



SILVER SPRING CAMERA CLUB • P. O. BOX 2375 • WHEATON, MD • 20902-0471



# CABLE RELEASE

January 1988

Volume 26, Number 5

## More on the Auction

Remember the date, time and place — Thursday, January 7, 1988 at 7:30 PM (official starting time) at the Silver Spring Recreation Center — normally the site of our slide meetings. Bring equipment, supplies or description of services you wish to sell. (Also bring money or your checkbook, which will be useful for bidding and buying.)

Items submitted for auction should be labelled with the sellers name, any relevant information about the item not readily apparent, including the camera it is intended to work with (if applicable), its condition or working order, and if you so desire, the amount of a minimum or starting bid. (If you choose to put on a minimum bid please make it a realistic minimum.) Our auctioneers again will be Art Yellin and Mike Traynor.

Don't forget, Thursday January 7th, 7:30 PM at the Rec Center — come early to look over the items and be in a better position to bid. Bring your non-member friends. They can buy but not sell (only paid-up members may offer items for sale). SSCC gets 10% of the proceeds from each sale; the seller gets the rest, except that the minimum commission is 50 cents and the maximum is \$10, no matter what the selling price. You may, of course, donate the entire proceeds of the sale of any item to the club.

## Highlights of Executive Board Meeting of December 9th

Based upon comments from several club members of the apparent similarity of several entries from a small group of photographers, the executive committee met on December 9th to discuss just what does and does not constitute different images. Although it was not conclusive, in that a fundamental difference of opinion remains, it did bring forth the sentiment within the club. The opinions of the majority are reflected in an article on "Competition Ethics" by Norm Bernache elsewhere in this issue.

## Kreizman to Judge on January 21st

Garry Kreizman, a master photographer, will judge both slides and prints at the all-competition meeting on January 21st. Garry is well known for his knowledge of photographic technique, his appreciation of creativity and design, his ability to rapidly appraise a large number of photographs and his precise critiques.

Currently a co-leader of the New Directions Workshop, he has been President, Vice President, Treasurer, and Chairman of Field Trips for SSCC. He teaches a class in photography for the Montgomery County Department of Recreation.

## Board Meeting

The next Board Meeting will be held on Wednesday, January 20th, 1988, at the home of Ned and Joyce Bayley, starting at 7:30 PM. Phone the Bayleys, 384-9328 a couple of days ahead if you plan to attend.

## Chincoteague Rehash

Let's all see and share what we photographed on our pre-dawn and sunset vigils in Chincoteague last month!

Field trippers, bring your slides and prints. All others, come and see what you missed. Bring your favorite snacks and drinks. Coffee and tea will be provided.

Place: The Forum Condominiums Party Room  
11801 Rockville Pike (near Randolph)

Time: Friday January 8th, 7:30 PM

RSVP: Ellie Spits 984-0652 or Edna Knopp 869-1789

## 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:	
Joe Meyer	588-5183
Bob Leonard	779-4312
Fred Nathanson	468-6194
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 and Retouching Workshop:	
Mike Traynor	(301) 473-5038
Mini-workshops: Mike Stein	384-5427
Portfolio: Stan Klem	622-6640
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.

## January Calendar

- Jan. 4, 7:30 PM — Color Print Workshop by Henry Rosenthal at his home — call 587-2235
- Jan. 7, 7:30 PM — Club Auction Meeting at Sligo Creek Community Center
- Jan. 8, 7:45 PM — Rehash of Chincoteague Field Trip at The Forum Condominium Party Room 11801 Rockville Pike. RSVP Ellie Spits 984-0652 or Edna Knopp 869-1789
- Jan 14, 7:30 PM — Fine Print Workshop by Mike Traynor at Ralph and Carole Freeman's — Call Anne Swanekamp at 937-8057 or Ralph/Carole at 871-7102
- Jan. 18, 7:30 PM — Monochrome Print Workshop by Henry Rosenthal at his home — call 587-2235
- Jan. 20, 7:30 PM — Board meeting at Ned and Joyce Bayley's.
- Jan. 21, 7:45 PM — Club Meeting at Longbranch Library — Print and Slide competition. No program will be presented.
- Jan. 26, 7:30 PM — Retouching Workshop by Mike Traynor. Please contact Ann Swanekamp at 937-8057.
- Jan. 28, 7:30 PM — New Directions Workshop at Garry Kreizman's — call 384-4911.
- Jan. 28, 7:30 PM — Slide Workshop at Jim Malaro's home. Slide clinic by Mike Stein. — call 530-5472.

