



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

20902-0471



# CABLE RELEASE

March, 1994

Founded 1950

Vol.32, No.7

## Annual Auction Silgo Creek Community Center March 3

by Steven Stubits

It's time to dust off all those treasures you've been saving for the SSCC Auction. We will start off with a brief business meeting, and will devote the rest of the evening to selling all items brought in by Club members. Both sellers and buyers are urged to come early (about 7:00PM) to allow time for setting up and examining auction items.

Here are the rules: (1) Only *bone fide* SSCC members may place items up for auction. (2) Anyone... members, guests, or total strangers may bid on the items.

(3) Items for sale must be limited to things associated with photography. (4) All items must be tagged with seller's name, minimum bid (no less than 50¢), and working condition (if the item is mechanical/electrical). You may bundle several items together if you wish to sell them as a single package. (5) The Club deducts a 10% commission on all items sold (50¢ minimum, \$10 maximum). If

(continued, p.2)

## Print Program Silver Spring Library March 17

by Max Strange

*Rescheduled from our snowed-out January 20 meeting—* Professional photographer **Don Savage** will be our speaker and judge for the January print meeting. Don has been working in the Washington metro area for 30 years, and is primarily known for his architectural photography. He also has an interest in wildlife and scenics, and is a superb *Cibachrome* printer.

Don will show and discuss some of his work at the meeting, and is well qualified to answer our questions about printmaking.



## What's Up!

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THIS MONTH'S PRINT COMPETITION IS **NIGHT PHOTOGRAPHY**... defined as photographs taken between sunset and sunrise. Due to the auction, there is **NO SLIDE COMPETITION**.

## SSCC Officers & Chairpersons, 1993-94

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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 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.

SSCC is affiliated with the Photographic Society of America, the Greater Washington Council of Camera Clubs, and the Council of Maryland Camera Clubs.



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

Some of you may be grumbling or looking to the future with some anxiety but once more, this issue of the *Cable Release* contains several tidbits of the forthcoming electronic imaging revolution in photography. Why, you even heard it from the Purcell's!

In addition to items about imaging technology, this is the 2nd issue with an article extracted from the "information highway." Also, this is the first issue that I will be distributing via email to interested, email-empowered, Clubbers. If you have an email address, let me know...you'll still get the real thing by postal mail.

Deadline for the April *CR* is March 19.

## Board Meeting:

March 9, 1994

by Steven Stubits

The Board of Directors will meet at 7:30PM on Wednesday, March 9, 1994 at President Steven Stubits' home. All officers and committee chairpersons are urged to attend. Meetings are open to all Club members.

Please call Steve at (301) 593-5106 and let him know that you plan to attend.

## Slide Workshop

March 14

by Mike Lux

The next slide workshop will be held on Monday, March 14<sup>th</sup> at 7:30PM. Please call Mike Lux at 301-929-1350 for directions or information.

## Composition & Presentation Workshop

March 2

by Henry Rosenthal

The next meeting will be held on Wednesday, March 2, 1994, 7:30PM. Please bring 3 to 5 samples which we can discuss. Call me no later than March 1 to let me know if you plan to attend, (301-587-2235.)

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.

## Auction...

(from p.1)

you wish to donate all the proceeds of an item to the club, please mark your item "all proceeds to club."

Your auctioneers will again be Messrs. Stein, Kreizman, and Yellin, with Bernache and Brunsvold keeping track of the action.

### Special notes:

First, if you are selling an item, make sure that the selling

price is at least what you specified as the minimum bid. Since the auction is a fun event, we want to make sure that all buyers and sellers agree on the final price. Unless brought to our attention at the time of sale, we will presume that our records are accurate and final.

*Second*, if at all possible, please pay your bill by personal check! The treasurer will not be prepared to make change for cash purchases. So if you intend to pay with cash, please do so with the EXACT AMOUNT.

*Finally*, wait until you are totally finished bidding for the evening before you ask us to "ring-up" your bill. It creates major accounting headaches when you close out your account and pay your bill, and then buy something else.

Thanks for your cooperation.

## CMCC Competition



### Spring 1994

by Anne Lewis

The Spring competition for the Council of Maryland Camera Clubs will be held in Baltimore on March 13, 1994. Entries must be in by March 3 slide meeting. There is a fee to the individual of \$ 2.50 per category.

