



SILVER SPRING CAMERA CLUB • BOX 709 WOODMOOR STATION • SILVER SPRING, MARYLAND

DECEMBER 1972



# CABLE RELEASE

## DECEMBER PROGRAMS

### DECEMBER 7th--COLOR PROGRAM

"Creative Photography", presented by Mr. George Suzuki, will be the theme for our December 7th color meeting. One phase of the presentation will demonstrate the creation of scenes which do not exist by use of the montage and double-exposure techniques. Another phase will demonstrate creativity in "straight" shots.

Mr. Suzuki is a member of the North Bethesda Camera Club where he has twice won the title "Photographer of the Year." He has also won four silver medals in the GWCCC competitions, and has been awarded two gold medals in PSA international competitions.

### BLACK AND WHITE PROGRAM-- December 21st

This program will feature "Surprise Speakers" and will be unlike anything ever done at SSCC before. Get your Xmas shopping done early so you don't have to miss the meeting. Don't forget that the competition category has been changed to OPEN for December. Bring your pictures and be prepared for FUN!!!

Deadline for January Cable Release is  
DECEMBER 22, 1972



AFFILIATED WITH

PHOTOGRAPHIC SOCIETY OF AMERICA  
GREATER WASHINGTON COUNCIL OF CAMERA CLUBS  
ALL-MARYLAND COUNCIL OF CAMERA CLUBS

## Workshop

Color Meeting--December 7th  
Workshop by Thomas Wildmann

Black and White Meeting-- December 21st  
Workshop by George Winnett---"Prisms and Cross Stars"

## COMPETITION CHANGE

Due to program scheduling and also to give you more time to prepare your entries for the NIGHT category, the competition subjects for December and January are being switched. The December category will now be OPEN and January will be NIGHT PHOTOS.

### MONTHLY COMPETITION CATEGORIES

October - Children  
December - Night Pictures  
February - Numbers  
April - In the Style Of... (see explanation)  
Sept. Nov. Jan. Mar. May - Open

For our April competition category we are trying something different. In each category we have picked three well known photographers. You are expected to create photographs which are in the style of these men. Do Not try to copy their work. We only want you to emulate their style. If the names of the men are unfamiliar to you, do a little research and find out about them - that's part of the reason for the category. Have Fun!

#### COLOR

Eliot Porter  
Ernest Haas  
Fred Maroon

#### MONOCHROME

Ansel Adams  
Yusef Karsh  
Edward Weston



# Candid Shots

from the President

Last month I said I would write about competition. First, perhaps you should go back and reread the November *Candid Shots* so you get in the mood.

My statement that competition can do more harm than good might seem to some of you to be heresy. It might also seem that I am talking out of both sides of my mouth since in the April 1971 issue of the *Cable Release* I wrote an article saying how good competitions were and encouraging everyone to enter. I think you will find that there is no contradiction. I do believe that competitions can be useful and even fun, but I believe that this is only true if you are psychologically prepared for what will happen.

Let's say that you are a novice photographer who has been taking pictures for five months and doing darkroom work for three. You are just getting up the courage to enter a monthly competition and you take out the four best 8x10 prints you ever made and bring them to the meeting. You are proud as can be because five months ago you didn't know a rangefinder from a rewind knob and here you are with four photographic masterworks. I'm not being facetious - this is a very normal and understandable attitude. You look at the other novice prints on display and you look at yours and you 'just know' that yours are better. And then - "Heah come de judge"! Ah yes, that ominous figure whom you just heard speak on his exciting life as a photojournalist sits down in front of the light box and in less time than it takes to snap a shutter, you're wiped out! What happened? You thought your pictures were good. But they can't be good if the judge - magnificent being that he is - didn't like them - right? NO! NO! NO!

Of course it is possible that they're no good, but it is also possible that they are great! You have heard one man's opinion. You should accept it as just that! If he makes some constructive comment about burning-in or cropping then you may well learn something. But, if he makes an assinine statement about how he 'doesn't like cats' or he is 'tired of sunsets' then you should take it for what it is - stupidity - and just laugh it off! The worst of all, in my opinion, is when we hear 'it's been done before'. So what! If you've done it again and done it well, what difference does it make? I often wonder if someone came along who could paint like Rembrandt, if he'd be castigated because 'it's been done before'?! To me, that's so much bullshit.