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## New Directions Workshop

We have agreed on the specification for our next project and we will discuss and arrange it at my house on Thursday January 28th. At this meeting bring your whole body of work. Plan to have the standard set at 5 and have all your prints full size. Your friend's size is not important, neither is the print size. If you want to join the project or have any questions please contact me, 384-4911.

Gary Kreizman

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## Banquet

*Save Thursday, June 6, 1988 for our annual banquet.  
Other details at a later time.*

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## Competition Ethics

A special meeting of the Executive Board convened on Wednesday, December 9, 1987 to discuss competition matters. As President, I have attempted a review of some of the ideas and controversies of that evening, plus some further conjecture on one competition dilemma.

The SSCC Rules for Competition and Awards exist as a governing document, but no one expects to depend upon it to cover all eventualities. When it comes to the question of what constitutes a legitimate re-entry of a photo, one immediately enters a gray area. The Rules may stipulate that no photo may be entered in more than three monthly competitions (CMCC and GWCCC are more stringent on that, incidentally) and also that an entry which has won an award may not be re-entered in any subsequent monthly competition.

Why is re-entry a gray area? Such rules seem easy to interpret. But are they? Is a slide made into a print, without cropping, the same entry? In GWCCC it is. Are successive exposures of the same subject the same photos even though not precise rubber stamps of each other? Most everyone would say, yes, they are the same photos, for practical purposes, and would agree on ruling out acceptance if re-entered. (Still a fairly black and white matter.) But what of subtle changes in lighting or in the number of target objects in the same photo? What of similar photos of not precisely the same type objects — say a cow grazing in a field versus a horse also grazing in the same or similar field the same hour and day? Who is to say — positively — they are one and the same entry or that they are different entries? Members of the Executive Board could not agree and hence we could not say.

So, inevitably, the discussion made its way to a consideration of what is the primary purpose of a competition — to see who can amass the most number of points most rapidly, or to stimulate members to broaden their photographic horizons (no play on words intended) and try new things? Yes, that begs the question. It occurred to at least a couple of those present that one reason we honor Len Tuchin with our memorial award was his doctrinaire, which he would have us espouse, that we were in the club to learn to expand and improve

our photography. He was always on the side of competition procedures that would present tougher challenges to members. He was sometimes not successful in this (except in his own silent, dramatic testimony of what such a philosophy could do in his own photography), but they were small defeats that made no difference in his personal achievements. For instance, he lost the argument that we should not allow an entry to go in three times, and he was decidedly in favor of MORE, not FEWER special topics for monthly competitions. And yet, and yet, who amassed the greatest number of competition points in SSCC history? Len Tuchin.

And yet, again, he did it by stretching his imagination, keeping his eyes open for the far-out, the bizarre, frequently turning the most unlikely situation into a photo of interest and excellence. And, of course, he shot in all categories, in all mediums. (We hope soon to have an exhibit of the many aspects of his work and you'll be able to judge for yourselves how much of a photographic opportunist he was, how much he challenged himself.)

Winning is sweet. But how we compete does seem to be a matter of the personal codes of ethics each of us adopts. It is easy to re-submit an entry that prima-facie is not a previous entry, if you go by the letter of the Rules. Many members, hopefully most, will not do it because it does little to enhance their own self-image of versatility and worth as a photographer; THIS kind of photographic opportunism is more a matter of discovering a simple formula for success and exploiting it. Good business practice, we're told, but not terrible good artistic expression.

