



SILVER SPRING CAMERA CLUB

P.O. BOX 2375

WHEATON, MD

20902-0471



CABLE RELEASE

FEBRUARY 1984

VOLUME 22 NUMBER 6

SLIDE MEETING

Date: Thursday, February 2, 1984

Time: 7:45 pm SHARP!

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

Competition: Macrophotography

Our guest speaker and judge for February's slide meeting will be Kjell Sandved, a photographer and filmmaker for the Smithsonian Institution's Museum of Natural History. Sandved, who is Norwegian-born and who came to the United States in 1960, is a self-trained photographer. His work for the Smithsonian involves high magnification color still photography and motion pictures of biological phenomena. His movies on insect behavior, filmed in many parts of the world, have earned him an international reputation as one of America's leading specialists in this field.

Sandved's photography has resulted in numerous magazine articles, books, lectures, and films--most of these centering on the theme of "views of nature not seen by the naked eye." While his photography is indeed breathtaking, his lectures and talks are equally energetic and enthusiastically presented.

If you have ever attempted to try your hand at close-up (macro) photography, if you have even the slightest interest in nature photography, or if you just want to be entertained, then don't miss Kjell Sandved! You won't be disappointed!

PRINT MEETING

Date: Thursday, February 16, 1984

Time: 7:45 pm SHARP!

Location: Olney Library
3500 Olney-Latonsville Rd.
(near Georgia Ave. & Rt. 108)

Competition: Monochrome--Macrophotography
Color--Open

Our speaker and judge for February's print meeting will be Alan Scherr, a freelance commercial photographer from Beltsville, Md. Currently, Alan Scherr can be described as a darkroom specialist; and his ongoing assignments include: printing all B&W work for the official sports photographer of the Baltimore Blast soccer team; photographing and printing work for several Univ. of Md. publications; and photographing and printing works from the UMBC library collection, which includes printing their archival negatives and glass plates.

Scherr is a self-taught specialist, holds a degree in Sociology, and is currently finishing up another degree in Visual Arts from UMBC--in the fall he will join the faculty there and teach photography. Scherr's work has been shown both separately and as part of group exhibitions. Through Feb. 5th Scherr's work will be part of a joint show with Charles Warwick at the UMBC Kuhn Library in the Upstairs Gallery.

Alan Scherr's topic for our meeting will be: Maximizing B&W Image Quality. He plans to bring several of his works to illustrate his points. If you currently work in B&W, or ever plan to, this presentation is a MUST!

T I M E E X P O S U R E

<u>Date</u>	<u>Time</u>	<u>Event</u>	<u>Location</u>	<u>Notes</u>
2/2	7:45 pm	Slide Meeting	Sligo Creek Comm. Center	Speaker: Kjell Sandved Competition: Macrophotography
2/5	10:00 am	Field Trip	Chinese New Year Celebration - DC	Meeting Place: Silver Spring Library Parking Lot
2/11	8:00 pm	Field Trip Party	Gerry & Betty Collins' Home	See article on page 3
2/16	7:45 pm	Print Meeting	Olney Library	Speaker: Alan Scherr Competitions: Color--Open Monochrome--Macrophotography
2/23	7:30 pm	Slide Workshop	Stan Chase's (Call 593-6018)	Subject: Presentation of London Competition Slides & Results
2/24	7:30 pm	Monochrome Workshop	Ralph Freeman's Home	For information: call 593-2465
2/29	7:30 pm	Color Print Workshop	Marty Postman's Home	See article on page 3

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SSCC OFFICERS, DIRECTORS, AND CHAIRPERSONS/ALTERNATES

President	George James	774-2117/443-1742		
Vice President	Norm Bernache	277-6935		
Secretary	James Harris	434-6225	Lynda Epstein	460-9014
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Slide Workshop	Stan Chase	593-6018	Joyce Bayley	384-9328
Monochrome Workshop	Ralph Freeman	593-2465	Betty Foster	588-7340
Color Workshop	Marty Postman	946-0456	Ralph Jones	265-6440
Assignment Workshop	Jim Malaro	530-5472		
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Parliamentarian	Saadia Greenberg	649-5826		

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

The Silver Spring Camera Club 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 at 277-6935.