You may submit 4 entries in each category such as slides, monochrome prints, color prints and Commercial Color Prints. They are Novice, Intermediate (this is only for monochrome prints) and Unlimited.

You will be allowed to enter any slide or print twice that has not won a 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup>. **An HM may be entered again.**

MARK ALL YOUR ENTRIES WITH NAME, TITLE, SSCC AND

WHAT CLASS YOU ARE IN!!! The February *Cable Release* has all the competition rules. If you have any questions please contact Charlie Hundertmark 410-795-9389, Henry Rosenthal at 301-587-2235 or Anne Lewis 301-384-4938. **Only cash or a check made out to Charlie Hundertmark will be accepted.**

The competition will be at the Telephone Pioneer Center, 5407 Harford Road in Baltimore. Contact any of us above for directions and please come! We will be going to Bowman's Club for lunch at noon and again would like to have you all come!!!

## New Directions Workshop



### February 27

by Garry Kreizman

The next *NDW* meeting will be held on Sunday, February 27, at 11AM at the Corcoran Museum to see **Danny Lyon: photo/film, 1959-1993**. Other galleries will also be visited.

Despite ominous weather on the way, the *NDW* on computer imaging was held after all with a core of hardy souls. We got to see *PhotoFinish 3.0* from *ZSoft* demoed. We may do this again next year.

[see *PhotoFinish* product review—Ed.]

## Reviews...

### Have You Read A Good Photography Book Lately?

Michael Lux

In the past three years, I've probably read in whole or part about 200 photography books. Many of them were borrowed

from the Martin Luther King Library in Downtown Washington, DC which has a huge and impressive photography collection.

While I've enjoyed many of the books I've read, they tend to get repetitious and only a few truly stand out. Since my main photography interests at this point are nature and landscapes, my preferences tend to be for books dealing with those subjects. I thought that some club members might be interested in a "well read" member's reading recommendations. Before I get to my first, second and third favorites, however, here are three which merit "honorable mentions".

*Night and Low Light Photography - A Complete Guide*— New Revised Edition by Bob Gibbons and Peter Wilson. I have found it difficult to find interesting, informative and practical material on this subject. This book does it! It's an easy to understand thorough treasure chest of information on the subject. Some of its chapters are: Towns and Cities at Night; Animals; Insects and Plants; Low-light Landscapes; The Sky at Night; People and Special Effects.

*The Art of Photographing Nature*— by Martha Hill/photography by Art Wolf. This book is virtually entirely dedicated to photographic design and composition. It features Art's photographs coupled with his comments about each image and those of Martha Hill's. Martha was the picture editor for *Audubon* magazine. This book has a unique approach and should be helpful to many in preparing for our monthly competitions.

*The L.I. Bean Guide To Outdoor Photography*— by Lefty Kretch. This book will particularly appeal to those who like to tinker with or create their own accessories. Every page is filled with practical tips on a wide variety of photographic topics which should appeal to all levels of pho-

tographers to varying degrees. This is truly a "no-nonsense" book which delivers more new information than many would suspect at first blush.

Unlike the wonderful "honorable" above, my favorites not only teach me but inspire me as well! They are: John Sexton's *Quiet Light*, Galen Rowell's, *Mountain Light* and Freeman Patterson's, *Photography For The Joy Of It*, (not to be confused with Eastman Kodak's *The Joy of Photography*).

Sexton's *Quiet Light* simply features the most outstanding black and white landscape images I've ever seen. They're too good to be true! They give all black and white landscape photographers something to strive for although we'll never come close. Most importantly, however, Sexton's work shows us the miraculous potential of B&W landscape photography. Sexton tends to shoot tighter than say Ansel Adams. His images for example might feature a grove of trees or rocks in a river as opposed to a broad landscape. This book, however, does not discuss specifics about how Sexton approaches his images.

Galen Rowell's *Mountain Light* features magnificent high altitude color photography coupled with Galen's thorough description of his thoughts behind each photograph as well as his insights about various aspects of photography and light. This book is not easy reading as Rowell is part philosopher, artist, mountain climber, scientist and photographer. While he can be very wordy, he has much to say and the reader who stays with him is well rewarded.

Freeman Patterson's *Photography For The Joy of It* gets my blue ribbon. I'm continually attracted to this work. Patterson's photographic style is pure simplicity, and he makes the most of the simplest of subjects. More importantly, most photographers should

appreciate Patterson's clear love of photography and his description on how to approach basic photographic topics such as: subjects, light, exposure, texture, etc.

