



SILVER SPRING CAMERA CLUB

P.O. BOX 2375

WHEATON, MD

20902-0471

CABLE RELEASE

MAR 86, VOL 24 NO. 7

SLIDE MEETING

Date: Thursday, March 6, 1986
Time: 7:45pm
Location: Sligo Creek Community Center
10300 Sligo Creek Parkway
(near Dennis Avenue)
Competition: Open

Photographer Jill Bochicchio-Ausura captured public attention long before being named 1984 Photographer of the Year and 1985 Creative Photographer of the Year by the Maryland Professional Photographer's Association (MPPA). She has produced dozens of award-winning images that have found homes in MPPA's Traveling Loan Collection, in the Professional Photographers of America (PPA) Loan Collection and in private art collections.

Equally skilled in portraiture, landscape, fine art and commercial photography, Ms. Bochicchio-Ausura's striking imagery and stylistic innovations, e.g., her use of creative matting as an integral element of each photograph -- are widely imitated. She is a Certified Professional Photographer, Vice President of the MPPA, and is an active member of the PPA. Her articles have appeared in the Journal of the Southeastern Professional Photographers Association (SEPPA); she is a popular speaker with amateur and professional photographic organizations.

Her studio, Bochicchio Photography, in Gaithersburg, specializes in portraiture and commercial work. Ms. Bochicchio - Ausura's topic on March 6 -- "Creative Mounting" -- should be of great interest to everyone, including those primarily involved in print-making.

PRINT MEETING

Date: Thursday, March 20, 1986
Time: 7:45pm
Location: Longbranch Public Library
8800 Garland Avenue
(near Flower & Piney Branch)
Competition: Open

Walter Iooss Jr is one of the world's most renowned sports photographers, having more than 150 SPORTS ILLUSTRATED covers to his credit during his 20 years or so as a senior staff photographer with that magazine. He has received many awards and honors, including "NFL Photographer of the Year" in 1979. But Iooss' "assignment of a lifetime" was producing "Shooting for the Gold," a comprehensive photo-documentary on American athletes as they trained for and competed at the 1984 Olympic Games.

What does all this have to do with our March 20 print meeting? Well, John McCarthy of FUJI film will be presenting and discussing Walter Iooss' slide lecture. "Shooting for the Gold," particularly details as to how it was produced. Says Iooss: "Sports photography is one of the most exciting areas in photography today ... I'm still thrilled by every football game, every track meet, every ski race I cover ... (However) taking great sports photographs is possible for anyone who masters the basic skills of photography ... Keep in mind, though, that local high school baseball games, family ice skating outings, and backyard touch football with friends can also be exciting sports activities to photograph ... So train your lens on the playing field (and) ... don't forget the sidelines ..."

TIME EXPOSURE

- 3/28--7:45pm--Slide Meeting--Sligo Creek Community Center--Speaker: Jill Bochicchio-Ausura
- 3/28--7:15am--Field Trip to Rosecroft Raceway--Meet at SS Public Library
- 3/29--9:00am--CMCC Interclub Competition--See details on p 3
- 3/12--7:30pm--New Directions Workshop--Home of Garry Kreizman--phone 384-4911
- 3/13--7:30pm--Special Workshop, Equipment--Len Libster's home--phone 946-9337
- 3/20--7:45pm--Print Meeting--Longbranch Public Library--Speaker: John McCarthy
- 3/26--7:30pm--Special Workshop, Retouching--Fran Kiley's home--phone 622-0142
- 3/27--7:30pm--Slide Workshop--Home of Betty and 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 622-0142
- Secretary: Anne Lewis 384-4938
- Secretary (Board Meetings):
 - Ned Bayley 384-9328
- Treasurer: Aaron Rosenthal 362-3082
- Director: Ralph Freeman 593-2465
- Director: Stan Klem 345-9328
- Director: Garry Kreizman 384-4911
- Cable Release: Art Drucker 588-8916
 - Anne Lewis 384-4938
 - Fran Luzenski 422-0902
 - Arthur Yellin 774-3463
- Slide Program: Bill Perry 593-5203
- Print Program: Marianne Winter 530-2174
- GWCCC Reps: Ralph Freeman 593-2465
 - Michael Bender 946-1129
- CMCC Rep: Henry Rosenthal 587-2235
- Slide Workshop: Jim Harris 434-6225
- Print Critique Workshop: Chuck and Pat Bress 469-6275
- Meeting Workshop (Slides):
 - Harvey & Roslyn Taschman 469-9012
- Meeting Workshop (Prints):
 - Fran Luzenski 422-0902
- Field Trips: Edna Knopp (301)869-1789
 - Len Libster 946-9337
- Purchasing: Fred Nathanson 468-6194
- Hospitality: Ned Bayley 384-9328
 - Geo DeBuchananne 422-7534
- New Directions Workshop: Garry Kreizman 384-4911
- Membership: Norm Bernache 935-5617
- Exhibits: Shirley Dibble 622-2548

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.



