



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

FEBRUARY 1975



CABLE RELEASE

COLOR MEETING

February 6

The program for the color meeting will be the annual auction. There will be no guest speaker nor workshop, but there will be competition among slides (Subject: Photo Journalism which is defined elsewhere in this issue). Judging of slides will precede the auction. For additional details about the auction see the advertisement on page three.

IMAGINATION AND THE FUTURE OF PHOTOGRAPHY

from Photo-Vision

There is no doubt that cameras will continue to improve scientifically, and that lenses and films will become faster and faster as time goes on. In other words, the photographer's tools are bound to improve, but what about the photographer himself. Can he also improve to the same degree?

There are many principles fundamental to creative picture making. All these were time-tried thousands of years before the camera was invented, yet they still apply to pictures today.

In contrast, consider this basic fact. Although picture making remains unchanged, science continues to grow. Science is, and always will be, incomplete, for all of nature's

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AFFILIATED WITH

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

BLACK AND WHITE MEETING

February 20

Hugo Wessels, Washington Bureau Manager for UPI, was to have presented a program illustrative of his experience as a news photographer January 16th. He was not able to appear but happily he will be able to be with us this month. Further details about his background were in the January Cable Release.

Workshop:

"How To Frame Your Pictures"

Ron Goor

PHOTO-JOURNALISM

Any subject, in this case the category of photography for February, will be defined differently by different people for the simple reason that people are not, for better or worse, ants nor bees.

For club purposes, however, we do need to arrive at some degree of agreement as to the meaning of the term, photo-journalism.

The PSA journal (Sept 74) states that "photo-journalism is photographing the events of our time--whether important or insignificant--in a story-telling manner. Photo-journalism is man in action, is man at work, is children at play, is tragedy, is glory, is sports, is politics, is religion, is social involvement, is medicine, is editorial comment, is history in the making, is people photography.

(continued page 2)

(Photo-Journalism - continued)

The Life Library of Photography says, when considering photo-journalism, that if the photo-journalist thinks like a professional he learns how to squeeze the maximum out of what is going on around him, to photograph stories out of events and their impact upon people, to establish a mood and to catch the high point of an event so as to tell a story.

GWCCC

All Day Photographic Seminar-Workshop

Saturday, March 1, beginning at 9 AM and continuing into the evening. University of Maryland, Adult Education Building, College Park. The fee is \$5 per adult, \$3 per student.

Meals are optional: Lunch is \$4.40, dinner is \$6.05, and food tickets must be purchased by February 18. Program speakers will eat at separate tables so as to enable you to converse with them.

Parking is plentiful and free. Contact Garry Kreizman for tickets or information - 384 4911.

Program: Nature Closeups Outdoors: George and Millie Blaha, Photo-Journalism: Philip Geraci, Are the Pine Barrens Really Barren: William Hawkins, Color Prints Direct From Slides: Sil Horwitz, Solarization of Color Slides: George Schmidt, Color Slide Duplication by Rear Screen Projection: Willa Schmidt, High Contrast in B & W Prints: Newell Terry, Black and White Print Techniques: Leon Wigrizer, Picture Control: Paul Yarrows, Portraits and Weddings Done Professionally: Monte Zucker.

Evening program features Paul Yarrows: "Photo Scenic New England"

No tickets to the seminar are to be sold after seating capacity is filled.

(GWCCC continued)

Judging will be at the Washington Gas Light Club building on Industrial Road in Virginia, February 1st beginning at 9:00 AM.

ALL-MARYLAND COUNCIL

by Rudy Schuetzler

The All-Maryland CLUB competition will be held on Sunday, March 9, in Baltimore. Entries will be accepted starting 6 February with the deadline for entries being 21 February!

Contest rules are printed elsewhere in this issue and should be read and understood. Please note the CLUB RESTRICTION of twenty prints and slides in each class. Where more than 20 entries are received, a selection of entries for Silver Spring Camera Club will be conducted by a panel of Executive Board Members. Note that there is no individual entrance fee; the club pays a flat fee for each class entered. The rules may be confusing since Silver Spring CC does not have an ADVANCED AMATEUR MONO-CHROME PRINT AND COLOR PRINT category. If you have problems in interpreting the rules give me a call and I will seek guidance.

This is a great opportunity for NOVICE competitors to win awards; judging from the entries that usually appear at the Silver Spring Camera Club in the Novice Group, these should do well at All-Maryland! Please mark your entries clearly to indicate the class that you are entering. All-Maryland stickers will be placed on entries after selection of entries is made.

