



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



CABLE RELEASE

February, 1994

Vol.32, No.6

Slide Program

Sligo Community
Center

February 2

by Lynn Noah

"How to travel and photograph and get Paid for it" is the theme of the February slide presentation by noted writer/photographers **Carl and Ann Purcell**.

The Purcells, who have travelled over 4 million miles, have 650, 000 color slides from 97 countries in their popular stock files. In addition to many magazine articles, the Purcells as a team have published three books, *The Travelling Pphotographer*, *A Guide to Travel Writing and Photography* and *Stock Photography*. Carl has authored two books, *Teach Me* and *Carl Purcell's Complete Guide to Travel Photography*.

Carl and Ann lead field workshops for travel writing and travel photography in foreign countries, and are frequent guest lecturers in classrooms and on television. We are fortunate to have them join us at the February meeting, as they are on the road about three weeks out of every month!

Print Program

Silver Spring Library

February 17

by Max Strange

Our speaker and judge for the February print meeting will be **Thomas Eichling**, head of the Biomedical Photography Technician school at the Naval School of Health Sciences in Bethesda. Among his many affiliations, Tom is a member of the Professional Photographers of America, the National Press Photographers Association and the Association of Professional Investigative Photographers. He has 11 years of experience as a medical photographer, and also has an interest in "fine art" photography.

Tom will show us some examples of his medical photography, promising not to be too "graphic." Then he will show some personal prints, and conclude by showing us a good way to check the alignment of our enlargers.

This promises to be a very interesting and unusual program. Don't miss it—unless the sight of blood bothers you! our questions about printmaking.

What's Up!

Clichés... ..p.5
CMCC...Mar.13...p.4
Composition Wkshp...Feb.2...p.2
Contests... ..p.3
Exhibits...Mar.17...p.2
Field Trips...Apr.2...p.3
GWCC...Feb.5...p.5
MD PPA... ..p.3
New Directions...Feb.10...p.4
Nominations... ..p.3
Print Meeting...Feb.17...p.1
Print Wkshps...Feb.10,24...p.2
Q&A... ..p.4
Seminar...Mar.5...p.7
Slide Meeting...Feb.2...p.1
Video Library... ..p.2
Winners... ..p.6

THIS MONTH'S COMPETITION IS OPEN.

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

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

* * * * *

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New Directions	Mike Stein	384-5427	Garry Kreizman	384-4911
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The Cable Release is published 10 times a year for members of the Silver Spring Camera Club. All rights are reserved and no part may be reprinted without written permission.

The Silver Spring Camera Club is a non-profit organization dedicated to the advancement and enjoyment of photography.

We welcome visitors and prospective members! For more information, contact Norm Bernache at 277-6935.

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

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SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. We welcome visitors and prospective members. For more information, contact Joyce Brunsvold, 384-1905, or Marilyn Anderson, (202)723-7512.

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Submissions for the *Cable Release* should be given directly to the Editor, Mike Stein, or mailed to him: 1425 Chilton Drive, Silver Spring, MD 20904. Provide IBM PC format disks, email to 71756.16@compuserve.com, otherwise typed with no handwritten notations. Phone: 384-5427.

From The Editor

No great words of wisdom this month, must be Winter mental frost heave! Or in keeping with DC tradition, I guess that'd be a pot hole. I'll have to get in gear in time to do my computer photo thing on Feb. 10 for *New Directions*.

This month marked a technological breakthrough for the *Cable Release*—the first email article submissions. Yeah team!! Again, for March, PLEASE send me your submissions by Feb. 12 if at all possible.

Mike Stein

Next Board Meeting: March 9

PRINT WORKSHOPS February 10th and 24th by Clarence Carvell

The black and white workshop for February will be held on the second Thursday, February 10th, and the color workshop will be held on the fourth Thursday, February 24th. We will have a slide presentation on the work of **Henri Cartier Bresson** on the 10th and have a handcoloring workshop on the 24th. All participants should bring one print of their current work to each of the workshops. Members of the B&W workshop have specific assignments and should bring that work also. For the handcoloring session, it would be wise to have a set of the Marshall's oil pencils (available from most photo dealers) and a print made on Portriga 118. The March color session will probably be canceled.