In any event if you haven't done so lately, why not treat yourself to a good photography book soon. Or at least take a few out of the library!

## Perfection at the PPA

### SSCC Member Scores High

by Keith Zevallos

In the short time I have been a member of the SSCC I have noticed the outstanding photography produced by all of its members. Chuck and Pat Bress are excellent artists, as well as the beautiful photo essays by Celia Escudero and the distinguished work of flower photography by Joyce Bailey and of course the multi-talented diversity of the images of Clarence Carvell. This time one member of our club won the highest score ever given to a print in the annual competition of the Maryland Professional Photographers Association this past January, 1994.

Elizabeth Radomsky, portrait artist, scored 95, Shlomo Cohen, wedding specialist, also scored 95. One well known to us, lecturer Clay Blackmore, Monte Zucker's associate, scored 86 and won the best in male portraiture. Gary Lloyd, the president of the Maryland PPA, who also was a lecturer and judge at this club won a merit print with an image of a nude with a score of 82. 90% of the photographers score 75 or higher, winning ribbons and corners. Prospero Zevallos, our club member scored 100 with a perfect print according to the five out of state professional judges.

How did this score come about? Because a system of re-evaluation of the print if there is more than 10 points difference in the scoring given by two judges. After 11 minutes of deliberations and reevaluations between the five judges, all agreed that the print was perfect in every respect and the 100 highest score was given. Prospero, like most of the members of the SSCC, does not make his living from photography.

Jill Bochicchio, president of the Maryland Professional Photographers Association in 1989 and frequent print judge said, "To my knowledge no image has received a score of 100 in the history of the annual print competition."

Prospero's image has been retained in the Maryland Photographers Traveling Loan Collection for two years.

## Computer Imagery: An Uninvited Guest?

by Garry Kreizman

I volunteered the New Direction Workshop to deliver suggested rules, or at best, guidelines for the Board to consider for this complex issue. Before I make my pitch to the Board I figure you ought to take a few shots at it. The views expressed are meant to provide a catalyst for the Club to adapt to the new technology in a way that best fits the current and future members' needs. Let me know how you feel about computer imagery. My views and reasons follow.

### A PERSPECTIVE

If you feel that a uninvited guest has arrived at our photographic door, you are right. Computer imagery is here to stay, and if you enjoy using this *darkroom*

*equivalent*, it should provide creative rewards beyond traditional photography. However, it may be too difficult for others to know, by viewing, if a image is a photograph without knowing its *pedigree* and/or having a sworn statement.

The great appeal of the computer is the ease at which image modification and creation can be done. The down-side is cost and learning new methods. The Club Board is thinking about placing such images within the club competition rules in a special category.

If you are one of those who thinks that a special category will fit the bill, then I guess we ought to think about changing our name from a *camera* club to an *image* club. If you think we ought to stay the way we are, then the future of the club photography will be linked to the likes of Daguerre and colloidal print makers. It is clear that we will have to do something sooner or later; but what and when? My feeling is later, both for what and when.

The Club rules fortunately do not define what photography is. I find this imprecision just fine since the current rules easily incorporate new imagery. I would not want to complicate or stifle creativity by legislating new rules. Further, I think patience is required to let the Club adjust to computer imagery rather than establishing restrictive rules. Just let it happen and it will resolve itself as the need arises and more members get involved.

I think I can safely say that camera club members are more interested in artistic expression than documenting the real world, although both have their place. Computer imagery can not only efficiently improve artistic expression; but in the process, it also changes the basic real world selection/assemblage relationship that differentiates traditional photography from other 2-dimensional

arts.

### PHOTOGRAPHY: IMAGE SELECTION, ASSEMBLAGE AND REALITY

Photography has always represented a selected instant of real time and space. Traditional photographers and photographs are intertwined with reality differently from other 2-dimensional artists. The photographer *selects* by pointing a camera or places<sup>1</sup> subjects on photosensitive material. The defining characteristic of photography is the selective recording of light values *wholly and instantly*. The mechanics of recording or the materials used are important only to the photographer or viewer, but the essence of photograph does not change with mechanics or materials. One does not specifically need a camera, film or paper to record light values, but rather a photo-sensitive medium for viewing, or recording.