A PHOTOGRAPHER

A photographer is he who notices wires, and can tell you that around the world in the most remote places the best picture is ruined by a telephone or electric wire.

IT'S AUCTION TIME AGAIN!



THIS PICTURE WAS TAKEN SEVERAL YEARS AGO AT ONE OF THE SSCC ANNUAL AUCTIONS. THE PHOTOGRAPHER REMEMBERS THAT THE ITEM ON THE AUCTION BLOCK WAS A UV FILTER WHICH RETAILED FOR \$3.98 NEW. IT WAS PURCHASED BY NOVICE LEN SCAP FOR \$4.50. THE AUCTION WAS RELATIVELY ORDERLY, THERE BEING ONLY FOURTEEN INJURIES - THREE SERIOUS. HY POE HAD HIS NOSE BLOWN OFF WHEN A HALF-GAN OF FLASH POWDER HE HAD BOUGHT EXPLODED AS HE LIT A CIGAR. (HE NOW FINDS IT MUCH EASIER TO USE HIS SLR). DEE VELOP WENT INTO SHOCK WHEN SHE WAVED HER ARM TO CLEAR AWAY SOME SMOKE AND ENDED UP BUYING A DAGUERROTYPE PORTRAIT OF SPIRO AGNEW. PHIL TERRING SUSTAINED INJURIES WHEN HIS WIFE HIT HIM WITH THE SPEED GRAPHIC HE HAD JUST PURCHASED TO GO WITH THE 87 4x5 FILM HOLDERS HE HAD PURCHASED THE YEAR BEFORE. A WONDERFUL TIME WAS HAD BY ALL!

SSCC AUCTION February 6, 1975

Featuring:

Len Tuchin on Gavel,
Jim Herrewig on the Ledger, and
Ira Penn as Factotum.

The annual auction of the SSCC will be held at the Rock Creek Recreation Center on Thursday, February 6, 1975. Starting time for the sale will be 8:00 PM. Viewing of the goodies begins at 7:30 PM.

SSCC members are encouraged to bring any and all photographic items for sale. Get your stuff in early so potential buyers will have a chance to examine it and think about their bids.

All items should be clearly marked with the seller's name and the amount of the minimum bid (if required). It would also be appreciated if some descriptive information were included. For example, if the item is a camera, tell us if it works! As usual, SSCC will retain 10% of the sales price up to a maximum of \$10.

Come And Bring A Friend

secrets can never be reduced to scientific formulas.

But art, unlike science, does not progress, and although the surface aspect of pictures in different periods of time may appear to change, the basic qualities which distinguish works of art today are in no way different from the underlying principles of the pictures cave men painted thousands of years ago.

Could it be that human nature has remained the same since then, and in consequence reactions to pictures are still unchanged? Art history would tend to indicate that this is so, but in looking into the past, you will see pictures of unending variety, and countless approaches to subject matter of all kinds.

The answer is simple, each artist in the past, although he has worked in the style of his own time, has still expressed himself.

That is why, although art never changes, each new work of art is new in the world, an entity that has never existed before. Art is emotional, a personal expression of one man, unique, never before seen, and not an attempt on the part of the artist to explain facts of any kind. (Do not confuse pictures of historical significance with works of art, however, for before the invention of the camera it was an added responsibility of the artist also to record).

So let us say that artists are possessed of imagination, are not content with things as they are, and must also add something of themselves to all their pictures.

All this would make one think that we had turned full circle. Art never changes, yet artists always produce something new. How is this possible? It is entirely through individual imagination.

But what is imagination? It has often been said that we cannot imagine
(continued next column)

anything we have not already seen, and perhaps this is true, but in pictures imagination becomes no more than the combination of known objects into new relationships.

No one, for instance, has ever seen a dragon in real life, yet almost every one has seen reptiles' scales, animals' horns, birds' claws, fire and smoke, and so on. Yet all these have long since been imaginatively combined into the legendary idea of a dragon.

So likewise it is never the parts of any picture that matter but only the relationships of these parts as they combine into a picture as a whole. So let us realize that every creative picture is timeless, springing from its creator, it reaches into the past, is part of the present, and extends into the future as well.

So, although cameras will inevitably improve, as far as helping advance creative picture making is concerned, science will not help at all. The future of creative pictures lies not in any advanced camera you may happen to have, but only in you.

BOOK REVIEW

Skies Call, by Andy Keech, review written by Charles W. Ryan, submitted by Arthur Drucker:

Andy Keech has produced a beautiful book. Known in the publishing business as a "coffee table" book--that is an expensive, artistic book filled with high-quality color photos on glossy stock--Keech's book is much more. And, by American standards, it is not expensive. The book is printed in England; otherwise, it could never be sold for \$16.00 in the United States.