Video Library

by Ron Brunsvold

Some members have expressed an interest in starting a video library on subjects of interest to photographers. As a first step, and to determine club interest level, we are requesting that club members who have personal videos, and are willing to loan them to other club members, give a list of their videos to Ron Brunsvold. These lists will be compiled and published in a future *Cable Release*. Members interested in borrowing the videos can then contact the owner directly to arrange a loan.

Composition and Presenta- tion Workshop February 2

by Henry Rosenthal

The next meeting will be held on Wednesday, February 2, 1994, 7:30PM. Please bring 3 to 5 samples which we can discuss. Call me no later than February 1 to let me know if you plan to attend.

As previously stated, the objectives of the workshop is to strengthen the image content, and, in the case of prints, the manner in which the final results are presented for maximum impact.

Exhibit Update

by Jim Malaro

Our Spring 1994 exhibit at McCrillis Gallery is nearly upon us. As announced earlier, the theme will be "Lines, curves, and Angles." The exhibit will run from April 24 to May 28 and will include about 50 prints.

The exhibit will be juried. Each club member may submit up to five prints for the judging. Both monochrome and color prints will be accepted. Color prints may be commercially produced from the maker's negative or slides. Monochrome prints must be produced by the maker. Prints for judging must be mount

ed, but *not* framed. The deadline for submitting prints for judging is St. Patrick's Day (March 17). Prints may be brought to the March slide or print meetings or delivered directly to Jim Malaro, Jim Harris, or Stan Klem.

Prints will be judged and selections for the exhibit will be made in late-March. Members whose works are selected for exhibit will be notified immediately following the judging. Prints selected for the exhibit must be framed and delivered, ready for hanging, by April 21. The framed prints may be brought to either the April slide or print meetings or delivered directly to one of the above named individuals. Frame sizes can vary from 8"x10" to 20"x24".

The exhibit will be publicized in the media, invitations will be sent out, and the exhibit will include a formal opening with a reception. More specific details on the exhibit and the reception will be provided in the March *Cable Release*.

If you have questions about the exhibit, please call Jim Malaro (301-530-5472) for details.

Nominating Committee Seeks New Slate

by Clarence Carvell

The Nominating Committee is presently seeking a new slate of officers for the 1994-1995 season. Positions to be filled include that of Club President, Vice President, Secretary and Treasurer. Virtually all board positions change on a year by year basis, including workshop leaders, with the only exceptions being the Club Historian and two Directors. Obviously the Club benefits most when it chooses the right people to fill these jobs. If you wish to nominate such a person you may do so by calling the Committee Chair, Clarence Carvell, 301-725-0234.

Contest Watch Joe Meyer 1st at Zoo

The photo shows the parents and several interested lookers-on of the same species looming over the recently hatched Flamingo chick. This was enough for member Joe Meyer to receive First Prize in the annual National Zoo photographic contest. Included in the several bits of loot accompanying the award was an Eastman Video CD player which may drag Joe, heels dug in and screaming, into the modern photographic milieu. Only time will tell, and he opines that the odds are not favorable.

Clarence Carvell Top Mystic

Congratulations are in order for Clarence Carvell for being named Grand Prize winner in Mystic Seaport's 1993 photo contest. In addition to a cash prize, Clarence won a weekend at Mystic—we trust it's not in the brigg!

Maryland PPA Competition

by Prospero Zevallos

The Maryland Professional Photographers of America will be holding the 1994 print competitions at the Holiday Inn in Calverton Maryland. For information on how you can attend this educational event contact Prospero Zevallos at Club meetings.

The prints are scored by a panel of three professional judges on a scale from 0 to 100. A score of 70 or higher is considered passing and scores of 80 or higher are awarded the designation of Merit print. Any photographer who accumulates 25 Merit prints at national level earns the coveted degree of "Master of Photography."

