<i>It's in the Mail</i>	1 st	Slides	Close-up (A/M)
Bob Ralph	<i>Standing Alone 2</i>	HM	Slides	Close-up (A/M)
Pat Bress	<i>Key West</i>	1 st	Slides	Master Photojournalism
Steven Stubits	<i>Buckin' Bronc</i>	HM	Slides	Photojournalism (A/M)
John Osgood	<i>Rodeo Queen</i>	1 st	Slides	Portraiture (A/M)
Jim Rogers	<i>Arab</i>	HM	Slides	Portraiture (A/M)
Louise Barnett	<i>Watery Patterns</i>	HM	Slides	Novice Abstract
Allan Starr	<i>Abe of the Penny #2</i>	HM	Slides	Novice Close-up
Louise Barnett	<i>The Watchful Eye</i>	HM	Slides	Novice Nature
Allan Starr	<i>Armadillo</i>	HM	Slides	Novice Nature
Louise Barnett	<i>Rock Chuck</i>	HM	Slides	Novice Nature
Ronald Katz	<i>Inauguration Day</i>	HM	Slides	Novice Photojournalism
Allan Starr	<i>Painted Desert Rain</i>	HM	Slides	Novice Pictorial
Louise Barnett	<i>On the Trail</i>	HM	Slides	Novice Pictorial

Silver Spring Camera Club Membership Form — 1993-1994

Name:	Spouse:	Regular \$30
Address:		Spouse \$20
City:	State	ZIP: Student \$20
Home Phone:	Work Phone:	

Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Ron Brunsvold, 14521 Perrywood Drive, Burtonsville, MD 20866, (384-1905.)

Note: Dues cover the Club year, from September through May. After January 31, dues for the remainder of the year for *new members* are \$20; dues for spouses and students remain at \$20.



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CABLE RELEASE



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CABLE RELEASE

January, 1994

Happy New Year!

Vol.32, No.5

Slide Program

Sligo Community Center

January 6

by Lynn Noah

Winter photography in Yellowstone and Grand Teton National Parks will be the subject of the slide presentation on January 6 by Ann and Richard Rohlfing.

Ann, a past president of the Bowie-Crofton Camera Club, and Richard, past program chairman, are long-time photographers who have presented workshops and slide shows in the Washington area. Their two-projector show on the parks in winter is said to be excellent. Their close wildlife photos were made without benefit of blinds or super-long lenses.

Come and enjoy winter as seen through their lenses, and don't let a snowfall keep you home!

THIS MONTH'S
COMPETITION IS
NIGHT PHOTOGRAPHY

...defined as photographs taken between sunset and sunrise.

Print Program

Silver Spring Library

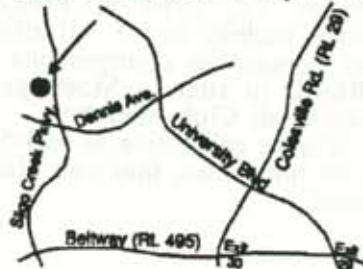
January 20

by Max Strange

Professional photographer Don Savage will be our speaker and judge for the January print meeting. Don has been working in the Washington metro area for 30 years, and is primarily known for his architectural photography. He also has an interest in wildlife and scenics, and is a superb Cibachrome printer.

Don will show and discuss some of his work at the meeting, and is well qualified to answer our questions about printmaking.