Andy Keech notes that the concept of his book is "to try to define and express the spirit and nature of our sport." He does just that. It is impossible to estimate Keech's
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JANUARY WINNERS - COLOR

Novice Class:

1st	Nature Call	Garry Kreizman
2nd	Redskin Winter	Mike Traynor
3rd	Greenbelt Lake	David L. Kelley
HM	Raspberries	Dick Thompson
	Untitled	George Knopf
	Old Story Teller	Molly Baron
	The Broommaker	Joel Segaloff
	Finger Play	Lauren J. Rueger

Advanced Class:

1st	Happiness in Costume	Ed Bach
2nd	Night Scene	Henry Ng
3rd	Boat Pattern	Len Tuchin
HM	Campesino de Turismo	Mike Stein
	Yellow Swing	Rudy Schuetzler
	Tree Trimmer at Sunset	Len Tuchin

JANUARY WINNERS - BLACK and WHITE

Novice Class:

1st	Snow Fence	Len Harris
2nd	Babs	Garry Kreizman
3rd	Consultation	Mollie Baron
HM	Lee Ellen	Mike Stein
	Church in the Pond	Len Harris
	Cathedral 1	Bill Knight

Advanced Class:

1st	Portrait	Bill Seelig
2nd	Knitting Grandma #2	Thelma Gray
3rd	Reason	Charles Dove
HM	Trees & Leaves #7	Thelma Gray
	The Subject Was Roses	Bob Rabin

CONGRATULATIONS

Lauren J. Rueger moved to Black and White Advanced Class December 19.

Garry Kreizman to Color Advanced Class January 2.

A JUDGE OF PHOTOGRAPHY

A talented photo-judge is he who recognizes instantly the excellent qualities of my photos.

(Book Review - continued)

investment in his book in terms of time, money, and talent, but the result is a book any jumper will treasure.

Keech's fellow photographers--Boenish, Irwin, Brady--have nothing but praise for Skies Call. It is a big book and an exquisite work. I had an opportunity to examine an unbound copy of Skies Call when it was printed, and I was impressed. There are superb pictures on every page, accompanied by text that waxes poetic and reflects a love of parachuting in every sentence. (submitted by Arthur Drucker)

Photographing Children, by the Editors of Time-Life Books, 1971, \$9.95, 229 pages, 194 pictures.

Reviewed by Joe Davis

The stated aim of this book is "to open the reader's eye and mind to the whole complex and fascinating subject of photographing children". I believe it accomplishes that aim remarkably well. The pictures run the gamut of subjects from infant to teenager, rich to poor, exalted to depressed; every picture is different, and almost without exception, wvery one is outstanding. Reproduction is excellent. The text for each of the six chapters is written by the editors, not by the photographers. Each photo also receives relevant comment. Chapter One includes a list of eight brief "methods and techniques". Examples: let the camera be a natural part of the child's life; stimulate a conscious reaction; don't stop a picture session too soon; make every exposure deliberate; play music; talk.

Briefly, the chapters cover:

1. The Inexhaustible Subject-- Natural unhibited involvement in, and imaginative reactions to his inconstant environment make every child an endless source of wonder--its image to be recorded.

2. The Ideal, the Real, and the

(continued next page)

(Book Review - continued)

Surreal--This is the interpretation of the child by the photographer, from costumed Victorian angels to nude boys on the beach, to the unreal realism of a young girl's daydreams.

3. Baby Pictures--includes a really fine series of the fantastic first days and weeks of a child by his father--the time of discovery, of hands, of light, of the cat, of flowers...

4. Kid vs Camera--Their reaction can be anything from ARRGGHH to Zilch. They respond not only to the eye of the camera but also to the personality of the photographer. Here's how!

5. Portrait of the Child--The natural; the symbolic; the individual; the group, indoors and out, studio to slum, this is the child.

6. A Portfolio of Styles--There is much of this in all the other chapters but here the approach is emphasized. Eleven of these pictures are in color but neither composition, design nor technique depends upon the color; it simply and quietly enhances the already-excellent study.

This is more than just a book on photographing children. It is a book about elements of human condition. If you are interested at all in photographing children, if you have any compassion for the human condition, I heartily recommend that you acquire this book.

MONOCHROME CRITIQUE MEETING

The January meeting of the monochrome critique group was held at Howard Byron's home. Howard discussed the design and construction of dark rooms. He also reviewed RC papers. Members' prints were then submitted to critical analysis for suggestions toward improvement.