And so, that's as far as the Board can go — state some ideals that have typified most of the SSCC competition practices over the many years of our existence as a club. You will, of course, still decide for yourselves what to enter based on what will bring you the greatest satisfaction. Is it points, primarily? Or could it be the occasional photo that makes you feel great and that you are convinced no one else before you has ever managed to achieve? Think about it.

Norm Bernache

## Of Photo Friends, Hosts, and Hostesses

At press time, we had 20 new members; 18 were listed in the *Cable Release* issues for October and November. One was inadvertently omitted (sorry Judy) but we'll acknowledge her now. It's Judith Hecht of Washington, D.C. Our newest member arrived on December 4th — Allan Starr of Rockville, who, incidentally, promises to be active in club doings. The Membership Roster printed in the December CR is mostly correct. Accordingly, you are urged to cut it out and retain it for future reference, or at least preserve that issue.

The following may be news to many members, but each of the 20 has a designated (volunteered) "Photo Friend" — a long-term member of SSCC who has promised to serve as a mentor to help ease entry into club activities. Another group of eight veteran club members has been seen around meetings sporting impressive badges. Fair game to all, they are there to help you get to know other members, to help you make special contacts, e.g. where to borrow a darkroom, how to find instruction on color printing (inside or outside the club), how to enter the several competitions in the club and in the area, and what those competitions are, who lives in your area who might want to go out shooting photos with you on weekends, etc. We think you get the idea. Incidentally, the eight are Chuck and Pat Bress, Stan Chase, Fran Kiley, Bob and Ron Leonard, Anne Lewis, and Henry Rosenthal. Their designation is not to imply that no one else will answer such inquiries. Photo Friends are also eminently qualified.

Joyce Bayley, Vice President and  
Membership Chairperson

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### Wanted: A new name for the post-field-trip Rehashes

The original name, Post Mortem, a fine word of art, highly endorsed by Webster's, produced an inordinate amount of emotional distress. Somehow the detailed criticism of our own photographic work brought forth disturbing images, replete with marble slabs and tags tied to toes.

To eliminate such distress, I invited the membership to come up with a more innocuous name but one with a little zip. When none came forth I renamed the group "The Rehash". There was a noticeable increase in the attendance at the rehashes. However, it appears

that there has been a bit of grumbling about The Rehash too, even though Webster's definition for rehash is even more to the point than the Post Mortem. What is objected to is the hash not the re. Certainly our photos deserve better than "hash" the argument went. The field trips are famous for their culinary aspects. Why not file? but refile? There is no such word in the dictionary. Shall we coin a new word?

The point of all this is that if you have any better suggestions let's hear them. We don't want any emotional distress or ego problems because of a name and we don't want the name of the group to keep people away.

Edna

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### Retouch Workshop

Well, we got started on acrylic paints, and again I'm sorry that I did not realize that there was no white in the kit that was ordered, so that you could do some opaquing. However, each of you will need to pick up at least a small tube of white acrylic and black acrylic to work with. Winsor & Newton is one brand and Shiva and Liquitex are two more excellent brands you can choose from. Any art store will have these paints as well as any brushes you may need. The brush types are up to each individual but you may want to get a small fan brush for the next workshop. The coarse hair fan brushes (usually hogs hair) are for texture effects and the fine hair brushes (usually red sable or synthetic) are to blend without seeing the brush strokes.

There will be some continuation of acrylic paints at the beginning of this workshop; then we will finish by using oil paint on top of the acrylic, after spraying between the two paints. Please bring the prints you wish to work on, they can be color or black and white. If they need something taken out then we will use opaque paints (white added to a color) or we can just add transparent color to give color and/or density.

Ralph Jones said, after reading a commercial retouch book, he did not realize we would cover as much as we have. Surprise Ralph, we have only scratched the surface. We have many more months in which to cover a whole lot more.

The off-shoot of this workshop series is to help you see more before you take the picture and after you have your print. The next workshop will be January 28th. Please call Ann Swanekamp at 937-8057 to let her know if you can make it. Place is still Neil Waldrop's home. More fun and games coming!