Field Trip News

Easter week in
Wilmington, NC,
Charleston, SC and Savannah, GA

April 2-10

by Carole Freeman and Edna Knopp

The most beautiful week of the year, the height of the spring foliage, with azaleas, camellias, dogwoods, and redbuds in full bloom surrounding the old mansions, plantations, old warehouse malls, and river shores -- that is the subject of our trip to a piece of the "Old South." Ralph Jones, a native of this area, will lead the trip.

We will leave early Saturday, April 2nd and follow the scenic coastal route, stopping in Williamsburg and proceeding along the coast to Wilmington, NC where we will stop for a couple of nights. There we will photograph the flower bedecked streets, old mansions and old warehouse malls along the Cape Fear River. We will also visit the Caralco Moore Movie Studio (third largest in the world) in this city, known as "East Hollywood." We will proceed to Charleston visiting the magnificent Orton Plantation and drive through Myrtle Beach where we will spend three nights and then on to Savannah for two nights to meander through the historic town square and beautiful river walk.

Please contact Edna Knopp if you would like to join this trip

Italy—Capacity almost reached:

Twenty nine people have signed up for the Italian trip in the fall of this year. We have room for one more person. The 20 day trip consists of 8 days in the Sorrento, Amalfi, Bay of Naples area, 8 days in Umbria (Perugia, Assisi, Orvieto, etc.) and 3 days in Tuscany with an additional 3-day option in Venice.

We hope to have another great photographic show for you when we return.

Spring CMCC Photographic Contest

March 13, 1994
by Anne Lewis



Each year the Council of Maryland Camera Clubs conducts two All-Maryland competitions. The Spring competition will be Sunday, March 13, 1994 from 9:30 to 3:30 at the Pioneer Center in Baltimore, Md.

All entries must be logged in by CMCC club representatives at a meeting in Baltimore on March 7. To allow time for preparation of entry forms and labels, the entries should be brought to the SSCC Slide meeting on Thursday March 3, 1994. NO LAST minute entries will be accepted!!! They will be accepted before.

Entry Fee: Contestants pay \$2.50 for each category that they enter.

Number of Entries: A maximum of four entries in one class of the four categories noted below.

Categories of Entries: MONOCHROME PRINTS, COLOR PRINTS, COMMERCIAL COLOR PRINTS and SLIDES. Categories are divided into classes:

I. MONOCHROME PRINTS

a. **NOVICE CLASS:** Contestants must compete in SSCC contests in the Novice Class. The maximum print size for novice class is 8/10 for CMCC. Note: An SSCC novice contestant who submits 11/14 print must enter the print in the CMCC Intermediate Class, and all other 8/10 prints submitted at that time by the 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 in Intermediate Class in their club contests. The maximum print size is 11/14. (This class is not represented in SSCC contests, but see note above.)

c. **UNLIMITED CLASS:** Contestants must compete in SSCC Contests in the advanced class. The maximum print size is 16/20
2. **COLOR PRINTS:** (must be made by the contestant!!!)

a. **NOVICE CLASS:** Contestants must compete in SSCC contests in the Novice Class. Maximum print size is 11/14.

b. **UNLIMITED CLASS:** Contestants must compete in SSCC contests in the Advanced Class. Maximum print size is 16/20.

3. **COMMERCIAL COLOR PRINTS:** (must be made by someone other than the contestant such as a commercial lab!!!)

a. **UNLIMITED CLASS:** Contestants must compete in SSCC contests in the Novice or Advanced Class. Maximum print size is 16/20.

3. SLIDES

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: 2/2 slide mounts are the maximum size in both categories.
ELIGIBILITY of ENTRIES: A specific print or slide may be entered in one Fall and one Spring contest only. Within the same category, a person may not compete in a lower class after once having competed in a higher class. Further, a person must move to a higher class in a category after winning a 1st or any combination of two 2nd's and 3rd place awards in a lower class.

MOUNTING OF PRINTS: Print may be mounted on any size or shape of mount up to a maximum of 16/20. The mounting board must be of a nonabrasive material with no wall hanging or other fastening devices or exposed adhesive on it.

MARKING OF ENTRIES:

PRINTS: Each SSCC member submission, when delivered to the representative, must be clearly identified on back as to title, SSCC Class, and maker. *Also put SSCC on all your entries!* Prints must not show names on front. Also indicate on the back of print which is the top by an arrow.