Other types of art *assemble* images as the artist sees it, or wishes to see it. Interpretation of reality is through the selection and assembly process rather than only the selection process. This is not to say that the photographer can not structure reality prior to taking a photograph or constructing a derivation after the photographic image exist, but rather that the basic image process is different.

### THE COMPUTER AS A DARKROOM

The computer for image making is more akin to darkroom work rather than picture taking. As with all darkroom work, computer images are modified, parts deleted, added, or derived. The computer artists *selects* and *assembles* the image, similar to other artists or darkroom workers. The starting point may be one or more photos, digitized non-photographic material, or it may be internally generated by software. The output may be digitized images, video, paper or film. Computer flexibility, speed and paint-

software has changed the darkroom function beyond the traditional darkroom methods to a new form of imagery. The changes may not only include parts of photographic and non-photographic images, but the artist using software can *paint* an image to photographic film or paper that exist entirely in the artist's mind. The images are not based on traditional photography, but wholly on software and artistic ability.

### THE DEFINITION OF PHOTOGRAPHIC IMAGERY HAS CHANGED

What has photography become? The distinction between traditional photography and computer imagery is blurred. All photographs are based in the real world event selected by the photographer. It is about light captured, wholly and instantly, and *later* artistically modified by *selection and assembly* for viewing. The computer just makes the later selection and assembly easier than other darkroom work and adds painting, partially or wholly, to photographic image creation.

### QUESTIONS AND CHOICES

Can we exactly determine what is or is not a photograph just by viewing the image? No. Must we know its pedigree so we can claim it is a traditional photograph and therefore qualified to be entered in competitions? I don't think so. If the image is a mixed pedigree, will the image have to pass a Club rules test? I hope this is not the case. Does the pedigree really matter or are we as a Club interested in creating imagery that pleases ourselves and others? I would hope this is the case. If painted computer images are on film or photographic paper is that acceptable? Let's think about this later.

<sup>1</sup> So, *photograms* and "*Rayographs*" are *photographs*?—Ed.

## Did You Know...?

by Henry Rosenthal

**QUESTION:** When taking pictures of snow scenes, details are lacking, at both extremes (shadow details and highlights). Can anything be done about this?

**ANSWER:** Two factors should be considered:

1) The exposure must account for details in the snow as well as dark areas. If you point a meter, inside your camera or the hand held type, the light reflected from the snow will probably cause the meter to give you a reading that is almost totally based on the snow's high light value, causing a significant underexposure of the remaining image. The resulting print will have no shadow details, such as the bark in trees, dark snow (unnaturally off-white), or both.

Since a partial solution is to have an exposure have a maximum range of light values on the film, using normal development, measure the light on the subject by using the incident light metering approach if you have a hand held meter which has this feature.

Another approach in establishing a more desirable exposure is to hold a grey card in front of your camera in such a manner that it is exposed to the same light, at the same angle, as the scene you wish to photograph. If you don't have a grey card, use another calibrated reference, such as your hand, compensating for reading different than that of a grey card. For instance, my hand reads in Zone 6. Thus I open my lens one f-stop after using my hand as a reference for measuring the light and setting my camera's exposure.

2) If you are photographing the subject using monochrome film, consider using colored filters (except for blue ones). This is espe-

cially effective if the scene is strongly sunlit, with few clouds. The choice of filter depends in part on the color of the various objects in the scene. For instance, the use of a green filter will bring out details in the snow, but will cause the evergreen plants to show very bright leaves, darken the tree trunks of certain trees, etc. The main idea is to neutralize the blue in the sky which is being reflected by the snow at different angles caused by snow crystals, footprints, etc., with desirable impact on the remaining elements of the scene. Subtle shadows will appear in the snow, with gradual changes in light values where the blue has been neutralized, the changes occurring as a function of angles to the sky. Also, if the snow is lightly packed, the crystal nature of the snow will show up.

The use of polarizing filters should be considered for both monochromatic and color film. Note that exposure compensation due to the use of filters should always be based on manufacturers' calibrations, as meter readings of filtered subjects are not accurate (for both color and polarizing filters).

**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.

## From the Past...

### SSCC Historic Retrospective

by Norm Bernache

A few people have asked me when the Club was started. After reading through some of the back

issues of the *Cable Release* I found an article, by Ruth Wertz, in the November 1961 newsletter. Here are some excerpts from that article:

#### "Biography of a Camera Club"

"In the Fall of 1950 word got out that if there were any person in the Silver Spring area interested in forming a Camera Club, that there would be an open meeting in the Court Room of the Silver Spring County Building.

