

SSCC Officers, Directors, Chairpersons and Alternates

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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	Vacant
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.

Slide Workshop

The slide workshop programs for the remainder of the 1987/88 season have been set and are listed below for those of you who like to plan ahead. The observant reader will discern that the meeting dates are not haphazard as some of you have been led to believe but have been carefully scheduled to coincide with the fourth Thursday of each month. Workshops start promptly at 7:30 PM.

<u>Date</u>	<u>Subject</u>	<u>Leader</u>
Feb 25	Taking Erotic Photographs of Common Farm Animals	Jim Malaro
Mar 24	Photographic Composition	Mike Traynor
April 28	Night Photography I	Ann Lewis
May 26	Night Photography II	Ann Lewis

Despite the unsavory character of some of the participants and the general rowdiness of the group, I will continue to hold the meetings at my home. If you need directions call me at 530-5472

New Members Include Photo Editor, Kodak "Snapshot Winner", and Exhibitor

The 119th and 120th members to join the SSCC in Year 1987-88 are Jane McGoldrick, 9 Montford Court, Silver Spring, MD 20904 and Chris Spann, 400 Greenbriar Drive, Silver Spring, MD 20910. Both are off to a good start with wins in the February competition. (Jane in Slides and Chris in Color Prints.)

Chris is quite possibly our youngest member — a senior at Montgomery Blair High School this year. He learned his photography at Blair during his 10th year, shoots mainly black and white with a Nikon 2000, and develops his prints in his own darkroom. As he put it, it's mainly "textbook stuff — not to abstract." Chris was hesitant to reveal to the CR interviewer that he is a bit of a photo celebrity even so — Photo Editor of the *MB Sliver Chips* Newspaper. Congratulations, Chris. We look forward to seeing your prints in competitions and exhibits.

Continued on page 3

February Calendar

Feb. 1, 7:30 PM — Color Print Workshop by Henry Rosenthal at his home — call 587-2235

Feb. 4, 7:30 PM — Club Meeting at Sligo Creek Community Center. Slide Program by Joel Richardson. Slide competition subject, photojournalism.

Feb. 11, 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

Feb. 15, 7:30 PM — Monochrome Print Workshop by Henry Rosenthal at his home — call 587-2235

Feb. 18, 7:45 PM — Club Meeting at Longbranch Library — Print competition. Speaker will be Thomas J. O'Halloran, retired photographer from U.S. News & World Report. Print competition subject, photojournalism.

Feb. 23, 7:30 PM — Retouching Workshop by Mike Traynor. Please contact Ann Swanekamp at 937-8057.

Feb. 25, 7:30 PM — New Directions Workshop at Garry Kreizman's — call 384-4911.

Feb. 25, 7:30 PM — Slide Workshop by Jim Malaro at his home. Subject, "Taking erotic photographs of farm animals" — call 530-5472.

FEBRUARY						
SU	M	TU	W	TH	F	SA
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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29					

New members from page 2

The 121st through 126th members are Bernice Easter, 2618 Weller Road, Silver Spring, MD 20906, 949-7736; Natalie Fleming, 13006 Greenmount Avenue, Beltsville, MD 20705, 572-4296; Charles and Lucille Barrett, 6621 White Gate Road, Clarksville, MD 21029, 531-6195; and the Husband/wife team of Marty and Clarence Carvell, 11716 Terri Lynn Drive, Fulton, MD 20759, 725-0234.

Bernice Easter and Natalie Fleming are both Latent Image "graduates". Bernice has been in photography for only 6 years (originally recruited by Natalie), but has an impressive competition record. She won a 2nd place in color in the 1984 Kodak International Snapshot competition out of 350,000 entries, her entry having been submitted to the *Baltimore Sun*. She has won CMCC awards, has been exhibited in juried shows, and sold some of her work. She favors landscapes, uses a Canon AE-1 and an A-1, works in color and in black and white in her own darkroom.

Natalie Fleming, who runs "The Paint Shop" in Beltsville, has taught art from Head Start through college levels. She got into photography through the "back door" as she puts it, taking photos as required for her sculpture and painting but ended up finding more recognition in her photography than in her original artistic endeavors. She too has won awards in CMCC and has a one-person show scheduled for July at the Torpedo Factory in Alexandria, subject "Windows and Doors."

Congratulations to all eight for making a wise choice.

Joyce Bayley, Vice President and Membership Chairperson

*Remember the Year-End
Banquet
Thursday June 9th*

Letters to the Editor

Dear Editor:

I wish to comment on two matters that were subjects of controversy in the January *Cable Release*.