SLIDES: All slides must bear the name of the maker, title of slide and SSCC Class. *Please put SSCC on all your entries!* In addition, each slide must have the lower left hand corner marked conspicuously so it can be seen easily when the slide is viewed in its normal position.

For any questions concerning

the MARCH 1994 CMCC Competition, please contact Charlie Hundertmark 410-795-9389 or Henry Rosenthal at 587-2235.

New Directions Workshop February 10

by Mike Stein



NDW will shift venue to my home for the February meeting. With a little luck I hope to be able to answer some basic questions about computer-modified photographic imagery.

My plan is to demonstrate what can be done with low-end technology— a hand scanner, *PhotoFinish* software and a color ink jet printer. No, this is *not* a "you can't tell it from a real photo" demo. This is about basic techniques and learning tools.

Along with the demo, we're sure to continue the ongoing debate about the place of digital imaging tools in the ever continuing evolution of our photographic selves. Though I normally deign to ask this, please call and let me know if you'll attend, (301-384-4527.)

Did You Know...?

by Henry Rosenthal

QUESTION: Why are prints/film, especially color prints/film, streaked, partially tinted by an unexpected color, or appear to be underdeveloped?

ANSWER: Two possibilities come to mind:

1) The developing drum was not perfectly dry.

2) Contamination in the developer stage due to traces of chemicals present in the developing drum at the start of development.

One approach to avoid this type of problem is:

✓ When completing the first stage (development - prior to fixing, bleaching, etc.), save the developer by pouring the liquid into a

clean beaker, graduate or other container.

✓ Upon completion of the entire development process, wash the drum used in the process in the usual manner, drain, then pour the developer liquid you previously saved into the drum, and fill to the top with water, then close the drum with its cover.

✓ Shake well to insure that all internal surfaces of the drum have been wetted with the dilute developer liquid, then drain. Rinse thoroughly with water, then and let stand upside down or at an angle on a clean surface.

✓ Use a hair drier to expedite the drying, if desired. Do not use towels.

✓ When ready to develop additional material, load it into a clean and completely dry drum.

✓ Pre-soak the print paper or film with water in a rotating drum for five minutes, the rotation rate being the same as during the developing cycle. The volume and temperature of the water should be the same as the required volume and temperature of the developer liquid. Note that:

1) Pre-soak should be by-passed if manufacturer's instructions specifically state not to pre-soak its product.

2) Pre-soak is very important when the developer's cycle time is less than five minutes, as it enhances uniform development across the entire surface of the film/paper by reducing the surface tension of the film/paper in the developing liquid.

✓ Develop the material as per established practices for all remaining steps.

If you have a question for which you would like to see an answer/discussion in this column, or if you wish to contribute a column, please call me at (301)587-2235 and leave a message, or write to me at 8651 Geren Road, Silver Spring, MD 20901. Henry Rosenthal

GWCCC Medium Format Competition



Date: Saturday, February 5, 1994

Location:

All Saints Lutheran Church, Mt. Oak road and route 301 South, Bowie, MD 20716

Entries:

3 entries per category, all entries will be received by 10:00AM, just prior to the judging on 02/05/94.

Fee: 50¢ per entry

This is an individual competition. Medium format means a transparency, produced photographically which can be projected in a 7x7cm slide mount. This generally means originals of 6x6 or 6x4.5cm in size, but does not exclude Widelux and other superwide 35cm format slides. Superslides from 127, 828 and 120 film are excluded from this competition because these formats fit in standard 5x5cm mounts and therefore should be entered in the regular GWCCC competitions. All slides must be mounted in rigid 7x7cm mounts of plastic, cardboard, or composite. The maker is responsible for competent mounting and labeling using the same spotting information as for 5x5cm competition slides. The makers are expected to remain during the competition. This will insure that all slides are returned. The GWCCC will not be responsible for any slides following the competition. Awards will be given to 10% of the entries.

Categories are:

Pictorial Open subject

Nature Nature shots with no hand of man depicted

Photojournalism Storytelling photos in which the activity is the theme.

