



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

20902-0471

# CABLE RELEASE

September 1987

Volume 26, No. 1

## September is for Workshops

To get you into the swing of the Club year, the meeting program for September will feature extended workshop presentations from our own ranks. We've tried to pick topics which will help you in entering competitions or just add satisfaction to your own private work.

Mike Stein will lead off the schedule on the first meeting of the month (September 3rd) with a discussion of slide mounting and cropping techniques. He will complement this on the 17th with a print mounting presentation.

Also during the September 3rd meeting, Joyce Bayley, with able assistance from Ned, will tell us how she carries out those fantastic macro shots -- remember, October is *nature* month!

On the 17th another nature pro, Bill Perry, will give us a taste of his expertise. Bill will also be doing the Slide Workshop presentation later in September so the presentation on the 17th should whet your appetites for more!

To go on with the show, the 17th will also feature a presentation by some of our very best printers -- Pat and Chuck Bress. We should be treated to some inside secrets for both B&W and *Ciba* printing.

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## Cable Release is Moving Up

The Cable Release was one of 12 camera club bulletins (out of 274 entrants) to receive a ribbon for creative layout -- "for originality in presentation and excellence" -- in the 1987 PSA International Bulletin Contest. The March 1987 CR was the issue submitted for the contest.

SSCC improved its performance slightly over the previous 2 years in the large club division total presentation contest, achieving a tie for 69th place out of 145 entrants.

Art Drucker

## A Heartfelt Good-by (Sort of)

Cable Release has a new editor and a new look. The new look has more to do with the fact that I have easy access to a lot of very fancy computer equipment and software than any great talent on my part. Matching the humor and sensitivity that Art Drucker brought to the pages of this newsletter will be a hard act to follow. Of course Art hasn't gone very far -- in his new position as Treasurer he will be taking your money and he has offered to fill in for me with Cable Release if I need any help. However, I would like to lead a rousing cheer for Art's three years of keeping us informed every month. There will be at least one way in which I will be carrying on Art's philosophy -- "So long as you are volunteer labor they can't cut your pay, all they can do is fire you". I put out a square dance publication (with a circulation almost fifty times that of cable release by the way) for five years and followed that philosophy all the way. Most of that time I was one vote short of being fired!! I had all the fun and the Board had apoplexy. Ask me about my article on "*Square Dancing or Sex*" sometime, it's a great story.

Ralph Freeman

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## Board Meeting Report

A meeting of the SSCC board of directors was held on August 12 at the Wheaton Library. As would be expected, most of the meeting was devoted to the dry sort of detail required to keep the club operating efficiently -- I won't bother you with the details. (Yes, the club is still solvent, etc.) However, there were some items of general interest. Leading off the agenda were several problems -- we still do not have a GWCCC representative for the coming year nor do we have a person to provide the refresh-

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**SSCC Officers, Directors, Chairpersons  
and Alternates**

President: Norm Bernache	935-5617
Vice President: Joyce Bayley	384-9328
Secretary: Merl Hoar	434-0551
Treasurer: Art Drucker	588-8916
Director: Stan Klem	622-6640
Director: Joyce Bayley	384-9328
Director: Aaron Rosenthal	362-3082
Cable Release:	
Ralph & Carole Freeman	871-7102
Art Yellin	774-3463
Program Coordinator: Berryl Longway	439-8183
GWCCC Representative:	<b>Vacant</b>
CMCC Representative:	
Neil Waldrop	434-2245
Jim Harris	434-6225
Slide Workshop: Jim Malaro	530-5472
Monochrome and Color Workshop	
Henry Rosenthal	587-2235
Fine Print Workshop: Mike Traynor (301)	473-5038
Show & Tell:	
Stan Klem	622-6640
Mike Stein	384-5427
Field Trips: Edna Knopp (301)	869-1789
Purchasing: Fred Nathanson	468-6194
Hospitality: 1st meetings	<b>Vacant</b>
2nd meetings Fran Luzenski	422-0902
New Directions: Garry Kreizman	384-4911
Membership: Joyce Bayley	384-9328
Exhibits: Pat Bress	469-6275

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 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) or Joyce Bayley (384-9328).

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

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**Focus is Based on Circles of Confusion,  
No Kidding!**

While I generally understand the principles involved in focusing and Depth of Field, I was interested in a more scientific explanation. I did some research which took me in circles which were very confusing and, ultimately, led me to "Circles of Confusion." Ever hear of them? No, they're not D.C. traffic circles (rotaries, to those of us who stopped in Massachusetts on the way back from Maine).

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**Your Astrological Adviser**

Every good newspaper has an astrology column so why not Cable Release. If people like the idea we will keep it up. (If not we may do it anyway.) Following the advice may or may not win you any prizes but it is sure to make the competitions a little more interesting.

**Aries (March 21 - April 19):** Spend a Saturday morning finding an interesting piece of artwork or statuary and photograph someone reacting to it in some way.

**Taurus (April 20 - May 20):** Your assignment for this month is money. Try and find a picture that shows money (or the use of it) in some way.

**Gemini (May 21 - June 21):** The key word for you this month is cooperation. Find a Virgo and take a field trip to the zoo.