"Some fifty or more persons showed up and Mr. Ernest B. Gosbee presided. At this initial meeting a committee was appointed to draw up a set of By-Laws, and the Silver Spring Camera Club was organized. An election was held and Mr. Vernon Wertz was selected as the first president, Alden Phillips, Vernon Root, Lt. Col. E.L. Snapp, Alton Wadman, Alex Jacobs, and Ruth Wertz.

"This club was formed so that those persons with a mutual interest in photography might share experiences and common knowledge with others. The charter membership was about sixty.

"The Silver Spring Camera Club is a member of the Photographic Society of America and participates in several of the activities offered by reason of membership. Print and Slide Circuits with other member clubs have proven interesting and worthwhile. The chance to view collections of excellent prints of the PSA has also been availed to by the club. At several of the meetings the club members have heard some outstanding speakers on pertinent topics of interest to the camera fan, through the medium of tape recordings.

"The Club had a bit of difficulty for some months to find a regular meeting place—there was the Y-Cottage, —there was the camera store of one of the members, —there was a period of Dale Drive Recreation Room, —then

came the club room of the Sligo Park Club, (its burning down put an end to that,) –but with the building of the beautiful Silver Spring Library, the Club became one of the first organizations to be given use of its facilities...

"The Silver Spring Camera Club held its first Annual Salon in May, 1954. The Bank of Silver Spring, the Applied Physics Laboratory, and the Silver Spring Library have allowed the hanging of the thirty best prints of the Salon and showing the work of club members.

"Programs of the meetings are arranged by a program chairman. The first meeting of the month is color and speakers cover photography on this phase. The second meeting is print night.

The first issue of the *Cable Release* was in October 1961.

### Club Highlights

Here are some highlights from the past 3 decades of the Club:

**30 years ago—March 1964:** President— Col. E.L. Snapp; Vice President— Alex Jacobs; Treasurer— Donald Becker; Secretary & Editor— Ruth Cole Wertz

- The Club's speaker for the March Color meeting was Myron Claser, Travel Editor of the *Washington Daily News*.
- The Club had entries in the Inter-Club competition, which was held on March 7<sup>th</sup> in room 43 of the Natural History Museum.
- Members were informed of a seminar in Amhurst Massachusetts for the 19<sup>th</sup> outing of the New England Camera Club Council.

**20 years ago—March 1974:** President— Ira Funk; Vice President— Joe Davis; Treasurer— Lauren Rueger; Secretary— Thelma Gray; All-Maryland Rep (CMCC)— Mike Stein

- The speaker for the Color Slide meeting was Carl

Purcell, with a program entitled, "The Eye of the Traveler," (he sounds familiar, too.)

- The *Cable Release* editor Hong Woo gave up his position because he was working in New Jersey. The new editor was not known at the time.
- Garry Kreizman won an HM for "Naomi" in Novice Black & White prints.
- Members were urged to participate in the CMCC competition on March 10<sup>th</sup> and the Washington Salon of Photography which was judged and exhibited in April 1974.

### 10 years ago—March 1984:

President— George James; Vice President— Norm Bernache; Secretary— James Harris; Treasurer— Norm Bernache; Directors— Anne Lewis, Mike Stein, and Garry Kreizman; *Cable Release* Editor— Stan Klem; Print and Slide Programs— Bill Perry and Stan Klem; CMCC Rep— Art Drucker; Monochrome Workshop— Ralph Freeman; Slide Workshop— Stan Chase; Assignment Workshop— Jim Malaro; Purchasing— Fred Nathanson; Field Trips— Lynda Epstein and Bill Perry; New Directions— Mike Stein and Garry Kreizman; Montgomery Arts Council— Mike Stein

- The increase in dues was proposed, effective Sept. 1984. From \$18 to \$22 for regular members and \$11 for spouse and students. (Note: that rate remained for 9 years)
- Results of the London Competition were printed. (Art Drucker arranged for SSCC to swap 20 slides with the Fields End Photographic Society in London, England )
- Arthur Yellin had two articles: a competition comment, "Nailed by the Rules and It Only Hurts a Lot!" and an "Unbiased" Product Report.