The Silver Spring Camera Club is affiliated with: Photographic Society of America; Greater Washington Council of Camera Clubs; Council of Maryland Camera Clubs; and Montgomery County Arts Council.

CANCELLATION OF MEETINGS

To find out if either the print or slide meetings are being cancelled because of inclement weather, please tune in to a local area radio or TV broadcast announcing closings. Our club currently follows the decisions of the Montgomery County Adult Education classes (call 942-8304). If they are cancelled, so are we.

FIELD TRIPS

A field trip is planned for Sunday, February 5th. The destination is Wash., DC for the Chinese New Year Parade, lunch in Chinatown, and a side trip to either the National Portrait Gallery or the Corcoran Art Gallery (photography exhibits at both galleries will be on display). The meeting time will be 10:00 am at the Silver Spring Library Parking Lot which is on Colesville Road near Spring St.

If inclement weather cancels the trip, another activity will be held on the following Sunday, Feb. 12. That destination will be the Baltimore Inner Harbor (meeting place and time will be the same as above).

FIELD TRIP PARTY

Would you like to share your field trip photos with other club members? If so, then bring about a dozen of your best photographs or slides, plus a snack (chips & dip, veggies, pretzels, etc.) or dessert, to Gerry & Betty Collins' home on Saturday, February 11 at 8:00 pm. Their address is 601 Windmill Lane, Silver Spring. Please call Betty beforehand at 384-7131 for directions and to let her know that you plan to attend.

BOARD MEETING

The next SSCC Board Meeting will be held on Wednesday, February 1, at the home of George James, 3000 Vandever St., Brookeville, Md. (phone: 774-2117).

The color print workshop will meet on Wednesday, February 29 at 7:30 pm at Marty Postman's home, 3505 Astoria Road, Kensington. Due to the interest shown by the members who missed the workshop on the new Agfachrome speed print material, we will again demonstrate this process. The Agfachrome speed print material produces color prints from slides in a 90-second, one solution process, plus 5-minute wash with no temperature control.

For those who asked about comparison of print definition by this process with other processes, you are encouraged to bring a slide and a color print produced from that slide by another process--we will make an Agfachrome speed print for comparison.

Please call Marty at 946-0456 for directions to his home and to let him know that you plan to attend.

A VERY SUCCESSFUL AUCTION!!!

This year's auction was one of the best and biggest ever held by SSCC. From a total of 126 items auctioned off that evening, the club netted a grand sum of \$134.03 in commissions. Many thanks go to Len Tuchin for doing such a superb and entertaining job as our auctioneer. I was indeed worried and felt that Len has second thoughts when he viewed the enormous number of items up for auction. But Len proved fearless and undaunted and rewarded us with a performance of masterful huckstermanship that will long be remembered.

My thanks also go to Julie Blenn and Stan Klem for their help as "runners." They took the sold merchandise from Len after he sold it, so he was free to start the bidding on the next auction item immediately. Also, my heartfelt thanks especially go to Anne Lewis for her meticulous recording of all the auction transactions.

Last but not least, I would like to thank all of the buyers and sellers who took part. Without them this annual event could never get off the ground. If you missed the auction's excitement this year, take heart--we'll do it all again next year.

Norm Bernache, Treasurer

"BE YOUR OWN BEST CRITIC"

by Dr. Frank Hajcak and Tricia Garwood

The following article appeared in a recent issue of Peterson's Photographic and is reprinted here in its entirety.

Does this happen to you? You shoot a roll of film. You're excited and can't wait to see the results. The pictures finally arrive and what a disappointment! You become critical of yourself and lose some of your enthusiasm. The gap between your work and good photography seems miles wide. In such a scenario, the problem lies not within your work, but in how you critique it.