**Cancer (June 22 - July 22):** Find something old and make a table-top setup with it. (Of course "old" is relative. Day-before-yesterday's yogurt is "old" if you left it out of the refrigerator.)

**Leo (July 23 - August 22):** Try taking multiple exposures with a zoom lens or zoom with the shutter open.

**Virgo (August 23 - September 22):** Watch out for uninvited overtures from Geminis this month. They will steal all your best ideas. Try some wildlife photography.

**Libra (September 23 - October 22):** Try and take a picture this month with your camera pointed either straight down or straight up. (You don't have to keep your feet out of the picture - your choice.)

**Scorpio (October 23 - November 21):** Dig into the bottom of your camera bag and find that odd-ball filter you bought at a weak moment because it was on sale and find a way to use it. If you don't have an odd filter borrow one.

**Sagittarius (November 22 - December 21):** Do you really understand depth of field? Find a way of using depth of field creatively. (Why do all the little out-of-focus points of light look like donuts with a mirror lens anyway?)

**Capricorn (December 22 - January 19):** Your assignment this month is outer space. Take a picture that is way out.

**Aquarius (January 20 - February 18):** Soap bubbles. Have you ever tried to photograph soap bubbles? A little kid or a dog might help but use your imagination.

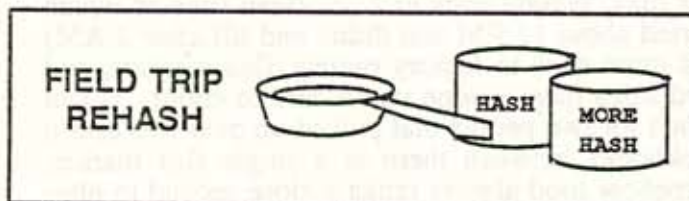
**Pisces (February 19 - March 20):** Find an interesting reflection. Maybe something inside a store window with an interesting juxtaposition with a reflection of something outside.

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**September Calendar**

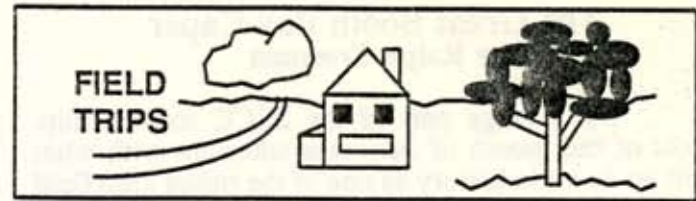
- Sept 3, 7:45 PM -- Club Meeting at Sligo Creek Community Center -- Slide program by Mike Stein and Joyce Bayley
- Sept 10, 7:30 PM -- Monochrome Workshop by Mike Traynor at Ralph and Carole Freeman's - - Call 871-7102
- Sept 12, 7:00 PM -- Booth Bay Rehash at Ralph and Carole Freeman's -- call 871-7102
- Sept 17, 7:45 PM -- Club Meeting at Longbranch Library -- Print program by Mike Stein and Bill Perry
- Sept 20, 9:00 AM -- Field trip to Harpers Ferry and Oakman Farm. Meet at Choke Cherry Rd near Kodak Lab.
- Sept 21, 7:30 PM -- Combined Monochrome and Color Print workshops by Henry Rosenthal at his home -- call 587-2235
- Sept 24, 7:30 PM -- Retouching Workshop by Mike Traynor. Please contact Ann Swanekamp at 937-8057 for location and details.
- Sept. 24 -- Slide Workshop, Nature Photography by Bill Perry. Will be at home of Jim Malero, call 530-5472 for details.
- Date for September New Directions Workshop at Garry Kreizman's had not been set at press time -- call 384-4911.



**Booth Bay Rehash**

The rehash meeting for the "Great Booth Bay Caper of 1987" will be held at the home of Ralph and Carole Freeman on Saturday September 12 at 7:00 PM. Bring 20 of your best slides from the trip in a Kodak carousel tray if possible. (These will be

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**Field Trip to Harpers Ferry and Oakman Farm - Sunday September 20th**

**Time Schedule:**

- Leave Choke Cherry Road (Near Kodak Lab) - - 9:00AM
- Arrive Harpers Ferry -- 10:30AM
- Leave Harpers Ferry -- 12:30PM
- Lunch in Hancock or picnic at Widmeyer Park (in Hancock)
- Leave Widmeyer Park for Oakman Farm -- 2:30PM
- Photography at Oakman Farm till time for dinner at the Park and Dine in Hancock. Non-early birds can meet the group anywhere along the way.

Edna Knopp



**The Fine Print Workshop by Mike Traynor**

This program will run for just this year as I do not repeat any of my programs or workshops. It is more than just a monochrome darkroom workshop. This workshop is designed for the intermediate to advanced monochrome worker. This year I went to several workshops and schools to check out their programs and found that none covered as much as this program will cover. In showing some of my work that I have developed from my program I was offered lecturer positions from the New England Photographic Workshop and the Maine Photographic Workshop to name a few. My reason for mentioning the latter is to show the importance that other schools place on coverage of this type. This is not a beginning class and those who decide to take advantage of it should be at least knowledgeable of what is involved in developing a negative and a print, although many of those learned "facts" will be destroyed or expanded beyond recognition.