PRINTS
VERSUS
SLIDES



Quoting from the "Wolfson Report on the Photography Industry in the United States," Max Perchick will have us know that of 12 billion photographs taken in 1984, 96% were in color, of which 90% were prints and 10% transparencies. But Perchick guesses that if only PSRs were counted, the reverse percentages would hold! A full-page table of "Hard Data" is available containing a lot more statistical goodies such as those above. (Jan 86 PSA JOURNAL)



SSCC JUDGES CMCC INTERCLUB

On the evening of January 30, 1986, Bob Leonard, Henry Rosenthal and Art Drucker journeyed to Dundalk to serve as the judging panel in an interclub competition between Dundalk and The Photo Guild Camera Clubs of the CMCC.

Dundalk won most of the print honors (monochrome and color) while The Photo Guild -- a small, recently reconstituted club -- edged out Dundalk in the slides. Overall, it was Dundalk.

Judging apparatus and procedures were similar to those used at the CMCC competitions. The judges were commended for their fine job (even by the losers), enjoyed the experience and recommend it to those who have never done it but think they might like to try.

Henry Rosenthal would like to repeat his request for names of all SSCC members who would like to be placed on the CMCC list of persons available to judge competitions, present programs or do both for CMCC member clubs.

Henry or his answering device can be reached at 587-2235.

COUNCIL OF MARYLAND CAMERA CLUBS (CMCC) -- HOW TO GET THERE

Time and place: Sunday, March 9, 1986, 9:00am, C & P Telephone Company, Pioneer Center, 5407 Harford Road (Route 147), Baltimore. The longer but easier way is to take I-695 (Baltimore Beltway) to Exit 31, which is north of the city. Take Exit 31 towards Parksville (southbound). This route becomes Harford Road. 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 thoroughfare which crosses Harford Road downtown. Take Harford Road northbound to 5407, next to Dunkin Donuts.

If you receive this CABLE RELEASE by Saturday, March 1, and still have entries you'd like to submit, you may bring them to Henry Rosenthal's home (3651 Geren Road, Silver Spring) no later than Saturday the 1st, as selection of club entries takes place on Sunday the 2d of March. Please phone Henry at 587-2235 before bringing him any last-minute entries.



BE DISPLAYED!

According to Stan Klem, the SSCC 21 - print exhibit at the 2126 Pennsylvania Avenue Colorfax is playing to rave viewers and, in fact, may well be held over for March. Now THAT could be good news for undisplayed members.

Perhaps you had wanted to enter prints but missed the original deadline. The Colorfax management is willing to continue the 21-print exhibit for a few more weeks, accomodating new work on a free substitution basis. Prints should be 8X10 to 16X20, matted and framed -- aluminum and glass -- from 11X14 to 16X20 in total size (16X20 -- no mat).

If interested and you have three prints you'd like to hang, or if you need additional information, contact Stan Klem at 345-9328.

PRINTING HELP IS ON THE WAY

Do you need help in basic monochrome or color printing but don't want to come to the regular workshops for it? Well, help is not only on the way -- it's here! At least three expert printers have volunteered their services in conducting informal courses in "Photography 101" at their homes or are available for short - short sessions before or after or during intermissions of general print and slide meetings. Robert Leonard has offered assistance in Kodak color printing, Henry Rosenthal in monochrome printing; Anne Lewis has also offered her assistance. There are probably others.

Watch the Cable Release for further details or just contact these members directly. No problem is too insignificant or elementary to bring up!

EDNA KNOPP - -
LAWYER, ECONOMIST, TEACHER, PHOTOGRAPHER

Edna was lured into photography in her early teens as an A-1 assistant to her big brother. Before she had even taken her first photograph, she had become entranced with the drama, the mystery, and the creativity that could be unleashed or inspired in the darkroom. It was this initial captivation plus the encouragement she got from her brother that made photography a lifetime pursuit. She quickly learned that "taking the picture" was only the proverbial iceberg tip; it was in the darkroom that "great shot potential" if any, could be realized. Ever since those early inspirational days, Edna has always had a camera with her.