The February meeting will be at Garry Kreizman's house. Garry will discuss
(continued next column)

(Monochrome meeting continued)

the interrelationship of numbers as they apply to photography. Sound foreboding? Not so, says Garry. A simple numerical relationship does exist between ASA film ratings, F stops, footage of exposure, etc., which can be exploited to make your pictures better and make you a better photographer.

Your prints will be discussed and suggestions will be made for improvements. Be sure to bring prints.

Please telephone Garry if you plan to attend: 1516 Lemontree Lane
Silver Spring, Md 20904
384-4911

Time of meeting: Feb 13, 7:45 PM

WANTED

A larger than 35mm format camera, preferably 2½x2½ or 2½x2 ¾, not necessarily modern but with a lens capable of clear detail - at reasonable price. CDove, 560 7459

ADDITIONS TO MEMBERSHIP ROSTER

HILDEBRAND, Jan M.
218 Congressional Lane, Apt 104
Rockville, Maryland 20852

WESTON-CALDWELL, Anne
1001 Spring Street
Silver Spring, Maryland 20910

PERRY, Sylvia
11602 Georgia Avenue
Silver Spring, Maryland 20902

SEGALOFF, Joel P.
7667 Maple Avenue
Takoma Park, Maryland 20012

HARTNELL, Emily B.
2401 Calvert Street, NW, Apt 220
Washington, DC 20008

BRENNAN, James B & Jean G
4000 Tunlaw Road
Washington, DC 20007

THE COUNCIL OF MARYLAND CAMERA CLUBS, INC.

ALL-MARYLAND CLUB PHOTOGRAPHIC CONTEST RULES

1. CLASSES OF ENTRIES:

A. Monochrome Prints:

NOVICE CLASS: Limited to members who, in their club contest, compete in the Novice or Beginners Class; 8" x 10" maximum print size.

ADVANCED AMATEUR CLASS: Limited to members who, in their club contest, compete in the Advanced Amateur Class; 11" x 14" maximum print size.

UNLIMITED CLASS: Limited to members who, in their club contest, compete in the Unlimited Class; 16" x 20" maximum print size.

B. Color Prints:

NOVICE CLASS: Limited to members who, in their club contest, compete in the Novice or Beginners Class; 11" x 14" maximum print size.

UNLIMITED CLASS: Limited to members who, in their club contest, compete in the Unlimited Class; 16" x 20" maximum print size.

C. Color Slides:

NOVICE CLASS: Limited to members who, in their club contest, compete in the Novice or Beginners Class.

UNLIMITED CLASS: Limited to members who, in their club contest, compete in the Unlimited Class.

NOTE: The above rules may be superseded by the following conditions. If a person wins a First Place Award, they must advance to the next higher class; in other words, a person may compete in a low class at their club while competing at a higher class in the All Maryland Contest. If a member advances in class in their camera club competition, they must also advance to the same class in the All Maryland. In the same category, a person may not compete in a lower class after having competed in a higher class.

2. NUMBER OF ENTRIES:

A. An individual may not have more than three entries in any single category.

B. A club may enter a maximum of twenty prints in each of the five print classes. A club may enter a maximum of twenty slides in each of the two slide classes.

3. ELIGIBILITY OF ENTRIES:

A. A print or transparency may only be entered in two All-Maryland Individual Contests and two All-Maryland Club Contests; total four times.

B. If a print or transparency wins a FIRST, SECOND, or THIRD PLACE AWARD, it can not be entered again; HONORABLE MENTION is exempt.

C. Each entry must be entirely the work of the contestant with the exception of the processing of color negatives and transparencies and the mounting of prints and slides.

4. MOUNTING OF PRINTS: Prints may be mounted on any size or shape mount up to a maximum of 16" x 20".

5. MARKING OF ENTRIES

A. Prints: Each print must have on its back the official All Maryland identification sticker. Prints must NOT show maker's name on front.

B. Slides: All slides must bear the name of maker and maker's club. Each slide must have the lower left-hand corner marked conspicuously when the slide is viewed in the normal position. An "N" or "U" must appear somewhere on the slide denoting Novice or Unlimited.