We will be looking at the original scene and understanding how the film will record it; then investigating various methods to get the photographic paper to print what we want. The methods that are employed are, and must be, able to be used under

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## The Great Booth Bay Caper by Ralph Freeman

For a large part of the SSCC membership, most of the month of July was taken up with what will go down in history as one of the major club field trips ever. Those of you who did not go on the trip will become all too familiar with the events of the fateful weeks in July through the slides and prints that will no doubt dominate the competitions for months to come. I hope this article will give everyone at least an overview of what went on.

For Edna Knopp, who did most of the work of organizing the trip and making all the arrangement and phone calls, the story starts much earlier, but for most of us it started about July 8th when an early contingent left to spend some time at an antique fair at Brimfield, Mass. (Mike Traynor told the group about that event and Freeman family checkbook has not yet forgiven him!) [SSCC population at this point was about three that actually went to the antique fair with several others that started out but never got there.] The photographic part of the trip started in earnest two days later with the "Camera College" seminar at the university of Mass at Amherst sponsored by the New England Council of Camera Clubs. The SSCC population is growing rapidly now, consisting of Ralph and Carole Freeman, Edna Knopp, Elly Spitz, Mike and Bridget Traynor, Henry Rosenthal, Len Libster, Jim Maloro, Bev Burson, George Herrick, Art Drucker, and Anne and Lew Lewis, plus Norm Bernache who was at Amherst but did not participate in the remainder of the trip. Mike Traynor received a number of honors for his prints in the Camera College competition but SSCC participation in some other events reflected a little less decorum -- one member was seen running down the street after a departing bus containing all his camera equipment. (Another bus radioed ahead and the equipment was found.) In years past an unmarried couple sharing a room might have raised some eyebrows but when a married couple have separate rooms it is really a source of some rumors. It really all started very innocently:

2:00PM; happily married couple arrive (hot, tired, and somewhat late due to extended visit to antique fair) at un-air-conditioned dorm to claim the previously reserved double room.

2:10PM; discover that supposedly double room has only one single bed -- complain to management consisting of one college age girl at a table in the hall.

2:30PM; are given key to a double room (which has the proper number of beds) but discover barely in time that the door has no handle on the inside. Close the door and you are trapped there till someone opens the door from the outside using the key that you have on the inside. -- complain to management who ponders the problem.

3:00PM; management offers choice between (a.) a double room on fourth floor of another dorm with no elevator and (b.) waiting till a key can be found for one of several double rooms in the current dorm. -- Couple, nervously watching the car which has now been parked for over an hour in a 15-minute loading zone, select option (b.)

4:15PM; couple is informed (now follow this carefully) that the management can't find the person that has the key to the office where the keys to the dorm rooms are kept. -- Exasperated couple settle for two single rooms and a lot of snide remarks.

Sunday, July 12 -- Contingent moves on to Westgate B&B in Booth Bay Harbor, Maine. Change of venue was uneventful except for one couple that took a side trip to Gloucester, Mass. and was held hostage for five hours on a Whale Watch boat whose captain was desperately trying to find a whale so that they wouldn't have to give everyone rain checks. SSCC population grows to twenty-three with the addition of Joyce Jones, Anne Swanekamp, Art Yellin, George James, Bill and Peggy Greene, Hal and Florrine Ettinger, Nancy Belmont (Peggy Green's sister) and her friend Ed.

The Westgate was an excellent choice -- The food was great. This is the only B&B I have stayed at where you could order what you wanted (and as much as you wanted) for breakfast. Our hosts were very friendly, and knowledgeable.

At Booth Bay the first two or three days were solid fog from morning to night which was great for the pictures but did send people scurrying for their tripods or ASA 200+ speed film. The group did not proceed en masse anywhere but split up into numerous informal day trips to locations all up and down the coast near Booth Bay including the wreck of the Hesper at Wiscasset, the Pemaquid lighthouse at dawn, Bath, Orrs and Bailey Islands, sunset trips to East Booth Bay, and other trips as far north as Rockland and Port Clyde. All was not photography - - whatever you wanted to do there was usually someone there to do it with. The extra activities included one chamber music concert, one summer theater play, several trips to L. L. Bean (one of which started about 11 PM and didn't end till after 2 AM) and more trips to factory outlets, flea markets, and yard sales than anyone could care to count. (I can vouch for two people that picked up over two dozen cookbooks between them at a single flea market. Somehow food always ranks a close second to photography on any SSCC field trip. I gained nine pounds in two weeks!!) One of the most popular side trips were to shoe outlets -- all the new shoes were threatening to displace the passengers. (By one count three people had 16 pairs of shoes between them and there were no doubt others. SSCC did its part to bolster the economy of New England!!)

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The highlight of the week as far as Booth Bay was concerned was Wednesday and Thursday which were celebrated locally as "Windjammer Days". The festival culminated with a parade and the arrival of several multi-masted sailing ships. The highlight for several of the SSCC members seemed to be the tennis lessons from our own Art Drucker who is a top ranking tennis player (in his age group).

During the week the SSCC population grew to 24 as Jim Rogers dropped by for a few days on the way back from Nova Scotia. His accommodations were something less than ideal -- he ended up on the couch outside the bathroom door.