Doesn't sound like I'm defending competition does it? Well, I am. The point I want to make - and stress - is that a person should realize that this is a game, should realize what the rules are before starting to play, and should accept it for what it is. There is no way to make a photographic competition non-subjective! If you have one judge or three you are still subject to the individual whims and prejudices - and for this reason, you should take the results with a grain of salt. Did you like the photograph before you entered it? When the show is over - win or lose - do you still like it? So what else matters? The hell with the judge! You should be making pictures to satisfy yourself. You should be doing your own thing! If, incidentally, the judge happens to agree with you, you take home the prize. The purpose of the photograph is the photograph - not the prize! The prize is there because it's a part of the game.

If you accept competition as just another club activity you'll probably feel better and do better. There are those who say that competition encourages production - spurs creativity. Well, maybe it does. I can't argue that point. But if you are going to take it as a mortal blow every time you lose, then the only thing it is going to encourage is an ulcer - and you hardly need a hobby to do that for you! You should enter competition because it is a club activity. You should also go on field trips and participate in committees. Competition is important. It is a very big activity within the club and the primary activity of the Councils. The only way a club achieves status or reputation is by entering competitions. (I'd like to change that, but for right now it is the situation we are faced with.) You should support your club in competition, but you must do it on your own terms.

Make the photographs you like the way you like them. Listen to a judge's critique and separate the fact from the fantasy. If there is a technical error, it's easily corrected. If it's esthetic - and you disagree - leave it alone. By doing this you will become more technically proficient without losing your creativity - or your sanity. And if the prize means something to you - I think you'll find that you're getting more of them!

Ira A. Penn



# letters to the editor

The Cable Release will print any letter received which is pertinent to some aspect of club activity or, at least related to photography.

The following letters were received by the President for the letters to the editor column. As promised they are being published.

Dear Ira,

I have been enjoying your lively comments in the Cable Release as I have been pleased to see the leadership you have been giving the SSCC this year. May I ask you to give some thought -- and comparable space -- to some differences in opinion with your views in "Candid Shots" though not with your Presidency?

You do an injustice to professional photographers in your November column. You also do an injustice to yourself. You present yourself as having an inferiority complex with respect to professional photographers. I hope this isn't true. It certainly isn't warranted if you look at your own excellent photographs.

Whatever you have read in the trade journals, you should judge the professional photographers by your personal experience or that of others before concluding that they look down on the amateur photographer or camera club member. The professional photographers who have spoken at our club have invariably complimented our work. I believe they meant what they said. The professional photographers I know have had, if anything, an exaggerated estimate of what the advanced amateur accomplishes. I am talking now about some of the most renowned photojournalists of our times and editors of photographic journals and annuals.

It is true that there are critics who equate camera clubs with photographic sterility. Some of these critics are members of camera clubs. Some feel we are locked into a stultifying life cycle. Sometimes they are decrying the limits of their own creativity. Sometimes they are trying to justify the lack of competence with the fundamentals of photographic technique and an unwillingness to take the time and trouble to learn them.

I believe that the discussion of goals, of what constitutes art, of the adequacy or inadequacy of our efforts is healthy. These discussions shouldn't be confined to camera clubs or pictorial photography. Lets have such discussion without maligning the professional photographer who generously shares his knowledge with us, who rarely sets himself up as superior to us or as out judge, who admires our accomplishments, and whose only envy of us is because we can spend unlimited time and resources on a particular project or subject and on developing technique.

I look forward to your comments on competition in photography. I hope you won't be like the mother who is against grades because her children may not get "A's" and she therefore feels the grading system breeds trauma.

Sincerely,

Martin H. Miller

Dear Ira,

I've enjoyed your last two "Candid Shots". Your discussion of Camera Clubs and the subject of professional photographers judging the works of amateurs has prompted me to write and put my two cents' worth in.