Sligo Creek Community Center



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Silver Spring Library



SSCC Officers & Chairpersons, 1993-94

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Vice-President: Richard Jolson	596-5162
Secretary: Anne Swanekamp	937-8057
Treasurer: Ron Brunsvold	384-1905
Director: Clarence Carvell	725-0234
Director: Jim Harris	434-6225
Director: Garry Kreizman	384-4911
Cable Release— Editor: Mike Stein	384-5427
Contributing Editor: Arthur Yellin	774-3463
Distribution Manager: Arlene Gmitter	587-7836
Slide Program Committee: Lynn Noah	(202)363-3255
Print Program Committee: Maxwell Strange	(301)725-3858
Competition Committee: Anne Lewis	384-4938
GWCCC Representative: Jay Anderson	(202)723-7512
CMCC Representative: Charles Hundertmark	(301)795-9389
PSA Representative: Clarence Carvell	725-0234
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Slide Workshop: Michael Lux	929-1350
Monochrome & Color Print Workshops—joint: Clarence Carvell	725-0234
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Field Trip Committee: Chair: Edna Knopp	869-1789
Carole & Ralph Freeman	871-7102
Bill Perry	593-5203
Florine Ettinger	363-2543
Marvin Danziger	572-5495
Hospitality— Slide Meetings: Joyce Jones	565-3868
Print Meetings: Patricia Greenspan	(202)966-5740
New Members: Joyce Brunsvold	384-1905
Alt.: Marilyn Anderson	(202)723-7512
Exhibits: Jim Malaro	530-5472
Historian: Norm Bernache	935-5617
Property Committee: Richard Jolson	596-5162

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 Brunsvold, 384-1905, 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 given directly to the Editor, Mike Stein, or mailed to him: 1425 Chilton Drive, Silver Spring, MD 20904. Provide IBM PC format disks, email to 71756.16@compuserve.com, otherwise typed with no handwritten notations. Phone: 384-5427.

From The Editor

Happy New Year to all! I trust 1994 will be a good, creative, year for us as individuals as well as for the Club. Who knows what interesting frontiers lie ahead—could *Opus* be in on something?

On the traditional photo front, it's great to see results like those out of the Fall *GWCCC*. Good going!

If you are a regular or potential contributor to the *Cable Release*, and you have a home computer with a modem, you can send your input directly to my computer. No disks to deal with, no PC-Macintosh incompatibility problems. Just give me a call if you want to try this out.

Mike Stein

Board Meeting January 12, 1994

by Steven Stubits

The Board of Directors will meet at 7:30PM on Wednesday, January 12, 1994 at President Steven Stubits' home. All officers and committee chairpersons are URGED to attend. Meetings are open to all Club members.

Please call Steve at 593-5106 to let him know that you plan to attend.

Composition and Presenta- tion Workshop

January 5

by Henry Rosenthal

The last meeting and subsequent phone calls demonstrated an interest to enough people to continue the workshop on an indefinite basis. The next meeting will be held on Wednesday, January 5, 1994, 7:30PM. Please bring 3 to 5 samples which we can discuss as a group.

As previously stated, the objectives of the workshop is to strengthen the image content, and, in the case of prints, the manner in which the final results are presented for maximum impact.

We split each session in two: 1) To discuss some aspect of image attributes and image making techniques. Note that the details of image making are left to the existing SSCC slide and print workshops. We merely sensitize each other to the issues so that we are aware of the contributions of all elements of image making. 2) To discuss each other's sample work brought in for discussion, noting the strong points and suggested possibilities for improvement. All media (slides and monochrome and color prints) are discussed. We may go on field trips, with specific objectives in mind, or we may take on an assignment for eventual discussion at a future session.

Since each session consists solely of discussions by the participants, a minimum number of approximately five persons per workshop session is required for maximum effectiveness.

Please call me at (301)587-2235 at least 24 hours in advance to let me know if you plan to come. (8651 Geren Road, Silver Spring, MD.) This will help me plan seating, etc. Thanks.

B&W and Color Workshops

January 13 & 27

by Clarence Carvell

For January the B&W workshop will be the 2nd Thursday, the 13th. Bring new work for discussion. The color workshop is scheduled for the 4th Thursday. Bring current work for discussion. We'll be demonstrating and talking about **contrast masking**.

Maxwell Strange

JANUARY 20 MINI PORTFOLIO

by Clarence Carvell

"Outstanding print quality," "excellent tonal range," "beautiful blacks and whites," comments we've come to expect from judges of Max's work.

I first met Maxwell Strange when I joined SSCC in 1988 though we had lived only a few houses away from each other for years. Since then I've come to know Max as the gentleman and excellent darkroom technician that he is.