One of the minor inconveniences was that only two hour parking was allowed on the street in front of the Westgate from 8:00 AM to 6:00 PM. There was a continuing bit of gamesmanship going on with the moving of cars and the erasing of chalk marks left on the tires by the meter maids. All of this was tactfully ignored by our host at the Westgate who was a policeman!!

Thursday July 16 -- A small contingent of SSCC'ers took on the local version of bowling (candle pins). At one point Bev Burson got the 4 pin, the 7 pin, and all the lights in the bowling alley with one ball. (Or so it seemed.) Only two games were played which ended up split, the guys winning one and the gals winning the other so there is no "winner" to report. It seems to me that the high game for the night was somewhere in the low 80's so no one was bragging.

Friday July 17 saw one of the stranger little vignettes of the trip. True appreciation of the event can only be gained by listening to the two participants try and relay the story but the following is a rough approximation of what went on:

Scene: slightly dowdy but busy laundromat. Dutiful SSCC housefrau (Carole) is catching up on the week's laundry while husband (Ralph) is out taking beautiful pictures. Second SSCC member (Art), lacking a dutiful housefrau, is doing his own laundry. Housefrau, removing laundry from dryer discovers one of her husbands undergarments isn't completely dry. Art gallantly offers to finish drying it with his own dryer load and proceeds to deposit it in the whirlpool of clothes in the dryer. *It wasn't his dryer*, and therein lies the tale. For details see Arts defense elsewhere in this issue.

On Friday evening, the last time that the full crew would be there, everyone went out for a big dinner. (Big dinner in the number of people in one place -- an uncounted number of dinners were big from a food viewpoint, after all this is a SSCC field trip we are talking about here.)

Saturday/Sunday July 18/19 -- Over Saturday and Sunday our numbers started to thin out significantly with the departure of Art Drucker, Bridget Traynor, Art Yellin, George James, Len Libster,

and Hal and Florraine Ettinger.

Sunday July 19 -- Leaving Anne Swanekamp and Joyce Jones to fend for themselves for two days, the remaining 13 members of our hardy crew leave our cars in Booth Bay and take an early boat to Monhegan Island, about a 90 minute boat ride out to sea. If it is possible to OD on quaint, Monhegan Island is the place. There isn't a paved road on the island and no way to bring your car there anyway. Nor is there any mode of public transportation -- you walk. Our accommodations at the "Trailing Yew" were straight out of the 19th century. The only light was from kerosene lamps. (Yes, there was indoor plumbing.)

There is one boat a day from Booth Bay that arrives about 11:00 AM and returns at 2:45 PM. We went out on Sunday and returned on Monday. There is also a mail boat from Port Clyde every day that hauls some freight and passengers. The visitors that come for more than the day are mostly artists and for good reason. The populated part of the island looks like something out of a Andrew Wyeth painting. (There is no doubt a connection here -- Andrew's son Jamie has a home on the island.) There are curving paths, quaint cottages, boats, and inviting harbor scenes everywhere just waiting for you to discover the "right" composition. Little notes tacked on the wall of the general store by local teen age boys offer guided tours (of a sort) to some of the points accessible only by water. Some of the SSCC visitors really got carried away. About 5 hours before we were scheduled to leave I overheard one individual say "I'm worried, I have only about a dozen rolls of film left." With one hour to go before the ship left this person was borrowing film!! On Monhegan it is hard not to get carried away -- the pictures are everywhere.

After a week on the picture trail we were getting a little numb. With little in the way of outdoor lighting to light up the sky the view of the stars was spectacular. One stargazer came into the house and said "You should see the Big Dipper, I have never seen it so bright." (....or some such statement.) An overworked photographer, who may have been out in the sun to long, proceeds outside, points a flashlight skyward and says "Where". (Take pity, it had been a hard day!)

Monday July 20 -- Before departing for the mainland the boat will give anyone interested a 30 minute ride around the island for the exorbitant price of one dollar. Everyone took the extra trip and, unlike the 5-hour whale watch mentioned earlier, we saw two finback whales plus an island covered with seals. We arrived back in Booth bay late Monday in a light rain. Our numbers shrank again with the departure of Anne and Lew Lewis, Jim Malaro and Bev Burson. The remaining travellers retrieved their cars and headed north to meet up with Anne

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**SILVER SPRING CAMERA CLUB  
RULES FOR COMPETITIONS AND  
AWARDS (8/84)**

**General**

1. A competition is defined as a judging of photographs of a particular category by entrants competing in a particular class.
2. Entrants must be members in good standing of SSCC (current dues paid). Members from the prior year must have dues paid by October 31.
3. The program chairpersons may disqualify and remove any entry not conforming to the rules.
4. The judge(s) shall reject any entry not conforming to an announced subject and/or technique category. It is the duty of the program chairperson to instruct the judge(s) in the definitions of subjects and categories.

**Categories**

1. There shall be three categories of competition: Monochrome Prints, Color Prints, and Slides.
2. Entries in all categories must have been photographed by the entrant.
3. All processing steps from original exposure through retouching of the entry must have been done by Monochrome Print entrants.
4. All processing steps from original exposure through retouching of the entry must have been done by Color Print entrants except that original film processing and/or internegative production need only be done under the direction of the entrant.
5. For a slide entry only the original exposure must have been taken by the entrant; processing and mounting may be done by commercial lab (e.g., Kodak, etc); any further steps in the production of the slide must be done under the direction of the entrant.
6. Print category entries may not be mounted on boards exceeding 16" X 20"; total print area may not exceed 11" X 14" for Novice class nor 16" X 20" for Advanced class. The title and the entrant's name must only appear on the back; there shall be no hooks or protruding objects on the mount; the top of the mount shall be clearly indicated on the back. A sequence of related prints, mounted on one board, will be considered as a single entry; for both classes

the board and picture area of this sequence may not exceed 16" X 20".