First, you and Edna Knopp were totally correct in your use of post-mortem (hyphen required) to refer to the follow-up meetings of the field trip participants. This term is defined in the American Heritage Dictionary (which is the recognized authority on English usage — unlike Webster's which reflects common practice but is not a guide to proper usage) as "an analysis or review of some completed event". If fact, there is no other term that serves to convey his idea. Re-hash is incorrect in this usage. So I hope you will give up the attempt to find some substitute that won't offend those readers with overdeveloped sensitivity to words with possible biological connotations.

Second, I wish some of those members complaining about the competition judges would take the job of program chairman for a few years. You don't seek out the top-flight photographers of the region to come and give us their time and the benefit of their experience and then dictate to them how they must think while they are judging. When we ask a professional and presumed expert to do us amateurs a favor, isn't it assumed that they know more than we do about what is a good picture?

During the time I served as chairman we had a wide range of professionals as guest speakers and judges; included were gallery owners, photography teachers, magazine photo editors, stock-photo agency heads, travel photographers, and photojournalists, along with photographers representing advertising, portraiture, zoo, museum, wedding, science, and stereo, and just about every other specialty you can name. Beyond wanting their pictures to be critiqued constructively, in my opinion it would have been insulting to tell them how to judge. And those who think we can prevent a judge from bringing his own biases and philosophy to bear when evaluating a photograph are unrealistic. If we want our photos to be judged as art we must accept the fact that the judgement will be subjective. One might as well hang his photos in a gallery and post the rules for response by the visitor.

Bill Perry

Judging A Photographic Competition

I read with interest and amusement the comments in the December *Cable Release* as I have been judging for several years at both local camera clubs and PSA Internationals. Since I have been asked back to several clubs to judge again I must be doing something right and therefore am a self proclaimed expert in the subject. Being a judge at a track and field competition is very easy as compared to judging works of art. There you can measure or time the competitors' performance, and it is very easy to pick the winner. In a photographic competition, I do not know of any way to time or measure a photograph. Therefore you must give a subjective opinion on the photograph. You can only expect a judge to give his best "properly educated" opinion and hope you can learn something from his critique. Since some judges are better at explaining their subjective opinions than others, it is best to listen and learn from many different judges rather than just a few "properly educated" people.

Who are the "properly educated" people. Over the years my style of photography does better in competitions when the judge is male/photojournalist/A-V oriented. I usually can forget any type of an award if the judge is teacher/artist/female. Does that mean the male photojournalists are better "properly educated" than the female artists? For my work entered in a competition, I would say yes, because that judge has the same photographic orientation as my style in photography. That is what most people want to hear, a judge who understands their work, not someone who calls their work trite.

But we can learn from all types of judges, if they can articulate their opinion. The biggest help to my photography over the past 6-7 years has been listening to a wide variety of judges give their opinions of my work. I did not always agree with them, even when a photo won an award, but I always learned something. For those who want action, what can we do? First of all, the club does not pay any of the judges, they are all volunteers. The only thing you can do to a bad judge is not invite him or her back. And if the club gets more photojournalists to judge, the photographers who like the arty style of photography will complain. When dealing with a subjective opinion you can not please

everyone. The club should try to get a wide variety of qualified (what ever that means) judges and we can just listen and hopefully learn.

Robert Leonard

Correction

In the December *Cable Release*, the article on Competition Ethics mentioned the rules for the GWCCC. The correct rules are the following:

The GWCCC only considers a slide and a straight print from the slide to be the same entry for the same competition. You can not enter both the slide and print in the fall competition, but you can enter the slide in the fall and then enter the print in the spring competition.

You can only enter a photo twice as the same type. A slide can be entered twice, the print from that slide can be entered twice, and if you have a B&W print of that same picture, it can also be entered twice. Even if the slide wins an award, you still can enter the print twice.

Also, the GWCCC allows you to enter photos of the same type that have won an award, for a second time. If a slide takes an HM it can be entered a second time with no restrictions. Even if a slide takes a medal award, under several conditions it can be entered again.

Bob Leonard

Correction

The title listed in the January *Cable Release* for Bob Leonard's second place GWCCC slide was incorrect! The title is not "Pit Stop #12" but "Pit Stop for #12" The "#12" stands for the car number not the version number of the slide. The number 12 car was driven by Bill Whittington who with his brother Don won the 24 hour race at Le Mans in 1979. Bill is currently doing 15-year sentence for running marijuana into southern Florida. Don, with Jeff Levitt of

the Levitt housing fame, got 18 months each for helping Bill hide the drug money. The following year the number 12 car was driven by Randy Lainer who is now awaiting trial for drug running. I wanted to call the slide "The Marijuana Special", but I didn't think people would understand the title.