Abstract

Blends of color, texture, shape, form and light to create a design-pattern image

Close-up

Created by the use of a close-up or macro lens to obtain magnification of the subject

Portraiture

People or animals, full length

or close-up, including nudes and groups where the subjects rather than the activity are the main interest.

Hosting club: Bowie Crofton CC.
Contact Roz Kleffman (301) 464-1867.

20th Annual GWCCC Seminar

The 20th annual GWCCC Seminar will be held Saturday, March 5th at American University, Ward Circle Building. See insert for details. Tickets are available from Jay Anderson (202-723-7512). Cost is \$30.00 for club members if purchased in advance. The cost at the door will be \$40.00. This year the ticket includes lunch and refreshments as well as the program. This is to avoid the mad scramble to for lunch which has always occurred in past years.

On the Net... Photo Clichés

by Elizabeth Buie

The Usenet news group *rec.photo*, (a bulletin board facilitated by the Internet,) recently had a discussion of photo clichés and judging idiosyncrasies seen at camera club competitions. I offer the following for your enjoyment, amusement, irritation, or whatever seems appropriate.

Caroline Knight, (of Hewlett-Packard in England,) started it off by writing: The last talk at my photo club was by a guy who was trying to point out just how clichéd most, if not all, the photographs that get submitted for judging / exhibition in camera clubs are. For example: Waterfalls that look all white and silky; Sunsets, especially with water reflecting the colours and some objects of interest thrown into silhouette; Steam engines; Cars and bikes panned to show speed; Swans, especially with reflections.

There are also some clichés in what the judges demand: Portraits to be ¾ view or perfect profiles—face-on seems to be out, Single subjects to be on one of the thirds— though the interpretation of thirds is somewhat arbitrary, as

too which point one picks; Must have clouds in sky— pure blue is almost always criticised, even when it seems to be a good simplification— pure white is never liked; Must be understandable— few judges seem prepared to look at an ambiguous or abstracted image; Anything which could be considered a “nature” picture must also have subject sharpness before composition— they guess if it was in such a category by the title.

I'm sure there are loads more subjects and criteria— what are prevalent in your club?

My response: Subject— famous buildings in famous settings, such as the Jefferson Memorial through blossoming Japanese cherry trees. Judging criterion— no solid-black backgrounds on still lifes.

From John Honniball in the U.K.: Clifton bridge in the daytime, Clifton bridge at night, Clifton bridge with balloons, Clifton bridge in misty weather, Clifton bridge viewed through rippled glass... the possibilities are endless ☺. [Must be some bridge—Ed.]

From David Fingerhut, (DEC in the U.S.): Three of something. If you ask a judge why 3 is better, most don't know why. They just know you're supposed to get 3 of them in your picture. And if you only have 2, it's a good opportunity for a critique. Great Blue Herons, or for that matter, any photo taken at Ding Darling Refuge. Hot Air Balloons.

Then there are photos of certain locations, which score high because they're of that location. White River Jct., VT... Motif #1, Rockport, Mass... Jenne Farm, VT... etc. Certain compositions of these locations, if done correctly, make excellent photos. But the problem is that judges see a photo of these places and score them high just because of where they were taken, figuring that if it's a photo of White River Jct. or the Jenne Farm, it must be good.

From Mark Fohl, (AT&T, U.S.): A friend of mine teaches photography at one of the local state universities. He distributes a list of pictures he doesn't want to see. He does this primarily because of the “cliché” nature. This particular list has a collegiate flavor, but many of these items have clearly been beaten to death. The list: Cute babies; Cute kids on the playground; Booze bottles;

Pretty girlfriends smiling at the camera; Handsome boyfriends smiling at the camera; D r u n k friends at a party taken with flash on camera; Railroad tracks converging in the distance; Closeups of pretty flowers or leaves; Closeups of branches covered with snow; Closeups of bugs, especially if they are mating; Sunsets;

Cute puppies or kittens; Half hearted attempts at product photography; Stairs and railing shadows; Oblique angle pictures of buildings taken with upwardly pointed camera; Streaked car headlights at night; Graffiti; Trash cans in alleys; Telephoto shots of flying birds; Sports pictures made from too far away and with too short a lens; Looking down at your feet; Looking up at your hands; Almost any picture made with a star filter; A roommate gazing longingly out a dorm window; Nudes wrapped in gauze, saran wrap, or translucent plastic;