7. Slides must be in 2" X 2" mounts suitable for projection in the Club's projector; they shall be marked with a clearly visible and distinct thumb spot located in the lower left hand corner of the side of the mount facing the viewer (front) when the hand-held slide is viewed in correct orientation; the title and name of the entrant must be labeled on the reverse side of the mount.

**Classes**

1. Each category of competition (Monochrome Prints, Color Prints, and Slides) will have two classes; Novice and Advanced.
2. A member's class standing in one category has no bearing on that member's standing in any other category.
3. A member may begin competing in any class of a category and may move to the next higher class at any time. A member who has entered in a particular class may not thereafter enter in a lower class. When a Novice class does not have sufficient entries to have a competition the member may enter the Advanced class without affecting his status in the Novice class and any points the member is awarded will be tallied in the Novice class.
4. Point scores will be kept by the Secretary. A Novice entrant who has accumulated 36 points, over any time period, in SSCC monthly competitions, must move to the next higher class.

**Monthly Competitions**

1. A Slide competition will be held each month, September through May, during the regular SSCC meeting on the first Thursday of that month.
2. Monochrome and Color Print competitions will be held each month, September through May, during the regular SSCC meeting on the third Thursday of that month.
3. In a competition category, each entrant may enter a maximum of two slide or three print entries.
4. To conduct a competition, there must be a minimum of at least nine prints or nine slides.

Continued on next page

5. Prior to competition, the title of each entry and the entrant's name must be registered in the proper log book as maintained by the Secretary.
6. No entry which has won an award in an SSCC monthly competition may be re-entered. No entry may be entered in more than three monthly competitions.
7. There will be a 1st, 2nd, and 3rd place, scoring 6, 4, and 2 points respectively, in each competition. There will also be a variable number of Honorable Mentions at 1 point each; the number will be equal to 10% of the competition entries, rounded up from odd multiples of 5 except that no HM's will be awarded in competitions with less than 12 entries.
8. The Executive Board may assign not more than one-half of the monthly competitions to a defined subject and/or technique -- all others shall be open. Such restricted competitions shall be scheduled and defined in the June-July Cable Release for the ensuing nine months.

#### Year-End Competitions

1. Each member may enter a maximum of five entries per category in the year-end competition.
2. Year-end competitions have the same rules as monthly competitions with respect to categories and classes.
3. Entries in year-end competitions must have been entered in a monthly competition or as an SSCC entry in an interclub competition during the preceding nine months. However, entries that have won an award in a previous SSCC year-end competition are ineligible.
4. No points will be considered or awarded.
5. A member who has entered in both the Novice and Advanced Class of a category during the preceding year may elect to enter either the Novice or Advanced class (but not both) for the year-end competition. If the member enters the Advanced class, he may submit any entry previously entered regardless of class; however, if he enters the Novice class, he may submit only entries previously entered in the Novice class.
6. Awards will be distributed on the following basis: 1st, 2nd, 3rd and a variable number of

HM's equal to 10% of the competition entries, rounded up from odd multiples of 5.

#### Photographer of The Year Awards

1. For each class within each competition category a Photographer of The Year Award shall be given at the year-end banquet.
2. The award shall be determined on the basis of points earned during the preceding club year.
3. Point totals shall be calculated as follows:

##### *Novice Class*

- a. All points earned in SSCC monthly competitions for the Novice Class and the Advanced Class of the same category; plus
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

##### *Advanced Class*

- a. All points earned in SSCC monthly competitions for the Advanced Class and one-half of all points earned in the Novice Class of the same category; plus
- b. All points earned as an SSCC entrant in GWCCC and/or CMCC competitions in equivalent categories, any class.

Note: Points earned in GWCCC and CMCC competitions will be awarded as follows: 1st = 7, 2nd = 5, 3rd = 3, HM = 2, Acceptance points = 1 (CMCC inter-club competition only).

4. In case of a tie, winners will be determined as follows: first tie breaker -- most 1st place awards; second tie breaker -- most 2nd place awards; third tie breaker -- most 3rd place awards.

#### Service Award

A service award may be awarded to the SSCC member who the Executive Board determines has done the most during the current year to further the interests of the Club and its membership. The Executive Board shall make this determination by secret ballot, no earlier than May 1st of the award year. The awardee must receive a majority of the votes cast; if no majority is reached, there may be up to two additional ballots in an effort to achieve one; if no majority is reached after the third ballot, there shall be no award for that year.