Mike Traynor

## GWCCC Fall Competition Results

### Slides

- |                   |  |                          |   |
|-------------------|--|--------------------------|---|
| Joyce Bayley      | NA - HM for "Oak Leaf"   | Mary McCoy               | NN - HM for "Mother Goose to be"<br>NC - HM for "Follow the Leader"<br>NP - HM for "Oh Beautiful for<br>Spacious Skies" |
| Ned Bayley        | NN - HM for "Morning Reflection"<br>NN - HM for "Fog in the Valley"<br>NN - HM for "Does Anyone Have a<br>Match"<br>NC - HM for "Punkin Heads"<br>NC - HM for "Gladhill #7"<br>NP - HM for "Western Sunset"          | Jim Malaro               | AP - HM for "Machu Picchu"<br>PJ - HM for "Girl With Blanket"   |
| Mike Bender       | NN - HM for "Grass at Water's<br>Edge"<br>NC - HM for "Balls & Net"<br>NC - HM for "Hard at Work"<br>NC - HM for "Antique"<br>NP - HM for "Baltimore Power<br>Plant"   | David Perry              | NN - HM for "Yellowstone Scenery"   |
| Charles<br>Bowers | NN - HM for "Dawn Fieryglow"<br>NN - HM for "Doves in Nest"<br>NN - HM for "Autumn Falls"<br>NC - HM for "Bark and Bumps"<br>NP - HM for "Sun and Sky"<br>NP - HM for "Golden Waves"<br>NP - HM for "Fall Farm Glow" | Henry Rosenthal          | AP - HM for "Ancient Citadel"   |
| Chuck Bress       | AP - HM for "Purple Towel"   | <b>Monochrome Prints</b> |   |
| Elisa<br>Frumento | NN - HM for "Purple Heart"<br>NN - HM for "Lily"<br>NP - HM for "Yellow Arch"<br>NC - HM for "Ready to Go"   | Ronald Leonard           | AN - 3rd for "Babbling Brook"   |
| Arlene<br>Gmitter | AN - 3rd for "Bombay Hook in<br>Fall"  | Jack Pugatsky            | AP - 2nd for "Boat House"   |
| Stan Klem         | CU - HM for "Iris Leaf"  | Henry Rosenthal          | AP - 1st for "Life Sculpture"   |
| Edna Knopp        | NC - HM for "Art in Ruins"   | Robert Leonard           | NP - 1st for "Stars & Crosses"<br>NP - HM for "A Street in Abroise"   |
| Robert<br>Leonard | SL - 2nd for "More Eggs"<br>MP - 3rd for "River Reflection"<br>PJ - 2nd for "Pit Stop #12"<br>PJ - HM for "Who's Going<br>Wrong Way"   | <b>Color Prints</b>      |   |
| Ronald Leonard    | PJ - HM for "Calf Rider"   | Art Benjamin             | MN - 1st for "Autumn"   |
|                   |  | Chuck Bress              | MP - 1st for "Fender Wiglet"<br>SL - 2nd for "Yellow Chairs"  |
|                   |  | Ronald<br>Leonard        | NP - HM for "Fruit Cocktail"<br>NP - HM for "Stars & Crosses"   |
|                   |  | Fred Nathanson           | AR - 1st for "Jerusalem Shadows"  |
|                   |  | John<br>Pedevillano      | NC - 2nd for "Still Life"<br>NC - HM for "Rose"   |
|                   |  | Jack Pugatsky            | AP - 2nd for "Blue Rocks"   |
|                   |  | <b>Stereo</b>            |   |
|                   |  | Robert Leonard           | 2nd for "Marliano Pit Stop"   |

## JUDGING

Our star (and only) staff writer, Art Yellin, initiated a complaint in the December Cable Release on the type and quality of recent club judging. The following set of articles and letters are the result.

November 27th, 1987

Being editor of Cable Release has its advantages. I can prepare a response to an article before the issue is even in the mail yet. The following is a little essay giving my opinions on the recent club judging (and judging in general) in response to Art Yellin's "Trite Judging" in the December CR. If you haven't read Art's article lately it might be a good idea to re-read it now before going on.