The few black-and-white meetings I have attended since I joined the SSCC had outside professional photographers judging the prints of novices and advanced members. I don't know whether any of the contestants (novices) were "inflicted with wounds" as a result of the judgings but I have always felt that scoring points in competition was a good part a matter of chance as well as merit. The chance aspect largely results from the peculiar likes and dislikes of the "professional" judge stemming from his or her forte.

It was my good fortune to attend the Color meeting of October '72 at which Jim Johnson judged the competition. I don't know whether Jim considers himself more of a "professional" than an amateur but he certainly is knowledgeable in many areas of amateur photography. From the results of his judging I felt that, had I been competing, I would have received the fairest "shake" possible together with the most helpful criticism. There are many other members of our club who have high expertise and empathy for the amateur photographer and who would make excellent judges.

Indeed, why should professionals judge the work of amateurs, supporting the fallacious assumption that "professional" means better than "amateur"? We sometimes can learn about new techniques and products from certain professional photographers and should welcome their help when we need it. I am making the suggestion here that the mechanics be set in motion for the purpose of establishing a committee of advanced-member judges from which committee one or more members will be selected to act as judge at a particular meeting. Such member-judges would judge the novice entries, and the advanced members could decide for themselves if they wanted to be judged by their peers, or by non-member guests.

Not every club has the good fortune to have among its members a good number or highly competent amateur photographers who have attained stature in their field. If our members can avail themselves of the skill and guidance of these distinguished members performing the judging function, our novice members will not be apt to take and make pictures "for the judge", and competition will certainly result in more good than harm. Who knows but that ultimately excluding outside professionals as judges completely, will give the camera club a better image.

Sincerely,

Eugene R. Capozio

Marty and Gene:

I am not answering your letters because I feel no need to have the last word. My intention in writing "Candid Shots" was not to start a debate column for the Cable Release, but simply to provoke thought and possibly stimulate discussion amongst the membership. Whatever your opinions, your letters show that you are sincere enough to take the time and effort necessary to share your thoughts with other club members. I am gratified to have received them.

Ira A. Penn

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## Automation

You may have noticed on your November Cable Release that the name, address, and stamp looked somewhat different than usual. Yes, it finally happened, SSCC is automated! Our monthly newspaper is now sent out via a mailing service. In making the changeover to the new system it is possible that an error or two may have occurred. If you find that there is a problem with your address plate, please contact Hong Woo, Cable Release Editor.



COLOR SLIDE WINNERS--NOVEMBER 1972

NOVICE

- 1st Amelia Stolwein--BOATS
- 2nd L. Vendetti--ACAPULCO TWILITE
- 3rd Garry Kreman--WEB 2
- HM E.R. Capozio--ABSTRACTION
- HM A.J. Drucker--OPTIC YELLOWS
- HM Evelyn Boisen--JAMAICAN SUNSET

ADVANCED

- 1st Glen San Lwin--BLUE HERON
- 2nd Glen San Lwin--LEAF HOPPER
- 3rd Frank DiBlasi--STRING OF PEARLS
- HM Ed Bach--GREEN VEINS
- HM Tom Waldmann--FALL FENCE
- HM Dr. Len Tuchin--GOLDENROD SPIDER

B&W PRINT WINNERS--NOVEMBER 1972

NOVICE

- 1st E.R. Capozio--LINCOLN MEMORIAL
- 2nd Linda Loegering--RED WOODS
- 3rd J.W. Bloch--AFTER THE RAIN
- HM Gloria Gebhard--WATER AND ICE
- HM Gilbert Ugianski--PALM FRONDS
- HM E.R. Capozio--BUDS

ADVANCED

- 1st Irene Weidler--STREET MUSCIAN
- 2nd George Winnett--MISTY SKYLINE
- 3rd Ron Goor--ALL ALONE
- HM Morris Graff--MAN AT CROSSING
- HM Len Tuchin--SOLO FLIGHT
- HM Len Tuchin--HEMP

COMMERCE PHOTO SHOW

In the Dept. of Commerce Photo Show, the following SSCC members won awards:

B&W PRINTS(6 categories)

- Donald Becker--Best in Show
- Donald Becker--2nd,3rd, and 4th place (one each)
- Alvin Tanenholtz--three 1st place  
one 2nd place  
three 3rd place  
one 4th place