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Star Merit Certificates

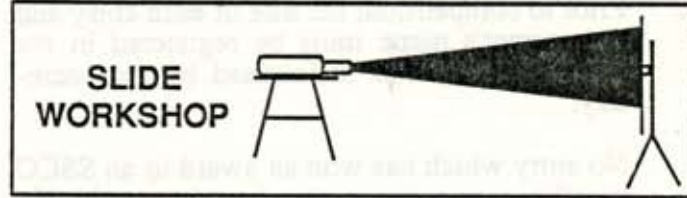
1. For each 50 points scored in monthly club and inter-club competitions, total accumulation in any class/category over any time period while a member in good standing of SSCC, that member shall be awarded a Star Merit Award. Stars shall be awarded up to a maximum of five (for a 250 point accumulation). Upon reaching a 300 point accumulation, an SSCC member shall be awarded an SSCC Master of Photography plaque; upon reaching 600, 900 or 1200 point accumulation, a member will receive a special achievement award.
2. The SSCC Secretary shall maintain records necessary to the administration of stars beginning with September 1977. Members are eligible for retroactive calculation of star standings upon presentation of reasonable evidence of points earned prior to September 1977 as members of SSCC.

Board Meeting from page 1

ments for the first meeting of each month. Note that I did not say *Slide Meeting!* We no longer have print and slide meetings as such. Most of the time the meeting on the first Thursday of the month will emphasize slides and the meeting on the third Thursday will emphasize prints but there will be far more blending of the two subjects. At times all competition, both prints and slides, will be held on one night with the alternate meeting devoted to some special subject or activity.

To get back to the refreshments problem, Fran Luzinski will take care of refreshments for the second meeting of each month and there will be a sign-up sheet for people to volunteer for the first meeting till we can get someone to take it full time. (Jim Harris will take it for the meeting of September 3rd.)

The following item is of special note to all novice printers. GWCCC altered its rules to allow commercially made prints in competition in the novice class. SSCC has a long and proud reputation for encouraging the skills involved in fine quality printing and this change is at odds with goals and values of SSCC. In keeping with this tradition the board has voted that, despite the new GWCCC rule, *all prints submitted as representing SSCC must continue to be the work of the photographer.* We realize that this puts our novice printers at something of a disadvantage in GWCCC competitions but paying a good custom laboratory \$50 to make a fine print will do nothing to improve the novice's skill as a photographer and *that* is the bottom line of SSCC, not the collection of awards based on the size of someone's checkbook!



Slide Workshop

Are you looking for excitement, inspiration, a feeling of oneness with the Cosmos? Would you settle for an excuse to get out of the house once a month? Well it's time for another season of (expletive deleted) slide workshops. We meet on the fourth Thursday of the month (see schedule below). Be sure to mark your calendars.

Sept. 24	Nature Photography	Bill Perry
Oct. 22	Portraiture	Stan Klem
Jan. 28	Watch This Space	
Feb. 25	Watch This Space	
Mar. 24	Watch This Space	
Apr. 28	Night Photography I	Anne Lewis
May 26	Night Photography II	Anne Lewis

Betty and Jerry Collins have again graciously volunteered to have the workshops at their home. All workshops, except for the one in September, will be at the Collins'. The September meeting will be at the home of Marie and Jim Malaro. As usual, shirt and shoes will be required. Rudimentary maps will be available at the September slide and print meetings. Additional obfuscation can be obtained by calling 530-5472.

Where possible, the workshop topic will coincide with the club slide competition subject. This will give members an opportunity to dry-run slides they might want to enter in the club competition. However, this still leaves several open dates in the schedule and I'd like suggestions for topics for these workshops. For example, at one workshop we might ask participants to bring slides which illustrate a theme (e.g., harmony, lust, roundness) or perhaps participants might be interested in a session on organizing and presenting a slide show. Here is your chance to get your favorite topic on the schedule.

Bring your ideas and suggestions and be prepared to do battle.

Jim Malaro



### Circles form page 2

Kodak, in its "Encyclopedia of Practical Photography," has one of the most lucid explanations of this concept:

"The limiting circle-of-confusion size is the largest diameter circle that each subject point can be imaged without the eye being able to detect the difference in sharpness."

This explanation approaches sense when considered along with the opening statement of the section on Depth of Field:

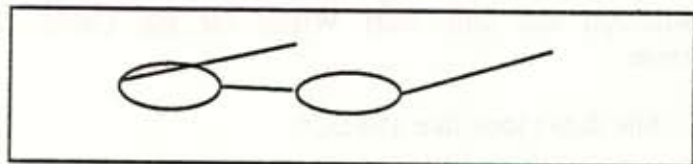
"When a lens is focused at a given distance, the most sharply imaged objects will be those exactly at that distance. However, other objects - some closer to the lens, some further away - will also appear to be sharp. This is because the eye cannot detect very small degrees of unsharpness. The distance from the nearest objects to the farthest objects that appear sharp in the final print, slide, or projected image is a zone of sharpness called depth of field" (emphasis added).

The Kodak publication goes on to explain that the circle of confusion is not actually a circle but a central dot surrounded by alternating dark and light concentric rings of diminishing brightness. This makes sense if you think of drawings you have seen showing light passing through a lens as a cone. When that light strikes the film it is as a cone. In the area of focus which appears sharp to your eye, the cone is small enough so that your eye cannot distinguish it from a sharp point. Of course, the spot of actually sharp focus is just a point. So, sharpness to your eye really means an inability to detect the degree to which the image is out of focus!