Stuffed animals; Grab shots of bums on the street; Zoom-during-exposure shots; Doorknobs; Ordinary pedestrians and bicyclists; A row of bicycles; Landscapes made at noon on a clear day; Old weathered barns; Peeling paint; Upside down reflections of trees in puddles; Overlook views of campus made on hazy days; Most long distance telephoto shots made on hazy days; Hot air balloons; Portraits of old men with beards and pipes. [What's left?—Ed.]

He basically qualified the entire list by saying that creative

photographers can handle these items in ways that transcend the cliché; that is, the subjects can be presented creatively. Also, as an instructor, he is not inflexible, and he doesn't believe that there is any subject matter that one must or must not shoot in order to be a good photographer. In other words, his list, (or any list,) should not be considered dogma. [That's a relief!—Ed.]

From Mike McDonald, (Harris, U.S.): For the last several years, pictures of doors taken at a 45 degree angle have placed well in our local contest. Beats me why. Church interiors also do well.

From Harry Bloomberg, (University of Pittsburgh): Yesterday's *New York Times Book Review* contained a lengthy article describing clichéd photographs of authors. Male authors are often posed supporting their heads in their hands like “The Thinker,” women appear with trees or bodies of water in the background, writers of sleazy romance authors are photographed with a lot of backlight that emphasizes “big hair,” and all kinds of authors are photographed in their studies surrounded by books and typewriters.

From K.D. Tentarelli, (AT&T, U.S.): My favorite is judges who critique by telling you how much better they would have done with your subject. They always begin with the phrase, “If I had taken this picture I would have...” What follows then is some absurd statement about how a rearrangement of the subject would have increased the impact of the photo...as though it would be in your power to do that. Perhaps Moses was an early camera club judge “If I had taken that picture of the Red Sea I would have parted the waters.”

Competition Categories:

February— Open

March— Auction and Print Critique

May— Portfolios

DECEMBER SLIDE COMPETITION

Judge: Fred Siskind

NOVICE SLIDES

1st John Osgood Yosemite Glen

2 nd Charles Hundertmark	<i>Bobcat</i>
3 rd Joyce Brunsvold	<i>Preston</i>
HM Dan Higgins	<i>Old Paint House</i>
HM Tom Brent	<i>Tropical Parrot</i>
HM Joyce Brunsvold	<i>The Guide</i>
HM Ellie Spitz	<i>Red Door</i>
HM Claire Senseman	<i>The Kiss</i>
HM Mike Lux	<i>Early Risers</i>

(cont. back cover)

KODAK-CANON-KODALUX-NIKON-ILFORD-FUGI



20th Annual GWCCC
**PHOTOGRAPHIC SEMINAR
and WORKSHOP**

Sponsored by Greater Washington Council of Camera Clubs

Saturday, March 5th, 1994, 9 a.m.-7 p.m.
(Doors open at 8 a.m.-Free Parking)

**American University-Ward Circle Building
Massachusetts & Nebraska Avenues, N.W.**

OVER TWENTY FIVE 1 & 2 HOUR SEMINARS INCLUDING

- "How to Take Better Pictures"-Josh Taylor
- "Macro Photography"-Joe Miller
- "Color Reversal Printing (Ilfochrome)"-Ilford
- "Portraiture"-Frank Van Riper
- "Environmental Photography"-Sam Kitner
- "Photo Experiences"-Linda Creighton
- "Poloroid Transfers"-Gordon Grow
- "Capital Photography"-Fred Maroon
- "Digital Imaging for the Non-Professional"-Carl and Ann Purcell
- "Studio Photography" -Washington School of Photography
- "Choosing and Caring for Your Camera"-Strauss Photo-Tech. Service

ALSO

- A glamour shooting gallery by Washington School of Photography. Bring your camera!
- Complete camera testing by Strauss Photo-Technical Service.
- An all-day photo competition by PSA. Bring your best color or B & W print up to 8x10.
- An exhibit center featuring manufacturers and dealers.
- GWCCC Photographer of the Year Award by Frank Van Riper

**A SPECIAL EVENING PROGRAM BY
LEONARD LEE RUE**

Popular outdoor photographer LEONARD LEE RUE, known for his outstanding wildlife and nature photography, will do a special two hour evening presentation beginning at 4:30 p.m.