### An Opinion on Judging by Ralph Freeman

To briefly summarize my reaction to the judging during the November Print competition, I felt that, overall, it was some of the best judging this year. (Sorry Art!) However, as you read on, you will see that this is faint praise indeed. I didn't agree with the judge that because a print was "appealing" it was necessarily "trite" but I'm also not sure the judge intended his remark to be taken quite the way it sounded. While we are complaining about judging, *my* pet peeve is judges that smugly expound on their neat little rules of composition and print quality but wouldn't know an original photograph if it took a bite out of their rosy pink posterior! (More about that subject later.)

Art Yellin's article raises some interesting questions. Any judging can only be based on three factors, skill, originality, and luck. (I will ignore luck, which usually boils down to "f8-and-be-there.") In the example offered by Art of retaking Ansel Adams' "Moonrise, Hernandez, New Mexico" and doing a better job on it from a technical viewpoint, the result is maximum skill and zero originality. After all, if Ansel Adams hadn't taken the original picture very few of us would have even heard of Hernandez. If I were to take the exact same picture as Ansel Adams I would expect it to be judged against Ansel Adams' picture and be found sadly lacking in originality. Outstanding skill in taking (and printing) a photograph is certainly a big plus in making a winning picture but it is not sufficient.

Going beyond the "Moonrise" example (which, even though no two pictures are ever

identical sounds a lot like plagiarism) there is the bigger issue of themes. I don't expect that very many images in SSCC competition will break ground with whole new themes that have never been explored before in photography. However, I would expect the judge to consider the commonness of the theme in rating a photograph's originality. Sunrises and sunsets have been "done-to-death" and would have to be really exceptional to rate any credit on originality at all. Cute babies, boy-and-dog, boy-and-father, and a lot of similar subjects are almost as bad. The photographer must work very hard to show that he has put something of himself into such a picture. A photo of an overdone subject almost needs to be a parody (and thus become "camp") before it could be called original and this is very hard to do in a single image (as opposed to a portfolio of images).

As I said in the first paragraph, my pet peeve is judges that smugly expound on their neat little rules without regard to originality. Composition is, after all, only a learned skill and should be judged along with print spotting as a reflection of the maker's mastery of the craft. Why is a painting by a great master worth millions of dollars while an exact copy that only an expert can tell is a forgery worth only a few thousand at best? There are lots of expert craftsmen around but only a few of these show true originality. Perhaps that is why I admire photographers like Lee Friedlander (to name only one example). I don't necessarily like everything Friedlander does but you can't accuse him of doing the same thing everyone else does or doing the same thing over and over. Camera club judging needs to give more credit to this kind of originality and a lot less to all the neat little rules. The only practical way that I can think to accomplish this is to do as our November Print Judge suggested ... get your judges from outside the camera club-PSA-wedding photography-studio portrait environment that have, collectively, only one way of viewing a photo. More of our judges should be museum curators, artists, college photography instructors (even photo journalists but this has been over-done in the past). There is more to photography than dividing the picture into thirds, and toning down the unimportant high-

lights, and spotting, and mounting, etc etc. If we gave more credit to unusual photos we might see more of them.

Ralph Freeman, Editor

*As an aside, the January 1988 issue of American Photographer magazine has an article on page 40 that touches on the problem — specifically the revolt by modern photographers against “technique” and the brand of photography typified by Stieglitz, Strand, Weston, and Ansel Adams. I think Camera Club judging got stuck somewhere in the 1950’s and never progressed along with the remainder of the photographic world. Editor*

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### Another Precinct Heard From!!

Dear Editor,

During my short time as a member of the Silver Spring Camera Club I have seen several articles in the Cable Release complaining about the judging. I, for one, think it is time we stopped talking about the poor judging we are getting and did something about it. I propose we appoint a committee to draft a set of regulations for judging SSCC competitions. All future judges would then have to agree to abide by these regulations. This would assure a high degree of uniformity, adequacy and inoffensiveness in the judging.