6. CARE OF ENTRIES: All possible care of prints and transparencies will be exercised, but no responsibility will be assumed by the Council of Maryland Camera Clubs, Inc. for the loss or damage in transit or during the contest and exhibit following the contest.
7. SCORING AND AWARDS:
- A. The club with the largest number of points accumulated in all classes will be the winning club. The winning club will receive an engraved plaque or a suitable award selected by the Council. In case of a tie for first place, the club scoring the largest number of first places in the overall contest will be the winner. If the tie is still not broken, second place awards will be compared and, if necessary, third place awards will be compared.
- B. The club standings will be determined by the following point system:
- | | |
|-------------------|-----------|
| First Place | 10 points |
| Second Place | 9 points |
| Third Place | 8 points |
| Honorable Mention | 4 points |
- C. Individual contestants will receive an award and ribbon for the first three places in each class. A ribbon will be given to each Honorable Mention at the rate of one ribbon for every ten entries or major fraction thereof, in each class.



COLORFAX
LABORATORIES, inc

- weekdays
8:30 a.m. - 6:00 p.m.

- saturday
9:00 a.m. - 5:00 p.m.

PHOTOGRAPHS BY MEMBERS OF THE
Silver Spring Camera Club

JOSEPH DAVIS	HENRY NG
CHARLES DOVE	IRA PENN
IRA FUNK	BOB RABIN
RONALD GOOR	LAUREN RUEGER
MORRIS GRAFF	PIERRE RUFFIEUX
EMERSON GRAY	LOIS SCHUETZLER
THELMA GRAY	RUDY SCHUETZLER
LEONARD HARRIS	WILLIAM SEELIG
MARKS JAILLITE	MICHAEL STEIN
GARRY KREIZMAN	RICHARD THOMPSON
PHILIP KRUG	LEONARD TUGHIN
PAUL LUEBKE	GEORGE WINNETT

SSCC Print Exhibit at Silver Spring Colorfax Gallery. The Exhibit, running through February 22, includes photos by members listed in the display sign shown at right.

A LOOK AT PHOTOGRAPHY AND AT CLUBS

"Every so often", writes a club member, "it is time to stop and ask ourselves what are our goals and what is photography all about?"

At the same time that your editor was reading this letter another member telephoned to draw attention to an article in Petersen's Photographic. Joan Yarfitz quotes from a loyal but discouraged club member, "They spend too much time on the tried and conventional; not much enthusiasm is given to new photographic trends and movements. Any experimental concepts are threats..."

"If we stop at the structured, long-established rules of thumb;" the letter from the club member continued, "if we stifle and inhibit imagination, change, or creativity, then we condemn free expression and broadening concepts and invite stagnation and repetitive boredom."

Joan Yarfitz continues: "What's wrong with innovative techniques... You may be discouraging some potential new blood in your club by not being open to abstract or experimental photography, as many young members may not be ensconced in the more traditional ways."

Your editor admits to being a poor judge of these considerations. His darkroom, only two years old, has seen only conventional and simple efforts.

He is impressed, nevertheless, by the fact that two different club members have raised this question about photographic creativity and freedom.

Where indeed does our club stand? Do we invite innovation? Your editor has noted occasions when innovation has been singled out for admiration, and one occasion when a young photographer who had submitted a splendid photo was grossly insulted by a middle-aged club member.

Where does our club stand? The fact that new members find it difficult to make their way among us strangers is

not unusual. Joan Yarfitz writes on the same subject. Perhaps it is hard for newcomers to make their way, and unfortunate if they are bringing new talent.

The club member who drew attention to the article in Petersen's (page 29) proposed that the club should debate these issues. Are we stodgy? Are we receptive to new ideas, and more to the point, new people? The least we can do, it seems, is to invite guest speakers of great variety, including those with whom we would disagree entirely but who would jar us out of comfortable habits.

PHOTO SHOWS TO SEE

In the Washington Post's Friday edition, "Gallery" listings in the Style Section. In the Sunday edition of the Washington Star-News, Harold Flecknoe's "Close-ups and" "Long-shots"

And also:

Colorfax Galleries:

Rosslyn, 1611 N. Kent Street.
Photos by Robert Gigliotti, through February 7.

1601 Connecticut. Portraits of Children, and other photos, by Fern Eisner, through February 15.

Chevy Chase, Color Nature photos by Virginia Dryden, thru Feb 21.

Silver Spring, 8215 Georgia Ave., prints in color and black and white by members of SSCC, thru Feb 21.

1523 L Street, NW, Abstract color photos by Dr. Tievsky, Feb 3 thru March 7.

Washington Gallery of Photography and Your Lab, 216 7th Street SE, Feral Images, black and white photos by Fredrich Cantor, Feb 2 - March 1.

National Museum of Natural History, 14th Street and Constitution, NW. "Bridges", photos by David Plowden.

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First Class