TICKETS (Includes lunch and refreshments)

**ADVANCED REGISTRATION BY FEB. 28TH: MEMBERS AND STUDENTS-\$30.00
NON-MEMBERS-\$35.00. ALL TICKETS SOLD AT THE DOOR-\$40.00.
ORDERS RECEIVED AFTER FEBRUARY 21ST MAY BE PICKED UP AT THE DOOR.**

Mail checks or money orders payable to:
GWCCC
P.O. Box 515
Bowie, MD 20718

Please include Self Addressed Stamped Envelope

FOR INFORMATION CALL: (301) 464-1867

NAME _____

ADDRESS _____

PHONE _____

MEMBER CLUB _____

STUDENTS INCLUDE COPY OF CURRENT ID

ADVANCED SLIDES

- 1st Chuck Bress *4 Corners #2*
- 2nd Mary McCoy *Shades of Pink*
- 3rd Clarence Carvell *Monterey Sunset*
- HM Pat Bress *Triangles & Cross*
- HM Prospero Zevallos *Dora*
- HM Elisa Frumento *Bay Bridge*

DECEMBER PRINT COMPETITION

Judge: Terry Popkin

NOVICE MONOCHROME PRINTS

- 1st Elizabeth Buie *Watching 2*
- 2nd Suzanne Izzo *Snow Caps*
- 3rd Elizabeth Buie *Sewing table 1*
- HM Antonio Vallone *Assateague Pony*

ADVANCED MONOCHROME PRINTS

- 1st Rick Jolson *Mountain Train*
- 2nd Clarence Carvell *Death Valley Dunes*
- 3rd Clarence Carvell *Blacksmith*
- HM Jay Anderson *Bell, La Villetta*
- HM Max Strange *R.R. Station, Laurel, MD*
- HM Joyce Bayley *Fall Flower*

ADVANCED COLOR PRINTS

- 1st Joyce Bayley *Romance*
- 2nd Jay Anderson *Bull Ring Derivation*
- 3rd Clarence Carvell *Torso & Flowers*
- HM Pat Bress *The Veranda*
- HM Chuck Bress *Double Exposed Lake & Trees*

JANUARY SLIDE COMPETITION

Judge: Richard Roling

NOVICE SLIDES

- 1st Joyce Brunsvold *Solitude*
- 2nd Rick Jolson *Red & Blue*
- 3rd Ron Brunsvold *City Lights*
- HM Mike Lux *Pink Pond*
- HM Ellie Spitz *Giant Wheel*
- HM Ellie Spitz *Cal*

ADVANCED SLIDES

- 1st Clarence Carvell *Las Vegas Lights*
- 2nd Chuck Bress *Capitol Glass*
- 3rd Bob Ralph *Hassot Lights*
- HM Jim Rogers *Downtown Granada at Night*
- HM Clarence Carvell *Star Dustset*
- HM Pat Bress *NY at Sunset*
- HM Anne Lewis *Octoberfest #2*

THERE WAS NO JANUARY PRINT COMPETITION

Silver Spring Camera Club Membership Form — 1993-1994			
Name:	Spouse:	Regular \$30	
Address:		Spouse \$20	
City:	State	ZIP:	Student \$20
Home Phone:		Work Phone:	
Make checks payable to the Silver Spring Camera Club and give or mail to Treasurer, Ron Brunsvold, 14521 Perrywood Drive, Burtonsville, MD 20866, (384-1905.)			
Note: Dues cover the Club year, from September through May. After January 31, dues for the remainder of the year for <i>new members</i> are \$20; dues for spouses and students remain at \$20.			



(RSP 94/76)

Anne & Lew Lewis
 12914 Allerton Lane
 Silver Spring, Md. 20904