Make sense yet? If not, draw two dots on a piece of paper one millimeter apart. Now rest the paper vertically and step back from it. The two dots will become one at the point at which you can no longer discern the separation (for my eyes, about eight feet). Now imagine tiny circles (usually measured in thousandths of an inch) becoming dots as you back away!

Arthur K. Yellin  
Staff Writer

*(When I try it two dots become no dots -- maybe I need new glasses. Editor)*



### Rehash from page 3

shown that night.) Also bring a large selection of other slides that you are willing to part with till after the November Slide meeting. We want not only your potential prize winners but also the "record shots" and anything showing other photographers at work or play. After we have selected the slides to use in the show (the Booth Bay trip is the program subject for the November 5th club meeting) the remaining slides will be returned to you. Mark all slides with thumb spots and your name.

The rehash meeting will not be a dinner meeting as such but feel free to bring "finger food" or drinks for snacking as we watch the slides. Be ready for a long night. If everyone that was at Booth Bay brings 20 slides it could total 480 slides!!

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### Fine Print Workshop from page 3

any light or weather condition. We are not encyclopedias and can not retain information in our head that is so complex that the picture gets away while we are sitting there tabulating the exposure. Writers have made the fine print process far more complex than it is. Many people, for this reason alone, accept less quality work in themselves and others, believing that only the old photo masters had good paper and that the secrets are lost. This technical information is not hard, and is far easier than what you have been lead to believe, however, you will not find it in a book or school that I have been able to come across in extensive research. Photography is based on science but is a visual medium. You can talk all day and night about photography but, the important end result is your pictures, not the other persons. You can not learn to recognize a fine print from a book because the book image is a reproduction that may be better or worse than the original. The subject is your business, but the technical means to obtain the image you have in your mind needs to be seen and learned. That is what this series of workshops is offering you. Please, try the workshop and see for your self. Through the use of prints and hands-on demonstrations, not just talk, I will show you how to recognize a fine print even if you do not like the subject matter. The film and print developers, stop baths and fixers will be new to club members, as will be the methods of agitation. These "secrets" (with a big laugh intended) will allow you to make print after fine print without having to dodge and burn, change paper grades or waste a lot of time, paper and other materials to get what you want. There is no charge for this workshop series. If you are interested contact Ann Swanekamp at 937-8057, as the first workshop starts Thursday, September 10, 1987 at Ralph Freeman's home. I hope to see you at the workshop. Mike

Booth Bay Caper from page 5

Swanekamp and Joyce Jones at our next B&B's in Lincolnville. There was a point of confusion when it was discovered that one room had been rented no less than three times but eventually it all got worked out. At dinner that night there was another example of brain burn-out. One pair of photographers had been traveling together all day with one suffering from a headache. At dinner the non-suffering member discovers the missing aspirin in the bottom of her purse and says "I found the aspirin!" and, under the astonished gaze of the suffering friend, proceeds to take it herself. [I think this comes in the same category as the drunk who looks at his companion and says "You better stop drinking, you are getting fuzzy."] At this point our numbers shrink again as Bill and Peggy Greene head for home.

Tuesday July 21 -- A personal tour by the Big Blue Dot himself. For those of you who aren't aware of it, the most outstanding photographic workshops on the east coast (if not in the country) is the Maine Photographic Workshop in Rockport. Edna had arranged for the director to give us all a tour through the facility. (One of the things he mentioned was that the locals refer to the workshop photographers as "Blue Dots", a somewhat disparaging reference to the blue dots that were on flash bulbs at one time.)

After leaving Rockport we proceeded farther North to the Crocker House, a B&B in Hancock

Point, just north of Bar Harbor for the remainder of the trip. Again the food was excellent, and this time (for the first time) each room had a private bath. The Crocker house is also an outstanding, if slightly expensive, restaurant. There were inviting "common" rooms on the first floor used both by the room guests and the waiting dinner guests. After the dinner guests had thinned out one evening several SSCC'ers were seen playing Scrabble far into the night.

Four of us ended up at the La Domaine restaurant in Hancock which is the only French restaurant of any quality on the Northern coast of Maine as far as I know. The service and ambiance was excellent and the food was quite good. However, the prices aren't cheap so if you go there don't say you weren't warned!

The photography at Hancock point followed the pattern set at Booth Bay -- small groups would set out on day trips to various destinations up and down the coast. We had planned on trying to get the sunrise from the top of Cadillac mountain but the overcast prevented any attempt, at least till this writer left.

On Friday morning July 24th the Freemans left for points south to cash in their whale watch rainchecks at Gloucester, Mass. Joyce Jones and Anne Swanekamp departed on Saturday morning leaving a depleted five SSCC'ers to carry on. (Henry Rosenthal, Mike Traynor, George Herrick, Elly Spitz, and Edna Knopp.)

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Is Yellin Into Underwear? If so, whose?

If you read the special Summer issue of the Cable Release; you may have glanced at the references to Boothbay Harbor and scratched your head in incomprehension. You probably know that a significant portion of SSCC spent a totally delightful week in this town; those of us who attended had a great time. But how many understood the cryptic message concerning T-shirts, bras, Yellin and Freeman?