Max first became interested in photography during his high school years but did very little with it until he began some experimenting in 1973, later joining the Goddard Photo Club. He attended the Washington School of Photography in 1979, learning the Zone System, and with that took a giant leap forward. Since then, Max has attended many workshops, working with masters like John Sexton, Bruce Barnbaum and Henry Gilpin. Not just a student however, he has taught numerous workshops within camera clubs and continues to be a mentor for other photographers.

Much of his work concentrates on the natural environment; national parks, primeval landscapes, etc., mostly as an escape from his daily life as an engineer. His particular job required a diverse understanding of aerospace technology which helps account for his aptitude for precise darkroom

controls.

Max works in medium format for most of his black and white photography but does use 35 mm, particularly for making transparencies.

The mini-portfolio session will take place at the January print meeting. Stan Klem, a close personal friend of Max's will be the moderator.

Did You Know...?

by Henry Rosenthal

QUESTION: Why are prints, (monochrome or color,) never really white where they ought to be white?

ANSWER: Four possibles come to mind:

1) Over-exposure of the print paper. 2) Accidental fogging of the print paper due to unintentional exposure of the paper to light or other source of radiation, such as X-ray. 3) Overwashing. 4) Color balance in color printing

Paper overexposure can easily be traced by test strip testing, comparing what ought to be white with paper having a known white area. If the strip test eliminates exposure as a factor, consider fogging by noting all possible sources in the darkroom, such as light leaks, the luminescent material you may have placed near possible print storage points, safelights and their filters, duration and proximity of exposure of paper to safelights, and placement of negative cleaning brushes containing radiating material. Make sure that the safelights have correct filters, as specified by the paper manufacturer. For instance, Kodak filter OA, as was observed by a friend, is anathema to multiple grade paper. This filter is significantly green, a color used in multiple grade paper to emphasize lower contrasts, (the printer uses magenta to gain a higher contrast in a print by neutralizing the effect of the green color embedded in the emulsion, thus reducing or eliminating the effect given by lower contrast.) Another possibility to consider is how light tight is

the print storage container holding your unexposed paper.

The third possibility, overwashing, is due to the fact that paper manufacturers have been placing a whitening substance, baryta, in their print paper to "crisp" the image. Unfortunately, it is slightly soluble in water. This is especially a problem for those people (like myself) who prefer fiber based print monochrome papers. There is no question that such papers need to be washed for excessively long times in order to preserve them archivally. In addition, if you use the technique of adding Selenium toning solution and Kodak Balanced Alkali to the hypo clearing solution as done by many master printers, prints may not stay neutral black, becoming slightly yellow if not adequately washed, due to a chemical reaction between "hypo" and Selenium. Thus you need to wash prints to an extent that part or all of the baryta washes out. Print whitening can be restored in a controlled fashion with Sprint's End Run Print Brightening Converter. Sprint recommends using a wetting agent with the converter, such as Sprint's End Run Wetting Agent & Stabilizer. I used the Sprint approach and am completely satisfied with the results. The cost of both is approximately \$28.00 for pints of the chemistry, a lifetime supply for most of us. The only place where I found these chemicals locally is Photopro, in Kensington. Note that I made no attempt to find the material in either Washington or Virginia. They are definitely available at B&H and Adorama, mail order houses in New York City.

Color balance is a very special topic which, because of space consideration, cannot be covered at this point.

If you have a question for which you would like to see an answer/discussion in this column, or if you wish to contribute a column, please call me at (301)587-2235 and leave a message, or write to me at 8651 Geren Road, Silver Spring, MD 20901.

Burnout; Bashing

by Steven Stubits

I have read and heard many words on Camera Club Burnout and Judge Bashing lately. There have been good words and bad words; pros and cons. We need to loosen up.

I Have an idea... see what you think. My idea is to have a unique theme for a future special competition. It would spark the interest of club members and would present a different kind of challenge to the judge. The theme would be: "Photographic Disasters."