Bob Leonard

Editing Your Own Work

In mulling over the comments received concerning judging, I gave a great deal of thought to the way in which I edit my own work, photographic and otherwise. I discovered that it was actually very difficult to pin down any parameters. In my own mind, it always seemed to be a matter of personal taste. So I did some research and came up with a chapter from an Amphoto book on *Framing and Display*, written by Jan B. Miller.

The author suggests that you obtain impartial third parties to judge your work for you. (We all know how that goes. The famous statesman, Benjamin Distraeli once suggested that it is much easier to like someone who agrees with you!) However, Miller goes on to describe a rational system by which works, your own or that of others, may be judged. We might even consider presenting this brief list to our club judges. The list is divided into Objective and Subjective Criteria as follows:

Objective Criteria

Color - are the colors of the photograph true to the actual scene which was photographed? Do the colors capture your attention? Are the colors suitable to the subject or are they too dark, too light, or too washed out? Are there any noticeable streaks or fog on the film which distort color?

Clarity - Is the message you are trying to convey clear? Is the result an image that pleases your eye?*

Composition - How is the composition - do the lines, textures, and patterns appeal to you? Would they interest others? Are all the elements within the

photograph composed effectively?

Balance - Do the visual combinations of texture, shape, and form suggest a pleasing balance?

Lighting - Does the lighting highlight or complement the subject? Is the image properly exposed for lighting? Does the lighting offer any unusual aesthetic qualities?

Angle - Was the subject recorded from a unique or flattering angle, with proper perspective? If the angle is ineffective, could it be corrected or strengthened through cropping out other elements?

Background or Foreground - Is the background or foreground of the image interesting or dynamic enough to draw the eye into the picture, without being too cluttered or too prominent?

Subjective Criteria

Subject or Scene - Is the image appealing because of its content? Does the image capture the subject matter effectively and creatively?

Memory - Does the image preserve a special memory for you? Would the image convey a similar feeling to others or would the emotion behind the photo remain a mystery?

Feeling - Does the image convey your emotions or feelings about the subject? Is the image a true representation of your impression of the subject? Does the image reflect the experience or association you have with the photograph and its topic?

Artistic Perspective - Does the image provide a unique perspective or something symbolic or unusual to you as the photographer? Could it provide this to an outside viewer?

* I particularly agree with this comment. I do not believe that all works of art must convey a message, but they must be pleasing to someone in some respect even if only the maker. While this may sound absurd, I know that I have trashed photos, having labored to make them, simply because I didn't like them once they were done.

Good editing and may the force be with you. (You sure do need strength to properly edit your own work!)
Arthur K. Yellin

I guess this is why they have horse races. I will not belabor the point again (I said it all last month) but this sounds like a formula for a lot of dull pictures. As a guide for editing your own pictures there are some good ideas but I would suggest a far shorter list of judging criteria:

(1) Has the maker mastered his craft.? (If something was intended to be black is it really black, etc.)

(2) When you (the judge) get home, will this image be something you will remember or will it fade into the blur of all the other pictures you saw?

Editor

SILVER SPRING CAMERA CLUB MEMBERSHIP FORM — 1987-88

NAME _____ Spouse's Name _____ Regular Membership \$22

Address _____ Spouse Membership \$11

City _____ State _____ Zip _____

Home Phone _____ Work Phone _____

Note that Dues are half-price after January 1st. Make checks payable to the Silver Spring Camera Club and give or mail to Art Drucker, 8304 Hartford Ave, Silver Spring, MD 20910

Annual CMCC Inter-Club Photographic Contest

The Council of Maryland Camera Clubs will conduct its annual All-Maryland Inter-Club Photographic Contest in March, 1988. SSCC has competed actively in this contest in previous years and has done well in most categories.

Date and Place of Contest: Sunday, March 20, 1988, in Glen Burnie, MD. (Note: This is a change from the usual Baltimore location. Directions and maps will be available from Neil Waldrop or Jim Harris for SSCC members wishing to attend the contest).

Final Date for Receipt of SSCC Entries: All entries must be logged in by CMCC Club representatives at a meeting in Glen Burnie on Monday, March 14, 1988. To meet this schedule — and to allow for intra-SSCC judging and selection on Sunday, March 13, 1988 — entries should be brought to the SSCC Slide Meeting on Thursday, March 3, 1988. However, entries will be received by Neil Waldrop or Jim Harris as late as Saturday, March 12, 1988.

Entry Fee: Clubs must pay \$7.50 for each category entered by its members.