However, the Muse of Photography, if she exists, must have a perverse streak somewhere. For example, Edna's love of big cats used to bring her frequently into the National Zoo to photograph the lion and tiger cubs on their supervised outdoor uncaged rocks, ever surrounded by a ring of delighted school kids. On one of those occasions someone else photographed Edna being thrown by a 55-pound cub who wanted to play with her instead of being photographed.

Her interest in geriatrics brought her into the Hebrew Home of Washington as a volunteer photographer. Great! (?) Edna was reprimanded by a resident for making her "look so old."

Edna traveled abroad frequently and always returned with sore back, arms and feet as her reward for lugging her photographic equipment for miles and miles.

As Chairman and Co-Chairman for field trips the last two years, she initiated the "post-mortem", where the field-trippers get together for their mutually compassionate and helpful critiques of their field trip photography. The fact that the reviews are good-natured may be the combined function of good food, drink and camaraderie but, be that as it may, these get-togethers generally turn out to be as much fun as the original field trips.

Edna is an economist and a lawyer and has worked as an anti-trust economist at the Federal Trade Center where she initiated the annual art and photography shows. She has also worked in private practice. What else, for Heaven's sake? Well, for the last few years she has been teaching technical writing in a remedial program at the University of Maryland.

Hey, who needs a Muse, anyway?



RETOUCHING WORKSHOP, PART 1

Sometimes, if not often, we make a slide or print with a flaw or two that really detracts from an otherwise good, if not great, shot. Well, it is common practice among professionals to put in or take out content AFTER the shot is taken. We're talking retouching -- not an artistic skill, only a simple technique. Adding deep blue skies or toning down a highlight, greening up the grass, taking out a wire, adding or correcting color are all as simple as signing your name. I hear those laughs out there! So come to the workshops to see for yourself that you have missed a lot in not having been able to do retouching yourself. Just being aware how much can be done and how inexpensively it can be done will benefit you.

As these are to be hands-on workshops, bring slides, negatives, or prints. Photographers' needs can be so varied, I will want you to ask plenty of questions so that I can cover the areas of retouching that you consider most relevant.

The following list is only a sample: opening closed eyes; getting rid of red eye; reducing blemishes or wrinkles; whitening or filling in teeth; adding highlights to eyes or hair; applying makeup on pictures; toning down products, people, landscapes, flowers, etc; lowering or raising contrast; removing backgrounds; removing wires or other distracting content; adding color to any photo subject, e.g., to trees, boats, sunsets, etc.; making areas of a picture sharper or softer. You may notice I don't mention air brushing; it's not usually necessary and I'll explain why at the workshops.

The medium to be used on slides, negatives and prints will be dyes. Additionally on prints we'll use oils, acrylics, pastels and sprays. The finish sprays have a UV protector so that sunlight won't fade your prints as sunlight now does. When this work is done properly, you cannot tell a shot was retouched. Many of you have seen my pictures and never thought any changes had been made to them. It is extremely rare that I do not retouch my prints at

least on a small scale and frequently on a very large one.

Rest assured, knowledge of retouching techniques has great potential for improving your photography. Even if you never do it yourself, you should know what is possible and how to tell someone else what you want done for you.

This is again a two-part workshop because of the amount of material to be covered. It would be best to attend both parts for the fullest understanding of the subject. The date is March 26, time 7:30pm. Call Fran Kiley for directions to her home. Mike Traynor

WORKSHOPS

NO PRINT CRITIQUE IN MARCH

SLIDE

The third 1986 workshop will be held on Thursday, March 27 at the home of Betty and Jerry Collins. Mike Traynor will critique your slides with special attention to composition. Bring up to five slides each for compositional comments. Phone Jim Harris, Slide Workshop Chairperson, 434-6225 at least two or three days ahead.

NEW DIRECTIONS

The Workshop will meet March 12 at Garry Kreizman's home to make final selection of photos for the Wheaton Regional Project. Absolute deadline for submitting prints and slides to Garry Kreizman is March 6 (Slide Meeting night). Maximums of 15 slides and 15 prints may be submitted. Prints need only be 8X10 or smaller. They will be viewed for editorial purposes only, as will slides. Selected slides will be made into prints by Mike Stein and returned to their owners shortly after. The end product of the Project will be a print exhibit, time and place to be determined and arranged.