An alternative might be to simply not allow judges to state their opinions and prejudices. Once the competition begins the judge would be limited to the words “in” and “out”. This would guarantee that none of us would be subjected to silly, trite, wrongheaded or offensive opinions. After all, who cares what the judge thinks. His (or her) job is to judge our work. Let’s weed out these egotistical judges who harbor some delusion that they might be able to teach us something in the process.

Jim Malaro

11/28/87

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### Trite Judging - Readers Respond by Arthur K. Yellin

Exactly one month ago today, I raged at my readers about what I felt was the unfair judging of my work (and that of others, too!) I asked for comments from the “peanut gallery,” and received several responses. They are fairly and unbiasedly presented below.

Our illustrious editor provided an advance copy of his article (appearing elsewhere in this issue). His major point to me, that perhaps my photo was trite on its own merit, is obviously in error. Otherwise, in light of another day, another month, I do agree with his basic premise .... that originality is an important part of any work of art. However, I insist that it should not be so important as to disqualify a work being judged against its peers. By the way, the very same logic employed by Ralph is supposed to be used to proscribe club entries consisting of photos of other artists’ work (statues, etc.) unless “... he (Ralph is obviously a sexist too) has put something of himself into such a picture.” In spite of this, I believe unwritten, rule we have all seen many rather straight photos of statues, buildings, etc and they have won prizes!

Jim Malaro writes (in a letter to the Editor) that he has seen enough of my complaints about judging; why don’t we do something about it (the judging not my complaints). A long, long, time ago, I suggested that a very simple sheet of our REQUESTED judging parameters be handed to each judge before our competitions. Such a document should not be harsh, demanding, demeaning, or overly restrictive; because, after all, these people are doing us a favor. Rather, such a document should provide gentle guidance as to the way WE would like our works judged (with Yellin getting all First Prizes of course). Jim suggests that all judging commentary be limited to “in” or “out”. In some ways I agree that this would eliminate “... silly, trite, wrongheaded or offensive opinions.” Unfortunately, it would also eliminate those intelligent, constructive and educational comments which are provided occasionally. While of benefit to all, they are particularly useful to novice workers.

*(I read Jim’s letter as using sarcasm to make just this point. The letter is reproduced elsewhere in this issue and the reader can make up their own mind. Editor)*

Finally, another Jim, James P. Harris, writes that he agrees with me fully. What a wonderful man! He favors a suggestion made by Chuck Bress, of alternating competition meetings with critique meetings, the former using properly educated judges from our own ranks. This idea has a lot of merit, except that I painfully remember one of my novice Cibachrome color works being eliminated by Emerson Gray as being Monochromatic! Maybe the key is “properly educated.” James then proffer a numeric system for judging if

we were to use a three judge panel, like the GWCCC. I doubt that that idea is workable because of the difficulty in obtaining judges (let alone competent ones). He closes with the suggestion, "Maybe there should be a critique on the judging ..." With the judge still present? How about a lynching? Incidentally, James too, is tired of complaints and wants action.

To those who responded, thanks! To those who yawned, you must be winning all the ribbons! To those who ignored my tirade, pffffthhhh!

Arthur K. Yellin

*Art: My spell checker objected to "pffffthhhh". Are you sure it is spelled right? I'll take your word for it that the Cibachrome print mentioned wasn't monochromatic but I just burned all remaining evidence of my own "green period" as a novice color printer (which I thought were great at the time). I would be hard put to name a more highly qualified photographer in any context than Emerson Gray. My first reaction is that I'd settle for Emerson as a judge anytime he wants to come back from Houston to do the job!! I learned a lot from Emerson. Editor*

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#### **PANDORA'S BOX HAS OPENED, Judges and Critiques by Mike Traynor**