Number of Entries: A Club may enter a maximum of 25 prints or slides in each class of each category. An individual may have a maximum of three entries in one class of any single category. (Note: In keeping with previous practice, SSCC members may initially submit up to four entries in one class per category; one of the four will be eliminated by a panel of SSCC judges on Sunday, March 13, 1988. If, after this process, there are more than 25 Club entries in any class of a category, the judges will reduce the numbers accordingly.)

Eligibility of Entries: A print or transparency may be entered in one Fall (Individual) and one Spring (Inter-Club) All Maryland Contest only. Within the same category, a person may not compete in a lower class once having competed in a higher class. Further, a person must move to a higher class in a category after winning a First Place or any combination of two Second and Third Place Awards in a lower class.

Categories and Classes of Entries: There are three Categories — Monochrome Prints, Color Prints, and Color Transparencies. Categories are divided into Classes as follows:

1. MONOCHROME PRINTS

a) **Novice Class:** Contestants must compete in SSCC contests in the Novice Class. The maximum

print size for this CMCC Class is 8x10 inches. (Note: An SSCC novice contestant who submits an 11x14 inch print must enter the print in the CMCC Intermediate Class, and any additional 8x10 prints submitted at the same time by the same contestant will also be judged in the CMCC Intermediate Class).

b) **Intermediate Class:** Contestants in this class must be members of affiliated clubs who compete as Intermediate Class in their club contests. The maximum print size is 11x14 inches. (This class is not represented in SSCC contests, but see note immediately above.)

c) **Unlimited Class:** Contestants must compete in SSCC contests in the Advanced Class. Maximum print size is 16x20 inches.

2. COLOR PRINTS

a) **Novice Class:** Contestants must be those who compete in the SSCC Novice Class. The maximum print size is 11x14 inches.

b) **Unlimited Class:** Contestants must compete in SSCC contests in the Advanced Class. Maximum print size is 16x20 inches.

3. COLOR TRANSPARENCIES

a) **Novice Class:** Contestants must be those who compete in the SSCC Novice Class.

b) **Unlimited Class:** Contestants must be those who compete in the SSCC Advanced Class. Note: 2x2 slide mounts are the maximum size in both classes.

Mounting of Prints: Prints may be mounted on any size or shape of mount up to a maximum of 16x20 inches. The mounting board must be of a nonabrasive material with no wall hanging or other fastening devices or exposed adhesive.

Marking of Entries:

Prints: Each SSCC member submission, when delivered to Neil Waldrop or Jim Harris, must be clearly identified on its back as to title, SSCC Class, and maker. Prints must not show names or titles on front. (Neil and Jim will fill out and affix the All-Maryland identification sticker for each print selected for CMCC competition. They will also prepare the consolidated club entry forms required by CMCC.)

Slides: All slides must bear the name of the maker, the maker's Club, the entrant's CMCC Class, and notation that submission is the CMCC Inter-Club competition. In addition, each slide must have the lower left-hand corner marked conspicuously when the slide is viewed in its normal position.

For any question concerning the Spring 1988 CMCC Inter-Club Competition, please contact Neil Waldrop or Jim Harris.

**Monthly Print and Slide Competition
Winners for January**

Novice Slides

- 1st Stay in Line by Mary McCoy
- 2nd Desert Shadow by John Talbot
- 3rd Reflections by Jim Rogers
- HM Daniel at Sunrise by Jane McGoldrick
- HM Golden Waves by Charles Bowers
- HM Fence by Leon Wahrhaftig
- HM Dried Fish by Pam Talbot

Advanced Slides

- 1st Animal Tracks by Stan Klem
- 2nd Pond Reflections by Stan Klem
- 3rd Junkyard Car by Chuck Bress
- HM Pink Flower by Fred Nathanson
- HM Pac-Man by Fran Kiley
- HM Bride by Fran Kiley

Novice Monochrome Prints

- 1st Newark Warehouse by Merl Hoar
- 2nd At Rest by Merl Hoar
- 3rd Water's Edge by Merl Hoar

Advanced Monochrome Prints

- 1st Sally M's Bedroom by Chuck Bress
- 2nd The Darkling Wood by Neil Waldrop
- 3rd Supercharged by George DeBuchananne
- HM Nature Nude by Max Strange
- HM Lighthouse in Fog by Ralph Freeman

Novice Color Prints

- 1st Sweet Gum in September by Neil Waldrop
- 2nd Clothing Optional by Jack Pugatsky
- 3rd Buildings by Chris Spann

Advanced Color Prints

- 1st Colorado Mountains by Fred Nathanson
- 2nd Pensive at Pemaquid by Art Yellin
- 3rd Purple Flowers & Tree Bark by Chuck Bress



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CABLE RELEASE

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