REMEMBER:

Deadline for submission -- March 6
Date of next workshop -- March 12

EQUIPMENT WORKSHOP, PART 1

We are all looking for that miraculous piece of equipment or gadget that will do the job. When you reach for a photography book or take a photography course, you are not told where to get equipment at a reasonable price, equipment that will last, or equipment with reasonable upgrade potential. Photography is a most expensive hobby or profession, but popular books and magazines can't or won't tell you how to get the best prices on the most serviceable equipment. Stores tell you that you need -- what they happen to have in stock. Really, hasn't this been what has happened to you all along? Well, if you knew equipment better, this would all change in your favor.

In this first of a two-part workshop I would like everyone to participate by bringing equipment -- any equipment that you have found useful -- to show or to tell other members about. For a lens demo, for example, you should bring a 35mm SLR with TTL metering, the camera manufacturer's lens, and any other lens you have for your camera that was not made by that camera manufacturer -- Vivitar, Soligor, Tamron, etc. Bring zoom too. We'll use a gray card and you will see the considerable differences in light output of the various lenses for a given aperture, which affect their use with flash or macro work in practice and their cost. I think this test information alone will be worth your efforts to attend the workshop, but it will only be a small part of total content.

Areas to be covered on the first workshop will be: lenses (you'll question some of the high-priced claims), cameras (all sizes), tripods (all sizes), tripod heads (definitely an area in itself), enlargers (types, designs, and their light sources), buying equipment (where, and how to know and not have to guess if it will work well), and flash units (output and usefulness).

It is possible to buy used cameras and lenses that are in perfect working order; I'll show you how to do it and

collectively you'll save hundreds to thousands of dollars. Going to the photographic shows that sell used photo equipment is much more enjoyable and satisfying when you know the equipment and how to buy. If our staff writer came, maybe he would see that 35mm equipment costs more in a store than does medium or large format equipment at a show. I hope to hear from him.

By knowing as much as you can about equipment, your creative ideas will be increased and your enjoyment of the art will be enhanced. So let's talk equipment at Len Libster's home on 3/13/86 at 7:30pm. Call Len for directions, and/or to let him know you are coming. Mike Traynor

NO PRINT CRITIQUE

Instead of a Print Critique Workshop for March, we are going to experiment with a type of open discussion critique by Pat and Chuck Bress and by Henry Rosenthal and by any other members who want to contribute their own prints as subjects for critiquing.

These discussions will take place before the March 20 print meeting convenes, during intermission and/or after the meeting is concluded. The experiment is being conducted by way of reemphasizing SSCC's dedication to the advancement of photography through constructive and open interchange of expert opinion and experience.

BRUCE WARREN WORKSHOPS

MARCH 31 TO MAY 5, 1986 -- Cibachrome Workshops -- Print color transparencies -- A-II materials and P-30 process.

APRIL 9 TO MAY 7, 1986 -- Underwater Photography Classes -- lecture and pool work once a week for 5 weeks.

AUGUST 19 TO 17, 1986 -- Underwater Photo Workshop -- Dive the Spanish Cove in Grand Cayman, Bahamas.

If you are interested in any of these instructional opportunities, phone Bruce Warren at 949-0179 for full details.

HIGHLIGHTS OF FEBRUARY BOARD MEETING

The Board agreed on February 19 to continue the limit of three print entries per person rather than adopt a suggested limit of two. The Board also agreed that stereo photographs receiving awards in GWCCC competition earn points in the same manner as awards in other GWCCC categories. All such awards to a person while a member of SSSC are eligible for points.

Expenditures and receipts are in accordance with the budget for the current year.

The Board established a policy whereby to avoid scheduling conflicts between regular and special meetings and workshops.

SCHEDULING POLICY

The members of SSSC have been fortunate to have a number of worthwhile special workshops provided that furnish important information from experts on many facets of photography. The Board of Directors urges that these special meetings continue but finds they need coordination with scheduling for regular meetings and workshops.

Traditionally the 1st, 2nd, 3rd and 4th Thursday nights of each month have been reserved for regular slide and print meetings, and slide and print workshops. Whenever possible, special meetings should be scheduled at times that do not conflict with the regular meetings and workshops. Exceptions to this policy should be worked out by mutual agreement between the person in charge of the special meeting and the chairperson of the affected regular meeting or workshop and with the approval of the President. The Board believes this policy will

provide for the greatest participation in and benefit from both the regular and special meetings and workshops.