Images entered under this theme would be judged on the basis of illustrating the worst in photography. Elements of such an image could include a tilted horizon line, smack dab in the middle of the frame, splitting a vapor trailed bald sky and an overexposed out-of-focus foreground. Eye-catching hot spots could appear in strategic locations to tantalize the eye of the judge. Beer cans and other trash could occupy the sweet spots of the rule of thirds. The main subject would be, heaven forbid, placed in the exact center of the frame. The winner would be the image that is the most offensive to the aesthetic sensibilities of the judge.

It may appear that this proposal is mostly tongue-in-cheek... but think about it... at least for a while... it would ease the burnout blahs and the judge basher's blahs. And the judge would have fun too!

Welcome New Members!

by Joyce Brunsvold

Bob Hohl is an engineer who has lived in the D.C. area since 1979. He has had a long standing interest in photography and felt proud when he received compliments on his work. He joined the camera club to develop and improve his skills. He particularly likes black and white print making and landscape photography.

Yvette Aguirre, Bob's wife is

a microbiologist. Her interest in photography is more general. She enjoys taking photographs, but has not been involved in printing as yet.

Natalie Davidit is not new to the camera club, but is a new member. Natalie was born in Israel and came to the U.S. ten years ago. She has enjoyed coming to some of the meetings and field trips in the past and decided to join. Natalie is an artist and her interest in photography is connected with her art. She enjoys photographing and sketching her subjects and then painting.

Other new members:

Robert Chapman
Nathaniel Osgood
John Telford
Harley Cook

Thanks! ...Help!

by Steven Stubits

My many thanks to the people who regularly help set up the chairs and tables prior to the start of Club meetings, and put them away after the meeting.

We are expected to leave the meeting rooms in a clean and orderly condition when we leave. I ask each member to place all used cups and trash in trash receptacles before you leave; otherwise I have to do it all myself.

GWCCC... we did good!

Without going into every last stat, the counts out of the Fall GWCCC competition show that SSCC is a winner. Like we didn't know that!

Of the 14 competing clubs, submitting over 1,500 entries, SSCC earned 142 points for it's 252 entries—that's 36.5% over our nearest competitor, Northern Virginia Photographic Society. International Camera Club was third in the point tally and Bowie-Crofton came in fourth, though they had the highest entry count—313 submissions.

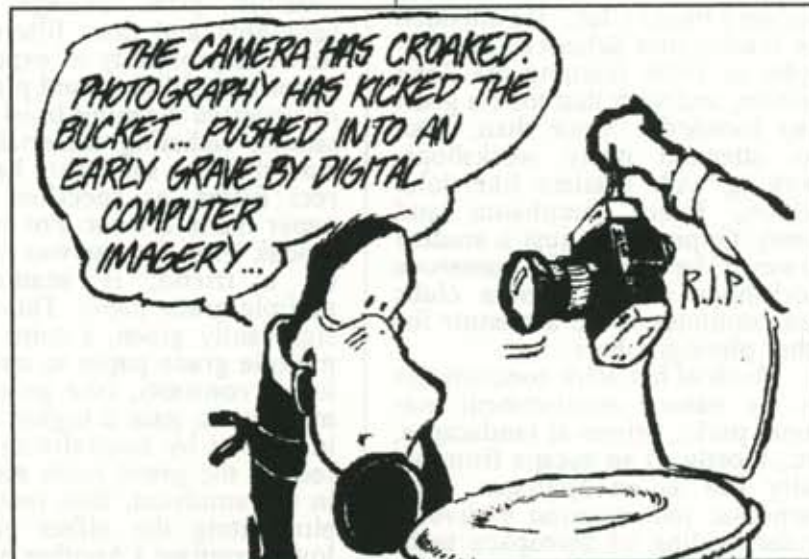
Congratulations to everyone who entered, you helped us put our best foot forward.

Competition Categories:

January— Night Photography
February— Open
March— Auction and Print Critique



Note that December SSCC competition results will be included in the February Cable Release.



Apologies to Berkley Breathed and the Washington Post!

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