- Emerson Gray--two 1st place  
one 4th place

- Thelma Gray-- two 2nd place  
one 3rd place  
one 4th place

COLOR PRINT(6 categories)

- Gil Ugianski--two 1st place  
two 2nd place

DAVIS TAKES OVER AS EXHIBITS CHAIRMAN

Joseph L. Davis, Jr. will take over as our Exhibits Chairman, effective Nov. 30th. Joseph L. (who should not be confused with Joseph J., our able Color Program CHMN.) has been in SSCC for about a year. He will continue the work started by Arnold Rubenstein who resigned because of pressing personal obligations. An exhibit is being arranged for late Dec. or early Jan. in the Forest Glen Senior Citizens Center. Our thanks to Joe for accepting the job! If you would like to serve on the Exhibits Comm., please contact Joe--See Back of Cable Release.

FALL 1972 ALL MARYLAND INDIVIDUAL

Twenty-five members put out their best for a fine showing by SSCC in the MD. COUNCIL of CAMERA CLUBS' 1972 FALL INDIVIDUAL. The contest was held in Balto. on Nov. 12th, with a sprinkling of SSCCers on hand. Our winners were:

MONOCHROME-UNLIMITED

- 1st R. Schuetzler--LIGHT ON A POINT
- 2nd G. San Lwin--CYCLISTS AT REST
- 3rd I. Weilder--STREET MUSICIAN
- HM R. Goor--ZEBRAS
- HM A. Tanenholtz--DOUGH PLAY
- HM I. Weilder--THE HIGH LIFE
- HM I. Weilder--PORTOBELLO RESIDENT

MONOCHROME-NOVICE

- HM T. Gray--MORNING GLORIES

COLOR PRINTS-UNLIMITED

- HM B. Blass--THE END OF THE SECOND DAY

COLOR SLIDES-UNLIMITED

- 3rd T. Waldermann--WINTER SCENE
- HM T. Waldermann--SOLITUDE
- HM F. DiBlasi--FISHING PIER
- HM P. Luebke--CITY HALL-FISH EYE VIEW
- HM S. San Lwin--BIRDS IN FLIGHT

COLOR SLIDES-NOVICE

- 3rd L. Schuetzler--BEACH SCENE
- HM J. L. Davis, Jr.--ANNAPOLIS #3



## IT PAYS TO BELONG TO CAMERA CLUBS

The newest and certainly one of the best photographic magazines, Petersen's Photographic, is offering a discount on subscriptions to camera club members. A one year subscription which is regularly \$9.00 can be obtained for \$6.00 by group purchase. We must have a minimum of seven purchasers to get this discount. These magazines sell for \$1.00 each on the newsstand, so it is quite a bargain.

Those interested in taking advantage of this offer, write your name and complete address-including zip code- on a piece of paper. Send it with a check for \$6.00 made out to PETERSEN PUBLISHING CO. to the SSCG post office address no later than December 31, 1972. If you now have a subscription and wish to extend it at this low rate, just mark "extension" next to your name. Our Purchase Committee will handle the details for you.

## AUCTION REMINDER !!!

Just a reminder - we will have another auction at our January color meeting. If you have any photographic items you want auctioned, be prepared to bring it to the January color meeting. All details for the auction will be printed in the January Cable Release.

## Ads

The Cable Release will print (without charge) any ads from members with items to sell, trade or give away!!

### FOR SALE

200 mm Vivitar lens, f/3.5; for Minolta, with case and sunshade. \$60.00

Call John Marcus 262-5687

### FOR SALE

Omega B-6 complete (less lenses) with condensers, lensboards, and glassless rapid-shift negative carriers for 35 mm and 2½ x 3½ roll and cut film. \$115.00

Also, set of 7 Kodak Polycontrast filters with Omega-type filter holder - \$12.00

Also, Dialmaster 14" x 17" easel- \$14.00

Will sell the "whole thing" for \$135.00

Call Alan Coburn 469-7689

### FOR SALE

Used Sealy dry mount press 8 x 10. Works perfectly. \$25.00

Call George Winnett 726-4749

# Happy

# Holidays