How you critique your work makes the difference between self improvement and self defeat. To criticize successfully you must take a positive, systematic approach and avoid the pitfalls of competitive comparisons, ego involvement, destructive criticism, and unrealistic expectations. Each has a negative effect on you as a person--and on your photography.

Competitive comparison involves making judgements about whose work is best. One artist comes out a winner, the other, a loser. If you compare your work with a top professional's, guess who will usually be in the winner's circle. You should strive to reach a goal you set for yourself instead of competing with others.

Does this mean works of art should never be compared? Absolutely not. Competitive comparisons should be replaced by complementary comparisons. Here, the work of two photographers is examined to study the different ways each artist captured his subject. For example: One may choose bright colors to emphasize happiness, the other uplifting lines and selective lighting. Neither photographer is criticized for his choice, neither work is judged to be best. Instead, the advantages and limitations of each method are considered; e.g., bright colors can be forceful but might also be distracting. Relying on proper perspective and lighting is more subtle, but may lose impact. By making such comparisons we widen our horizons, and can thus make better choices for our own future work.

Unrealistic expectations are relatively common among fledging artists. Photographers are particularly vulnerable because of the inherent difference be-

tween photography and the other arts. In other arts, the artist gradually shapes his work and watches it progress from inspiration to finished product. In photography, the opposite seems to happen: the photograph seems to be created in an instant, with a mere click of a shutter.

In fact, this is not true. In photography, the work of thinking and creating artistically must precede the actual shooting. Mastering this aspect of photography is every bit as difficult as learning to sculpt. The photographer paints with light and sculpts with texture. Photographers must realize that achieving excellence involves learning by experimenting and reworking the details of a basically sound photograph. We must learn to set gradual and manageable goals as we strive toward photographic excellence. We can not "point and shoot" and expect perfection.

Destructive criticism focuses on everything you did wrong. You begin by attacking your picture with comments such as, "I should have," "Why didn't I foresee?" "How could I have been so stupid?" and so forth. Through such statements you lower your self esteem and drain your enthusiasm for photography. Putting yourself down will not help you take better pictures.

Ego involvement means your personal worth is determined by the value others place on your photographs. If your work receives many compliments, sells, or gets published, you feel worthwhile and successful. If not, you feel like a failure. People with this attitude soon forget about self improvement and become obsessed with success and failure.

Ego involvement should be replaced with an attitude of pride in your work and a task orientation. Your work should be a source of feedback in your aim for improvement. The question is not whether you have succeeded or failed, but rather what must be changed in your technique to get the desired result?

Positive Critiquing

Our approach to self improvement is positive and requires you to work with one picture at a time. Never look at a roll of newly developed film and make a blanket judgement about your skill. Instead, choose one picture to critique. Then follow these steps:

1. First, find something you like about the photograph. Even your worst shot contains something worth complimenting. It may be a color, a line, the lighting, the perspective, the subject matter, anything. Find it. Don't worry about what others think: rely on your own taste.

2. Compliment yourself. You did something right. Don't be bashful. Admire and savor it. You may be tempted to pass it off as luck or an accident. Do not! You took the picture; you captured that color, line, or subject.

3. Consider areas of improvement. Once you're feeling good, brainstorm on how you can improve the rest of the picture. Check the background, perhaps it's too distracting. Were you too close to your subject? Did you include too much? If you liked a particular color, search for ways to enhance it. Try including other complimentary colors or removing discordant ones. Maybe more saturation or underexposing will help. If you liked a line or form, look for ways to emphasize it; perhaps changing the perspective or lighting will help.

This is where you must probe your creative depths. There are an infinite number of ways your picture can be altered to enhance whatever you decided was pleasing. You must be willing to spend some time on this step; your best ideas never surface first.

4. Reshoot the same picture incorporating the changes you decided to make. This step is particularly important. Most amateurs will simply hope to remember what they learned for future pictures, but this seldom works. The best way to break a bad habit is to repeat the action, correctly, in the same situation. Furthermore, the changes you decided on may not produce the desired result. It's im-

portant to find out. This is how you learn to control your picture.