JUDGES WANTED

Are you interested in judging? There is a strong demand for volunteer judges in the Washington and CMCC areas. Some requirements are for judging only, including those where comments are desired and those where participation is strictly on an evaluation scale without comments. Other events include judging and a program presentation. If you are interested in participating in any of these events, call Joyce Bayley on 384-9328. (For one recent judging experience by SSSC members, see p3.)

A list of interested persons will be prepared and distributed throughout the area.

APRIL COMPETITION SPECIAL TOPIC: "COLD"!

THE BOARD EXTENDS A WARM WELCOME TO

Bob Cory, 7 Canterbury Square, Apt 202, Alexandria, VA 22304, (703) 823-4242

Godfrey Frankel, 2204 Richland Place, Silver Spring, MD 20910, 587-4954

Elisa Frumento, 10015 Grayson Ave, Silver Spring, MD 20901, 593-6007

Arlene Gmitter, 3211 Hewitt Ave, Apt 202, Wheaton, MD 20906, 460-6878

Bernard S. Hein, 221 Hermligh Rd, Silver Spring, MD 20902, 593-0705

Neil Waldrop, 1775 Elton Rd, Silver Spring, MD 20903, 434-2245

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1985-86

Name _____ Spouse's Name _____ Regular Membership \$11 (new members only)

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 Verzey Terrace, N. W. , Washington, D. C. 20008.

**SSCC SLIDE
COMPETITION**

Feb 6, 1986 Subject: Unusual Angles
Judge: Ollie Fife

NOVICE SLIDES

- 1st - Henry Rosenthal - "Man and Nature"
- 2nd - Beverly Burson - "Rigging Check"
- 3rd - Aaron Rosenthal - "Tasting"
- HM - Norm Bernache - "World Trade Center"
- HM - Elisa Frumento "City Renewal"
- HM - Ralph Freeman "Blue Angle"

ADVANCED SLIDES

- 1st - Harold Rowland - "Crisscross"
- 2nd - Fran Luzenski - "Lights at Dusk"
- 3rd - Fran Luzenski - "Mirrored Motion"
- HM - Dan Horowitz - "Point of View"
- HM - Jim Harris "Angles"
- HM - Bill Perry "Trees in Fog"
- HM - Chuck Bress - "Byways"

**CONGRATULATIONS -- TO
NORMAND BERNACHE WHO
MOVES UP TO ADVANCED
SLIDES !**

**SSCC PRINT
COMPETITION**

Feb 20, 1986 Subject: Unusual Angles
Judge: Kim Nielsen

ADVANCED MONOCHROME

- 1st - Berryl Longway - "View from Above"
- 2nd - C. J. Conway - "Disjointed"
- 3rd - Pat Bress - "Semi-Circles and Cut-out"
- HM - Aaron Rosenthal - "Spiral Staircase"
- HM - Chuck Bress - "West Virginia"
- HM - Chris Heil - "Girl & Angles"

NOVICE COLOR (Competition Open)

- 1st - Robert Leonard - "Moon Over Miami"
- 2nd - Val Conway - "Penang Roots"
- 3rd - Val Conway - "Abstracted"
- HM - Merl Hoar - "Chambers Pillar"

ADVANCED COLOR (Competition Open)

- 1st - Pat Bress - "Red Railing"
- 2nd - Fran Luzenski - "Scarf with Blue Flowers"
- 3rd - C. J. Conway - "Coal Train"
- HM - Chuck Bress - "Awake & Asleep"



TROTTERS FOR TRIPPERS

On Saturday, March 8, SSCC field trippers will be treated to rarely-seen but photographable "backstage activities" at the Rosecroft (Harness) Raceway -- trotter hopefuls being drilled and exercised for the morning trial races.

The trial races are held to weed out for the official competition (the evening races) those horses that are nervous, do not stay on course or don't know how to trot. For a real photographic challenge there is also the human interest angle to explore -- more precisely, human / animal rapport between horse and trainer

and their shared reactions to success or failure on the track!

Our Raceway photo sessions will last from approximately 8am to noon. We will then have lunch and proceed to a mystery location for MORE photography.

We'll meet at the Silver Spring Public Library parking lot at 7:15am. Rosecroft Raceway is at 6336 Rosecroft Drive, Fort Washington, MD in case you go directly. It's an easy shot just outside the Beltway. Take Exit 37A.

Edna



SILVER SPRING CAMERA CLUB • P.O. BOX 2375 • WHEATON, MD 20902-CA71

CABLE RELEASE

* ARCHIVE COPY *