[Note: Coincidentally, all the club

treasurers listed above are current members of SSCC]

## Photography as Art

by Arthur K. Yellin

Historically there has been quite a battle, even locally, to have photography officially recognized as art. In my opinion, and since art is subjective opinion is all that matters anyway, there is no doubt that photography is art.

I believe that this characterization applies to all photography, whether straight and unmanipulated or the newest digitally orchestrated work. Whether the viewer likes the work of any particular photographer as art is, of course, a different question.

Perhaps (I'm not striving for controversy here) the art of photography is more heavily dependent upon technique than other art forms. For instance, I doubt that anyone would consider a poorly fixed and splotchy black and white to be art regardless of the subject matter. Which (finally) leads me to the subject of this article:

On a trip to Albuquerque, New Mexico, which actually has something of a reputation as an artists' colony although not as strong as that of Santa Fe, I did something rare for me. I went through an art museum. From a distance, I saw that a lengthy wall was occupied by color photographs. I was pleased to see such a showing at a formal art museum.

As I got closer, I read the biography of the photographer, someone who was "encouraged by Ansel Adams." I then viewed each photo in turn. I viewed them from approximately "correct" distances. The color printing was

technically perfect. However, the prints were unsharp and seldom had any center of interest of any kind, yet they were not the kinds of pictures in which the entire photo is the subject. In my mind, I could just hear a judge saying "OUT!" I wondered why a curator would ever consider these works for public display.

As a follow up of sorts, having heard my bearded buddy—our ever so humble editor—speaking of a showing downtown of some famous photographer, I dragged my carcass onto the Metro and went to see the works of Steichen or Steiglitz or someone whose name began with an "S." I was amazed, I was astounded, I was APPALLED!

These black and white photos were, in my opinion, terrible! They were too contrasty with very large, detailless and meaningless dark areas. In some, the main subject was frankly out of focus. The subject matter was, again in my opinion, boring. One in particular stuck in my mind. It was a small photo, probably a contact print from a 6x7 or 6x9 negative, of a fire escape. It was crooked! The whole image was listing 10 or 15°.

I realize that these photos were made a long time ago, probably around sixty years now. But the problems I saw were not related to equipment. They were defects of technique and of composition. I have noticed similar trends in the one photo magazine to which I subscribe. So called "famous" photographers with works which are frankly out of focus and/or have no center of interest whatsoever and/or are too low or high in contrast.

Hence my question, what makes this stuff worthy of the moniker "art?" Why are these displayed in museums or published when they would not last a single round in a club competition? Note that I am not questioning the artistic value of certain

subjects or of an abstract or otherwise strange nature.

Perhaps my bearded friend will respond to these questions.

## Off the Net<sup>1</sup>: from the Dead- Artist Trailer- Park

**"many artists began  
producing directly  
for the museums..."**

by Brad Brace

... the specialists tend now to be pariahs of art, trained and graded by the specific criteria essential to contemporary education... and frightened by the potential power of the image... their relationship to creativity is rarely one of love or obsession; they are salaried to it... they seem more comfortable with analysis, as if a dozen or so photographs of a masterpiece, taken under perfectly controlled conditions in neutral isolation, would best satisfy them... they could then destroy the original and limit the public's understanding to their own photo-based analysis of the measurable elements... you cannot be an expert in genius or in the mystical) ... and since these experts controlled the major galleries, they applied their standards to the Western definition of art; new generations of artists—cut off from the reverberations which their predecessors had felt, thanks to their integration into society—instead found that the only sustained reverberations came from the experts... in the ensuing confusion, many artists began producing directly for the museums, the technocrats of art... that is now the dominant theme in Western art...

Man-made imagery revolves

around the forces of fear, magic and ritual. A radical change in the relationship between the last two cannot but lead to a growth in the first. The more sophisticated the controlling images become, the more likely it is that individuals will seek reassurance in increased levels of fear. It is as if the last know refuge of visual imagination and fantasy had been occupied by the forces of structure.

The Dead-Artist Desert Trailer-Park is located in the American Southwest Desert. I basically inherited (after paying back-taxes) an isolated, derelict trailer-park which is being transformed without the interference of cultural bureaucrats into a working resource for creative pursuits. The financial overhead is practically non-existent; intelligent applicants are told the location of the Trailer-Park and given written permission to abide there. Usually some structural and creative contribution is made to the Park during your stay. No application fees, slides, or resumes are required or desired. A questionnaire is sent to all applicants. Expect to receive this late summer of 1994; an electronic response is preferred. The Dead-Artist Desert Trailer-Park offers scholarships and studio-space for qualifying applicants. Contact: bbrace@netcom.com for information.