Never volunteer, so they say! But ... I meant well, the frequent response! So there I was with my head in a dryer (clothes, not print) in a public laundromat watching someone else's underwear go round and round hoping for a glimpse of ... no, not my underwear but one of Ralph Freeman's! Did he know I was looking for his underwear? No! He wasn't even present. By the way, it was hot in there, in more ways than one.

All of a sudden, there is someone standing behind me watching me watching the clothes go

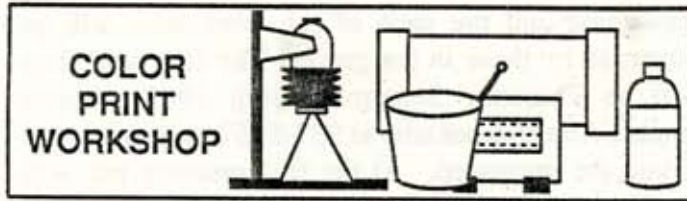
round and round. At this point, my recollection is hazy - probably fogged by the steam; however, I believe one of my two spies (Carole and Bridget) said "Cheezit, the fuzz!" I carefully extricated my now well-done head from the dryer and gulped, "Hi lady, I'm looking through your underwear; but don't worry, I don't care what size bra you wear I'm only looking for one of Ralph's T-shirts."

The woman, apparently satisfied by this erudite explanation of an otherwise normal situation, went away; I found Ralph's T-shirt; Carole and Bridget smiled and the men in white coats came to take me away. But the T-shirt got dry! That's the important thing. Now do you understand?

Arthur K. Yellin

Now a Resident of the *Maine Home For The Bewildered* and still Staff Writer for the Cable Release

P.S. She didn't look like a 38DD!



**Henry's Corner (Monochrome and Color Print Workshops)**

1. The color print workshop will be combined with the monochrome print workshop in September due to the Labor Day holiday.  
 Date: September 21  
 Time: 7:30 PM

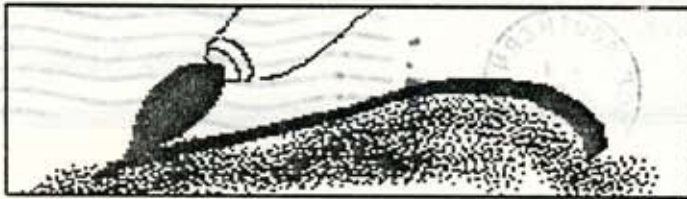
Topic: Depth of focus, including hyperfocal distance.

To continue a valuable tradition, bring your prints for peer evaluation and suggestions during the second half of the meeting.

2. Swap meets (from the August, 1987 Shutterbug)
- September 20, Cherry Hill, NJ
  - November 1, King of Prussia, PA
  - November 8, Arlington, VA

For more details on either of the above, call me at 587-2235

Henry Rosenthal



**Retouch Workshop by Mike Traynor**

This workshop will run for the club season and will not be repeated. It is a hands-on workshop with lecture.

The retouch workshop is designed for those who wish to be able to remove anything from a print that is unwanted or to add anything to a print that is desired. Most people consider only such things as telephone wires or poles as the reason to take such a workshop but these items are a mere drop in the

bucket, so to speak. In a portrait you can remove hair from the face, blemishes, etc., tone down a highlight or open half or fully closed eyes, remove wrinkles from the clothes, tone down or remove a background etc., etc. You can take a monochrome print and add full color, or partial color to it; if you don't wish to add color you may wish to just change a tonal value in one section of the print without changing that same value in another section of the print. The print might have a color that you wish to have more intensified or toned down, such as, a sky, or a flower, or a garment in a portrait. The foliage in a fall scene can be intensified. I can only give a few examples in this article but the limit depends only on your imagination; you need to see it to believe it.

Continued on back page

**SILVER SPRING CAMERA CLUB MEMBERSHIP FORM - 1987-88**

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 Art Drucker, 8304 Hartford Ave, Silver Spring, MD 20910

Retouch Workshop from page 11

Through the use of colored pencils, oil colors, acrylic colors, pastels, watercolor, dyes, etc. you can change what you see in a print to what you wish to see, in the same way as a painter might, but your change will look like part of a photographic print, or a painting, as you choose. Some of the techniques will employ only one of these mediums at a time and others will require all of them on the same print. You will learn what to use, when to use it, and when they must be used in a certain order to be effective.

The workshop will cost \$50.00, payable to the club treasurer. (Any remaining monies will belong to the club to use as needed by other workshops.) These are hands-on workshops, not just lectures, and you will be working on your own prints. Each session will cover a different aspect of

retouching and the pace of the workshops will be governed by those in the group. The first workshop will be Thursday September 24th 1987. Please contact Ann Swanekamp at 937-8057 to let her know if you are interested. At the first meeting you will need some of your monochrome and color prints that you feel need retouching, plus some you feel do not need retouching to get ideas as to what can be done, and how easy it is to do. After this meeting you may pay the treasurer if what you see and hear is what you want to do.

I have developed my own techniques as well as having studied with nationally and internationally known retouchers. The price of \$50.00 is very inexpensive compared to the several hundred dollars it would cost elsewhere at a seminar several days long. It definitely will be interesting and rewarding. Ann may be able to answer any further questions you may have.

Mike Traynor.



Aaron Rosenthal  
3001 Veazey Terrace, N.W.  
Washington, D.C. 20008



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