5. Repeat the previous steps with your new photograph. Each time you reshoot you'll see the improvement. You will end up with a visual record of your progress, which can be studied through the complementary comparison method suggested above.

We have tried this method with many photographers at all levels of experience and see a fourfold effect on those who use it: (a) they feel better about their work, (b) their enthusiasm for photography remains high, (c) their pictures show an immediate and definite improvement, and (d) they learn that you can indeed be both friend and critic to yourself.

Through this positive method of critique you experience the satisfaction of discovering for yourself that there is something appealing in each of your pictures. You simply have to find it, be proud of it, and alter the rest of the photograph to accentuate it.

Dr. Hajcak is a clinical psychologist-poet, photographer, and teacher. His photography courses ignore the technical aspects of the craft and focus on the person behind the camera: How to apply creative thinking, overcome mental blocks, etc. A musician, writer, and photographer, Ms. Garwood also teaches creative photography. She and Hajcak have written a book, "Expanding Creative Imagination." This piece is based on the book, which is available through the Institute for Human Potential, P.O. Box 1702, West Chester, PA 19380, for \$7.95 including postage and handling, and is one of the many techniques they teach beginning photographers.

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM 1983-84

Name _____ Regular Membership \$18
 Spouse's Name _____ Spouse Membership \$ 9
 City, State, & ZIP Code _____ Student Membership \$ 9
 _____ Phone _____ Total

Make checks payable to the Silver Spring Camera Club and give or mail to:
 Normand Bernache, 6313 - 63rd Place, Riverdale, MD 20737

THE LONDON COMPETITION

Back in October at the slide workshop a group of our club members selected 20 slides (plus an extra tie-breaker) to represent the SSCC in a one-on-one international competition with the Field End Photographic Society (FEPS) of Great Britain. Hereafter follows an explanation of how the competition is being carried out as well as a list of the SSCC slides selected for the competition.

FEPS in London received our slides in November and combined them with 20 of their best entries. On December 12 all 40 entries were shuffled and presented to a British judge in an irregular (but systematic) order to prevent the judge from guessing their source and thus keep biases to a minimum. The judge critiqued each slide in turn and assigned it a rating from 1 to 20, with 20 being the highest score. After the critique the scores for both clubs were tallied and a winner declared. All of the British judge's comments were recorded on tape and are being sent back to us along with the 40 slides.

It is planned that the entire process will again be repeated here with an American judge. The American judge will of course not be given the British judge's comments nor the outcome in London.

The comments of both judges, as well as the numerical results of the competi-

tion, will be presented to those attending February's color slide workshop on February 23rd. It is hoped that the comments of both judges can be merged as each slide is presented. It is also hoped that a complete listing of all the slides and their scores will be printed in the March Cable Release.

Following is a list of SSCC's 21 entries:

1. Winter's Eve--Diane Zarfoss
2. Train Steps--Anne Lewis
3. Joyce and her Doll--Normand Bernache
4. Temple Moonrise--Lenard Tuchin
5. Fishing Jetty II--James Harris
6. Washington Monument--Gerald Collins
7. The Iron Hand--Stan Klem
8. Kayaker--Harold Ettinger
9. Network--Arthur Drucker
10. Red Cactus--Emerson Gray
11. Give us a Kiss--Fran Kiley
12. Cobweb #3--Stan Chase
13. Shadow of the Beard--Leonard Tuchin
14. Brookside--James Harris
15. Church at Mahoney Bay--Betty Collins
16. A Friend--Stan Klem
17. Candlestick and Matches--Anne Lewis
18. I'm Alabama--Emerson Gray
19. Rest Stop--Harold Ettinger
20. Winter in the Grand Canyon--Diane

Zarfoss

Tie-Breaker: Hot Spot--Gerald Collins



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CABLE RELEASES



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