I will only be able to head in the direction of answers, as the issue is more complex than an article in the *Cable Release* can handle. First, I need to say that I agree with Art, since I made the statement that images should be judged against themselves when I did judging for the club a few years ago. After that judging Art came up and advised me he was happy to hear the statement, and why didn't other judges feel the same? It's the nature of the beast! The Club brings in a portrait judge to judge portraits, well all the judge is going to do is compare your portrait to their portraits or of someone whose work they admire. The first five to ten years of serious photography, in any direction, is spent studying others work and copying some, if not all of their ideas. If in this five to ten year period you are asked to be a judge, you will compare the work before you to your optimum perception of such work. The hope being that your opinion will influence the maker to do the same. After this phase you either think you know photog-

raphy and settle for the praise of others, who know less, or you continue to question yourself. At this point of questioning you will not accept being told you are good because your further study has now started to show you that you are way behind what you consider good. When you have passed fifteen years, or so, you know you know a good deal and question yourself as to whether or not you really need to know more. Then at about twenty years you figure you need to look into the subject more to develop your technique in your own way. Well at twenty to thirty years you understand how little you know and how much more you want to learn. You know too, you will never know it all because it is constantly changing. Remember how smart you thought you were when you finished college with all those straight "A's"? Then you realized how little you knew, as year after year went by in your field, and you were trying to learn more, but it was always changing. Why do you think photography is different? Place your judges in the time frame mentioned here and you will better understand them and your work. As we have seen from this year alone, some who are our judges stopped developing years ago and their ideas and techniques are very, very dated. Use judges who are not in the field for that type of competition, so that their ideas might be fresher, not confined to their narrow concept. When anyone critiques they can only really speak of techniques, not the art, because the art comes from the inside of the artist. The visual image is a statement of what the artist saw and how they relate to it. When you understand what the artist wishes to say you may be able to help them say it better, but you can never say it for them. The artist must know what she or he wants to say and not change that statement to what the critiquer wants said. The photograph is a statement made by the artist, through the use of technique. Time involved makes technique best understood in workshops, not in normal club meetings. Enjoy your photography as your expression of your feelings, not just to win a competition. Make pictures, don't just take them. The ribbon or medal does not make you a better photographer, it only recognizes you for that competition, by that judge. You can have all my medals and ribbons, if it will make you a better photographer.

Mike Traynor

*Per Mike's request, the article above was reproduced without any editing to avoid any possible change in meaning. Editor*



## Fine Print Workshop

The workshop will be held, as usual, at the Freeman's home at 7:30 PM on Thursday January 14th. At the last meeting we started to "read" a negative to understand how it will print. This meeting will continue that discussion while expanding on developing your insights into this necessary skill. Unfortunately very few photographers ever develop this ability because it is not common knowledge that it can be done, and therefore, the necessity for it. Those who would judge your print without seeing and being able to read your negative can only guess as to why your print is not what you want it to be. Only the reading of the negative can tell if your print is poor due to bad printing, or bad exposure and development of the negative. You can not print what you do not have. It is like anything else we learn, it is only difficult if we have not been taught it and learned it. A fine print can not be made without this knowledge, though a good print can through trial and error and a great deal of patience. Your own negatives and prints need to be studied and understood, not just someone else's.

Please, therefore, bring your own work to get the most from this series of workshops.

Art Benjamin has done a lot in his study and testing of the information given at the workshops. His statements indicate he has benefited well from the experience. Thank you Art, don't slow down now, you are on a roll!

We did a number of tests at the last meeting and your results should be brought to this meeting to go over any areas you had problems with. No, I'm not a sadist. I am only trying to show, through actual pictures, the steps needed for a fine print. The tests show exactly where you are having problems, I don't guess about photography I just enjoy it. You will need your developed negatives, the correct contact sheet (exposed and developed for the clear part of the negative to get pure black) and any prints you may want to bring. Hang in there baby we're going for the gold.

Those who will be attending please call Ann Swanekamp at 937-8057 because we are limited in space and you may get bumped if you do not call. Enjoy!

Mike Traynor

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## A Good Mail Order Experience (and One Not So Good)

In previous columns, I have discussed some of the perils of mail order. At our October Print Meeting (or whatever we are calling them these days) Stan Klem referred to the possibility of hidden shipping costs. Here's a new twist...