<sup>1</sup>As received by me on the Internet and addressed to an *Americans Communicating Electronically* (ACE) distribution list. A follow-up message to Brad for a postal address or phone number got the response that Dead-Artist can only respond via email for now. If you are interested, and email-disadvantaged, let me know and I'll email him your name and postal address.—Ed.



# PhotoFinish

## Product Review

by Mike Stein

*PhotoFinish 3.0* is full-featured image editing and manipulation program for IBM compatibles running Windows 3.1. To the best of my knowledge, *PhotoFinish* compares well with the acknowledged leader, Adobe's *Photo Shop*. In fact, I can't imagine what *Photo Shop* adds—if anyone out there has *Photo Shop*, I'd love to compare features.

*PhotoFinish* contains the full range of retouching tool, pens, airbrush, crayons, etc. You can clone colors and objects. You can add or change colors, contrast and saturation. You can smooth, blend and smudge. In addition, there are a wide range of special effects and "filters" that can be applied to an image—edge enhancement, fisheye, texturing and more.

*PhotoFinish* supports a good selection of scanners, and Windows printers. Photo CD and a wide range of file formats are supported, with good conversion capability too. You'll need 5mb of disk space to install the software and although the program is touted to run with 4mb of RAM, I'd advise 8mb, (what I have,) or more. I run *PhotoFinish* on a 486 DX 33 clone.

What attracted me to try *PhotoFinish*? Try Price! The offer that came in the mail got me *PhotoFinish* and a library of canned images, (good for experimenting and clip art,) for \$49.95 + \$5.50 shipping. Compare that to *Photo Shop* at over \$700! *PhotoFinish* comes from ZSoft, (the WordStar people.) Call 800-843-5514 for info.

# February Slide Competition

Judge: Carl & Ann Purcell

## NOVICE SLIDES

1st	Cindy Eicher	<i>Bathing Beauties</i>
2nd	Sharon Antoinelli	<i>Monk</i>
3rd	Charles Hundertmark	<i>Bobcat Kittens</i>
HM	Pat Greenspan	<i>Hothouse</i>
HM	Rick Jolson	<i>Tan &amp; Gray</i>
HM	Mike Lux	<i>Local Color</i>
HM	Mel Lewis	<i>Horned Owl</i>

## ADVANCED SLIDES

1st	Chuck Bress	<i>Flame Thrower</i>
2nd	Chuck Bress	<i>4 Corners Man in Beam of Light</i>
3rd	Bob Ralph	<i>No Outlet</i>
HM	Ned Bayley	<i>Water Fall</i>
HM	Prospero Zevallos	<i>Lisa</i>
HM	Elisa Frumento	<i>Yellow Blue</i>
HM	Jim Rogers	<i>Moon over Mykonos</i>

# February Print Competition

Judge: Thomas Eichling

## NOVICE MONOCHROME PRINTS

1st	Mike Lux	<i>Extra Innings</i>
2nd	Jim Mitchell	<i>Pop Corns</i>
3rd	Elizabeth Buie	<i>Rosslyn Rising</i>
HM	Suzanne Izzo	<i>Silo Ties</i>

## ADVANCED MONOCHROME PRINTS

1st	Chuck Bress	<i>Okracoke Ferry Rail</i>
2nd	Clarence Carvell	<i>Cafe</i>
3rd	Jay Anderson	<i>Schoolhouse Suite #5</i>
HM	Jay Anderson	<i>Juniper #2, Dead House Point</i>
HM	Joe Meyer	<i>Rio</i>
HM	Marilyn Anderson	<i>The Trio</i>
HM	Garry Kreizman	<i>Atlanta Curves</i>

## NOVICE/ADVANCED COLOR PRINTS

1st	Joyce Bayley	<i>Wine Frost</i>
2nd	Jay Anderson	<i>By the Front Door</i>
3rd	Clarence Carvell	<i>Granada</i>
HM	Chuck Bress	<i>American Flag &amp; Balcony</i>
HM	Marilyn Anderson	<i>Desert Time</i>
HM	Marilyn Anderson	<i>Tree &amp; Sky</i>

## 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 *new members* are \$20; dues for spouses and students remain at \$20.



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