I ordered a print agitator base from Photo-Graphic Systems in New Mexico. When I phoned in my purchase, I spoke with the head of the company which allegedly specializes in darkroom equipment. Thus, I told Stephan Cooper that I only wanted the base advertised if it "rocked" as well as rolled the print drum. He indicated that he knew exactly what I meant as would anyone familiar with color print processing equipment intended for the home darkroom. He told me that the price had gone up \$9.00 from that advertised in *The Shutterbug*, but I was willing to pay it since "rock and rollers" are hard to find. Mr. Cooper assured me that he would personally check the base for this dual motion before shipping and NOT send it if it didn't. Okay, by now you've guessed ... it didn't "rock." But even worse, someone had removed the grounding pin from the plug, in my opinion making it unsafe (it had been sold as in "good" condition.) I phoned Mr. Cooper and he agreed to take it back for a refund. The charge card credit receipt indicated that he had not refunded the original shipping charges,

amounting to \$6.00. To say that I was unhappy would be a gross understatement! On top of this, it had cost me nearly \$8.00 to mail it back via the USPS (UPS not being handy to me anymore, since they left Rockville). I wrote Mr Cooper regarding what I felt was a grossly unfair charge since, by his own word, the item should never have been shipped in the first place. His answer was that "it is his policy not to refund shipping charges." A fine "how de do!" I am proceeding with other avenues of remedy and will let you know how I make out. It's my policy to fight for consumer rights and protection!

On the other hand, I finally located the unit I wanted from Atlanta Photo Supply, doing business as KEH Camera (a frequent advertiser in *The Shutterbug*). Through a misunderstanding on their part, the agitator base was not sent with a first order and had to be ordered separately a week later. When I write to them that I should not have been charged a second time for shipping, they graciously and without hassle refunded the \$5.00 charge! That is the way a company should treat their customers.

The fact that many mail order firms have a minimum shipping charge can be very important. If you are considering several small purchases from different companies, you may wish to reconsider and pay a bit more for some (or all) the items in order to achieve overall savings in shipping and handling costs.

Of all the firms which advertise in *The Shutterbug*, I have dealt with several of the major advertisers and found them to be outstanding in honesty and courtesy. A couple were price gougers, or unreliable in their characterizations of the condition equipment is in. However, I have found the following to be excellent sources of used photo equipment; if your experience is different, or includes other good firms, please let me know and I will pass the information along.

Atlanta Camera/KEH Photo (Atlanta, Georgia)

Brooklyn Camera Exchange (Yes, honest New Yorkers!)

Columbus Camera Group (Columbus, Ohio)

Wolfe's Inc (Topeka, Kansas)

Jimmy Koh (Levittown, NY; who also does repairs)

Please Note: These are my opinions based on my experiences, they do not reflect a recommendation by the Silver Spring Camera Club!

Arthur K. Yellin  
Staff Writer

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### Monthly Print and Slide Competition Winners for December

#### Novice Slides

- 1st "Happy Man" by Elisa Frumento
- 2nd "Jamie" by Merl Hoar
- 3rd "Child Eating" by Len Libster
- HM "Jack" by Merl Hoar
- HM "Fishing in the Morning" by Ned Bayley

#### Advanced Slides

- 1st "Gold" by Mike Traynor
- 2nd "Mallory I" by Chuck Bress
- 3rd "Kathy" by Pat Bress
- HM "Beach Happy" by Anne Lewis
- HM "Sunshine" by Mike Stein

#### Combined Novice and Advanced Monochrome Prints

- 1st "Sponge Diver" by Ron Leonard
- 2nd "Veteran" by Joe Meyer
- 3rd "Bowery Man" by Chuck Bress
- HM "First Fish" by Joe Meyer
- HM "Care Taker" by Pat Bress
- HM "Mrs. Duong" by Chuck Bress

(No Novice color print competition)

#### Advanced Color Prints

- 1st "Pimaquid Rocks, Surf & Sails" by Art Yellin
- 2nd "O.C. Beach" by Chuck Bress
- 3rd "Checkerboard" by Pat Bress
- HM "Young Monks at Mungpoo" by Allan Lisook



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# CABLE RELEASE